Frida Solberg

Embodied Communication in Language Learning

Norwegian Pupils' Experiences with Drama as an Approach in the EFL Primary Classroom

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Kunnskap for en bedre verden

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Master's thesis in Primary and Lower Secondary Teacher Education for Years 1-7
Supervisor: Marthe Sofie Pande-Rolfsen
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Norwegian University of Science and Technology
Faculty of Social and Educational Sciences
Department of Teacher Education

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Abstract

This master's thesis aims to investigate how pupils in primary school experience taking part in drama activities in the English subject and how it affects their oral participation and communication. Within the paradigm of two pedagogical theories, which are sociocultural theory and embodied pedagogy, a project was conducted over a period of three weeks in a 6th and 7th-grade classroom. The goal of the project was to focus on oral communicative competence in the English subject, where creative and spontaneous drama activities was the approach used. The method employed is a qualitative action research approach, and the data were collected through semi-structured group interviews with pupils, observations, and reflection logs written by the researcher. This study aims to contribute to the field of English didactics concerning how English teachers can make use of drama activities to achieve a range of learning possibilities. Not only does it conclude that drama is a beneficial approach to use in the English as a foreign language classroom, but it also provides suggestions for activities teachers can incorporate if wanting to use drama. The findings of the study indicate that the pupils perceived drama as a fun and meaningful way to learn a language. The pupils also experienced a feeling of it being easier to speak out loud during the activities, thus reducing foreign language anxiety. Further, drama was found to create a sense of togetherness. In the conclusion, the implications for teaching practice are addressed, such as how drama frequently demands adequate physical space, and how teachers should not feel limited by their lack of familiarity with drama if they wish to try this approach.

Keywords: English as a foreign language, drama as an approach, drama in the English as a foreign language, communicative language teaching, embodied learning

Sammendrag

Formålet med denne masteroppgaven er å utforske hvordan elever på barneskolen opplever å delta i drama aktiviteter i engelskfaget, i tillegg til å se på hvordan det påvirker dems muntlige deltakelse og kommunikasjon. Innenfor sosiokulturell læringsteori og kroppslig læring, ble et prosjekt gjennomført over tre uker i to klasser, på et 6 trinn og et 7 trinn. Målet med prosjekter har vært å se på muntlig kommunikativ kompetanse i engelskfaget, hvor tilnærmingen har vært å bruke kreative og spontane dramaaktiviteter. Forskingen er utformet som en kvalitativ aksjonsforskning, og datasamlingen består av semistrukturerte gruppeintervju med elever, observasjoner og refleksjonslogger skrevet av forskeren. Oppgaven ønsker å bidra til det engelskdidaktiske fagfeltet ved å forske på hvordan lærere kan bruke drama aktiviteter for å oppnå læring på flere nivåer. Ikke bare konkluderer oppgaven med at drama er en verdifull tilnærming i engelskklasserommet, den bidrar også med forslag til aktiviteter som lærere kan inkorporere i deres undervisning om man ønsker å teste ut drama. Funnene i studien indikerte at elevene opplevde drama som en morsom og meningsfull måte å lære språk på. Elevene opplevde også at det føltes lettere å snakke høyt under aktivitetene, ved å redusere fremmedspråklig angst. Videre skapte drama en følelse av økt samhold. Implikasjoner for undervisning er diskutert mot slutten. I konklusjonen vurderes implikasjoner for undervisningspraksis, som hvordan drama ofte krever tilstrekkelig fysisk plass, og hvordan lærere ikke bør føle seg begrenset av sin manglende kjennskap til drama dersom de ønsker å prøve denne tilnærmingen.

Nøkkelord: Engelsk som et fremmedspråk, drama som en tilnærming, drama i Engelsk som fremmedspråk, kommunikativ språkopplæring, kroppslig læring

Preface

The scope of this thesis stems from a personal interest in drama and theatre over many years. To be able to carry out a project regarding the use of drama in primary education is immensely appreciated. Even though the process has at times been frustrating I have enjoyed immersing myself in this project which has allowed me to evolve as a teacher and researcher.

My sincerest appreciation and gratitude must be directed to my wonderful supervisor, Marthe. Thank you for your enthusiasm, valuable feedback, and knowledge. Your constant support and encouragement have aided me in evolving as a researcher and a writer, and for that, I thank you.

The research project could not have been conducted without the Norwegian school that allowed me to come and do my project. I would like to thank the 6th and 7th grade for welcoming me into their classroom and enthusiastically engaging in drama with me. Particularly, I would like to thank their EFL teacher, Helene, for letting me into her classroom, being there throughout the whole data collection period, and providing her insightful observations and reflections.

I also want to express my appreciation to my fellow students and our teachers at NTNU. Thank you for your valuable motivation and help in seminars throughout the process of writing this thesis.

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List of Abbreviations

NDET	The Norwegian Directorate for Education and Teaching
NTNU	The Norwegian University of Science and Technology
CLT	Communicative Language Teaching
EFL	English as a Foreign Language
FLA	Foreign Language Anxiety
SCT	Sociocultural Theory
LK20	The Norwegian Subject Curriculum
ZPD	Zone of Proximal Development

1 Introduction

> Rather than reject the interference of the body, drama recognizes its centrality to learning and channels that physical energy. Through the body, a language learner may communicate, well before mastering the words to speak a sentence, feeling or idea aloud.
>
> (Coleman, 2017, p. 32)

Coleman's quote illustrates how drama places the body at the centre of learning, and how drama as an approach in the classroom may help language learners to communicate. The notion that drama employs an embodied form of communication which extends itself beyond the world of words is not controversial, yet it wields unmistakable merit. It is, however, only when we set aside our perception of drama as an activity which solely exists in film or plays, that we may truly come to appreciate its vast potential.

The English subject curriculum (LK20) focuses on communicative English use in a variety of situations (The Norwegian Directorate for Education and Training, 2019 (NDET)). It requires pupils to become increasingly fluent and multifaceted as they learn to combine letters into words and eventually sentences which they in turn use to communicate in a whole new language. Learning to speak an entirely new language is a complex task for any human and one which requires years of practice for most children before they are ready to communicate. As a result, the purpose of any language classroom is to help pupils develop strong communicative skills.

However, pupils in English as a foreign language (EFL) classrooms often work with language in a decontextualized manner, according to Belliveau and Kim (2013). While this traditional form of learning has many benefits, it also has the potential to lack a connection between language skills and the natural context pupils will encounter in real life. Consequently, pupils rarely have the opportunity to utilize language in meaningful and spontaneous communication. In contrast, drama in language acquisition provides a set of learning possibilities by putting "language into action in ways that children can identify with, respond to, and learn from" (Boyles, 2012, p. 5).

To address these issues, this study aims to contribute to an understanding of how pupils experience drama as an approach to fostering oral communication in the primary English classroom. Through my study, I have conducted a research project where I taught English lessons with drama-based activities in a 6th and 7th-grade classroom. The variety of approaches to employing drama in the classroom is vast. While drama in education includes performative work in the classroom, the purpose of this study is not to create an artistic production intended for an audience. The focus is rather on the learning process as experienced by pupils individually and as a group. I focus on drama as a holistic teaching approach where different exploratory drama-based activities are integrated to motivate the pupils to academic efforts. Furthermore, I provide specific examples of activities that can be integrated into the EFL primary classroom. Thereby going beyond simply arguing that drama is beneficial as a teaching approach in the communicative classroom.

The learning potentials drama can offer in the classroom has interested many educators and researchers to investigate this issue and how to best approach it (Belliveau & Kim,

2013; Clipson-Boyles, 2012; Coleman, 2017; Swale, 2009; Sæbø, 2016; Winston, 2012). While my thesis certainly benefits from a solid theoretical foundation, I have aimed to build upon past research through my combination of employing drama as a teaching approach in the EFL primary classroom, and through my research method. I have sought to progress research, by shedding light on the processes which take place when pupils engage in tasks that require them to communicate both verbally and non-verbally. Additionally, I have chosen to employ a study which is driven by the pupils' perspectives.

1.1 Previous Research

A study done by Hazar (2019) investigated drama as a potential communication tool for young EFL learners. The study aimed to find out if drama was an effective approach in the speaking classroom, as well as looking at the attitudes of the pupils towards drama activities. The findings suggested that the drama activities were very helpful in enhancing speaking skills among the pupils. It is appropriate to look at Hazar's study because it resembles this research project, as they are both looking at the use of drama among young pupils and thus conducting a project involving teaching English lessons to gather data. In Hazar's study, pupils found that drama enhanced the opportunity to produce language in a natural way.

These other four studies by Galante and Thomson (2017), Yasin et al. (2021), Bora (2020), and Sirisrimangkorn (2018) all looked into using drama in the EFL classroom to enhance communicative skills. The participants in all the studies were at high school level or higher. All the studies suggest using drama as a way to foster oral communication. In another study by Dinapoli (2009), drama was employed to stimulate pupils' creative and emotional abilities, as well as to boost efficient teamwork. Furthermore, the article touches upon how the ability to detect feelings can improve communication. Using drama, according to Dinapoli (2009), can enhance communicative skills by taking advantage of both hemispheres of the brain. Galante's (2018) study also looked at emotional aspects of language learning and looked at drama for language anxiety. Her analysis indicated that drama could enhance the comfort levels of speaking. Dinapoli's and Galante's studies were conducted on university students but are still relevant to look at because it explores drama as a communicative tool.

Even though the studies presented here are scarce compared to what can be found, I would argue that they illustrate a gap in research that investigates the effects of drama in the primary classroom, especially research conducted in Norway. According to Belliveau and Kim (2013), there is still little empirical evidence concerning what is taking place in language classrooms and how pupils perceive and react to their learning experiences when drama is introduced. Even in recent years, there are, to my knowledge, few Norwegian studies to be found which have conducted an in-class study looking at drama in the primary EFL classroom. Thus, I find it highly relevant to do research within this field and make contributions that might strengthen it.

1.2 Rationale and Research Question

There are two main rationales driving this research. First, I am drawn to pupils' experiences because I would argue, that it is the most significant form of feedback for teachers. After all, it adds to their ongoing learning and development. Listening to the pupil's voice is important to achieve a meaningful teaching practice. Therefore, it was important for me to explore the pupils' perspectives and experiences, and I early on

investigated my opportunities for conducting the study in a Norwegian classroom where I could also interview pupils.

The second rationale behind this study is the desire to contribute to a meaningful integration of drama in the EFL classroom. I have a background in theatre, and I wanted to make use of my knowledge in this area as a teacher and contribute to the field by helping other teachers to make use of drama as well. As the introduction has presented so far, drama can be a particularly useful approach to the English subject, and I therefore argue that this study is highly relevant, by both bringing in the pupils' perspectives as well as researching drama as an approach in the Norwegian EFL classroom.

As a result, my thesis will in answering its research question seek to increase awareness about how drama might be utilized in EFL learning to enhance communicative competence. And, most importantly, explore how pupils react to drama as an approach in the classroom. Accordingly, the following research question was formulated: In what ways do drama activities affect pupils' experiences of oral communication and participation in the EFL classroom?

To answer the research question above, I adopted a qualitative action research approach. Action research is often used by teachers to create and explore ideas about how to improve practice (McNiff & Whitehead, 2006). Setting out to conduct an action research project, according to McNiff and Whitehead (2006), often begins with an issue or a concern you have. Further, McNiff and Whitehead explain how formulating your issue will help you to find your research question. In addition, they suggest articulating values that inspire your work and argue that "in the action-reflection process, your embodied values become clear as they emerge through your enquiry" (McNiff & Whitehead, 2006, p. 73). As a result, I created the table (table 1) below early in the process, to ensure that I would always stay oriented toward my concern and values. The research question has been reformulated throughout the process, but my concern and values have stayed the same from the start.

Issue	Research question	Values
How do I ensure that my pupils can learn a language in a meaningful context through drama?	In what ways do drama activities affect pupils' experiences of oral communication and participation in the EFL classroom?	Creating a holistic, creative, and motivating teaching practice that engages pupils in meaningful and communicative interaction.

Table 1: Action Research Issue, Research Question, and Value

1.3 The Organisation of the Study

This thesis is divided into seven chapters. Succeeding the introductory chapter, the purpose of chapter 2 is to provide an outline for the theoretical foundation of the study. The second chapter provides insight into sociocultural theory, embodied learning, communicative competence, and drama in the EFL classroom. In chapter 3, the project I conducted is presented in terms of how the lesson plans were designed and executed. Chapter 4 presents the methods used in this project. This includes an overview of how I have applied action research as a research approach, as well as how I have analysed and gathered data. In chapter 5, the study's findings are presented, and chapter 6 discusses the findings concerning the theoretical background and research question. In the 7th and

final chapter, I present the conclusion for the thesis as well as implications that can be taken from the study.

2 Theoretical Foundation

The overarching pedagogical framework I employ in the project is sociocultural theory and embodied learning, and I will therefore provide a brief overview of these theories, first. Furthermore, the learning outcome of the lessons conducted during the project was to enhance the pupils' communicative competence in the classroom, particularly focusing on oral skills. Lastly, I delve into the approach used to achieve the goal of the lessons, which is drama. Here, drama is described as an approach in the classroom and language learning.

2.1 Sociocultural Theory

Putting language acquisition solely in the mind of the learner leads to a limited understanding of language learning, as we typically acquire a language to be able to communicate with others. The sociocultural theory (SCT) takes account of both mental and social processes in a learning context, by recognizing the role of the environment (Kirsch, 2008). The sociocultural perspective goes back to Vygotsky (1934), a pioneer in psychology and pedagogy. Language learning, according to Vygotsky, is a cultural construction in which language is our most essential instrument.

Individuals must participate in their community's socially mediated practices to learn a language. As a result, language acquisition is a public activity that involves social interactions and is rooted in a specific setting (Kirsch, 2008). Drama inhabits many components that enable the learners to take part in a variety of social contexts where they can test, explore, and evolve to enhance their language levels (Bundy et al., 2015). Vygotsky demonstrated that language acquisition is essentially a social phenomenon that occurs when people interact with one another. Drama, in its diverse variations, can thus provide situations in which pupils can speak with one another in a safe environment that acknowledges their linguistic abilities (Bundy et al., 2015; Vygotsky, 2004).

Bundy et al. (2015) highlight how the fields of sociocultural theory and drama are very connected through the action and interactions that occur when doing drama. SCT recognizes how essential the arts and creative education are for human development, and even identifies how drama can play an important role in helping learners to acquire a foreign language (Bundy et al., 2015). Based on SCT, collaborative learning and social interaction are embedded in practices that build on cognitive and emotional images of reality (Aimin, 2013). Recent research by Piazzoli (2018) connects SCT and drama to language acquisition, and the root for this lies in social-communicative activities. Therefore, through SCT and drama, learners are encouraged to think and speak in the target language (Aimin, 2013).

Vygotsky developed a concept called the Zones of Proximal Development (ZPD), which demonstrates the gap between the actual developmental level, and the potential developmental level of a learner (Bundy et al., 2015). In other words, it is about the difference between what an individual can do by themselves, and when they need help from more experienced participants. The ZPD helps explain how social processes turn into inner mental processes. One of the most vital aspects of the ZPD is the intra-mental processes that emerge from interaction (Kirsch, 2008). Hence, participating in language

learning activities alongside more experienced learners might lead to acquiring more than the mere language. A classroom will almost always contain learners of various levels, which can be exploited through drama activities within a sociocultural perspective (Bundy et al., 2015).

Furthermore, SCT is an approach to language learning that emphasizes the social nature of learning through play. Play facilitates an emotional learning experience and it helps the target language regulate itself by converting spontaneous impulses into higher-order processes (Piazzoli, 2018). Vygotsky identified play as a support for cognitive development, in which children use play to meet needs that they cannot meet in real life. Furthermore, he connected drama and play together and saw how drama was building on children's play, "which is the original form of drama" (Davis et al., 2015, p. 2). As a result, drama and play should be considered a natural aspect of language learning, where thinking and learning are defined by affect, motive, and emotional experiences (Davis et al., 2015). This brings us over to *embodiment* which, from a sociocultural perspective, "is associated with development, self-regulation and gesture" (Piazzoli, 2018, p. 28)

2.2 Embodied Learning

Embodied learning is a growing field of interest that has attracted many educators and focuses on the experience of the learner and the nature of learning (Bird & Sinclair, 2019). By bringing in the term embodied learning, we come to accept the body as a whole in the learning processes. It extends beyond the subjects we think of as practical and aesthetical subjects and rather signifies the relevance of the body and emotions (Dahl, 2021). When it comes to learning, there is a common misconception that the brain operates alone and that learning merely is a cognitive endeavour. However, Dahl (2021) challenges the impulse to differentiate between various types of learning, one of which is embodied and the other which is not. Instead, he argues that all learning is embodied, since the mind and body are connected. In fact, the mind needs the body to learn properly. Duffy (2012), summarizes it eloquently by stating:

> The theory of embodiment states that our physical relationship with the world influences how we interpret it. In other words, our bodies, not just our minds, help us make sense of what we see, feel, smell, taste, and learn. (p. 120)

The idea that we require information to do things has influenced how we approach learning, but according to Dahl (2021) it is the other way around; we gain knowledge by doing things, by distinguishing between effective and inefficient ways of doing things. Drama may be a powerful tool in this regard as it allows students to explore, test, and learn new ideas. Duffy (2012) makes a direct link between embodied learning and drama, suggesting that it is one of many cognitive domains rich in research opportunities for drama educators. Drama is found to improve learning, and embodiment can thus help us understand *how,* considering how the theory views mind, body, and senses as interconnected (Duffy, 2012). Bird and Sinclair (2019) further explain that through a series of spaces - the physical space, the transformative space, the aesthetic space, and the reflective dialogic space, "learning occurs through the actions, activities, concepts, and ideas that are explored by students, individually and collectively" (p. 33). These are dynamic spaces that students can enter imaginatively or literally, where they meet structures created by the teacher. In this sense, embodiment may be used in a variety of subjects, and so fits into the use of drama in EFL learning.

As stated so far, the body does not only contain physiological functions – the emotions and thoughts are also there. We sense and experience with the body, and we

communicate by giving and receiving. Movement can contribute to the development and maintenance of the body, and to experience our own body in collaboration with others (Morken, 2003). Furthermore, Morken (2003) claims it is important to have a balance between physical and intellectual reactions, between impressions and expressions. In drama, where feelings and intellect are tools for reflection, the goal will be to stimulate different embodied expressive forms through experience, making the body an instrument for learning. Bird and Sinclair (2019) see this as an understanding of "the body as a site of risk and possibility as well as a site of knowing – of self, of others (empathy) and the world" (p. 21), which adds on to the importance of the body in learning processes.

Göksel (2019) suggests an embodied language teaching and learning form through drama. As a result, drama becomes a holistic teaching approach because it involves the whole body intellectually, physically, and emotionally. This is in line with Duffy's (2012) argument for connecting drama and embodiment, however, Göksel further employs this approach specifically in English language learning. In Göksel's article, "Embodied Language Learning through Drama", she explains how drama aims to bring the English language to life for learners through an embodied encounter. A group of teacher students conducted a lesson with this focus in several primary classes, and it resulted in pupils being highly active in the target language and enjoying the process. Göksel (2019) concludes the experience by saying:

> This rich and multi-dimensional way of learning language is not only fun, it is also memorable and multi-sensorial, and must thus be considered a valuable educational tool in the foreign language classroom. (p. 43)

Within a sociocultural perspective of foreign language learning, the term embodiment is related to self-regulation, development, and movement (Piazzoli, 2018). Language learners, in other words, use their bodies to convey meaning. The body, through action and gesture, is an effective instrument for understanding and learning a foreign language (Dahl, 2021). Piazzoli (2018) emphasizes the role of the body by saying that in language learning settings, teachers may direct the attention of the class exclusively on language, but language develops spontaneously in drama-based approaches, triggered by movement and imagination. Embodiment is essential for such a goal, by letting "the body drive, and use language to express what the body is communicating" (Piazzoli, 2018, p. 95).

Embodied theory has so far widened our understanding of communication and the body's role in a learning process. It has shown us how embodiment connects learners "to the topic and to elements of the target language with heart, body, and mind" (Göksel, 2019, p. 43). Through these experiences, the language may become alive, by stimulating imagination and emotion which will turn into action (Piazzoli, 2018). The next section will delve into communicative competence as a goal in the EFL classroom to give a rich understanding of the importance of the various oral skills in language learning.

2.3 Communicative Competence

The English subject in Norway constitutes a formidable task where teachers must aid pupils in developing control of their language skills and their ability to use a variety of language forms suitable for different contexts and situations (Tishakov, 2020). The ability to apply a language in various settings is called communicative competence, which entails several aspects such as psychological, sociocultural, physical, and linguistic features (Kirsch, 2008). Hymes (1972), a sociolinguist, moved the attention away from language as a formal system and toward the social and cultural knowledge that speakers

need to interpret and apply linguistic forms, thus coining the term communicative competence. Skulstad (2020) states that communicative competence is linked to communicative approaches to language teaching and an understanding of Communicative Language Teaching (CLT). In summary, communicative competence is defined as the ability to communicate successfully in English (Hymes, 1972), and this section will delve into what it means to communicate successfully with a focus on oracy.

First, we can take a local view of communicative competence by looking at the English subject curriculum. Oral skills refer to the ability to create meaning by listening, speaking, and conversing (NDET, 2019), which necessitates comprehension of how a language's sounds are formed, as well as the complexities of the meanings these sounds convey in words and phrases (Tishakov, 2020). Fostering these skills is a crucial component of teaching English, and it should be addressed in several ways to help students develop their ability to use the language in a variety of situations and contexts. In addition, NDET (2019) emphasizes communication as a goal and states that teaching shall give pupils the opportunity to express themselves and interact in authentic and practical situations.

Developing communicative competence in the classroom "sets out to involve learners in purposeful tasks which are embedded in meaningful contexts and which reflect and rehearse language as it is used authentically in the world outside the classroom" (Hedge, 2000, p. 71). Moreover, CLT emphasizes that real communication always has a purpose and a function (Skulstad, 2020), which signifies that learners should gradually be engaged in activities that require them to take risks and negotiate meaning. Within CLT, such tasks might be asking for the way to a specific place, greeting someone, or saying yes or no to an invitation (Skulstad, 2020). Thus, drama can be a great way to create communicative tasks in which learners engage in authentic and spontaneous face-to-face interactions in the classroom. Including authenticity typically involves employing materials that are not specifically developed for language learners and creating contexts that reflect real-life situations (Hedge, 2000). The argument for incorporating authenticity into EFL teaching is that if pupils only learn language through sets of phrases and formulaic language, hearing authentic spoken English in the real world can be discouraging (Kirsch, 2008).

When participating in these authentic contexts, where the goal is to reflect the real world, pupils take a risk, and according to Tishakov (2020), these risks can be overwhelming, especially when speaking in front of a number of people. She, therefore, emphasizes that teachers must aid learners by creating a classroom environment that allows for safe and supportive practice. Risk-taking is regarded as a crucial characteristic of successful second-language acquisition. This is because it entails a certain amount of risk, namely a willingness to try out the language despite the chance of making a mistake (Brown, 2007). These risks must be made in order to practice the language and become a proficient English speaker. Tishakov (2020) claims that "low-stress, low-risk speaking activities, providing pre-speaking preparation and support, allowing time to practice, and providing supportive, constructive feedback on speaking activities" (p. 109) may help learners feel more confident in the classroom.

So far, communicative competence has been described by emphasizing the significance of developing oral communicative skills through authentic and supportive situations. In addition, oral skills include both oral production, using one's speech organs to speak a language, and oral perception, listening to and understanding spoken language

(Tishakov, 2020). Speaking, listening, and non-verbal skills are all important aspects of effective communication. It is therefore important to go into greater detail about the various oral skills, which include speaking skills, listening skills, and non-verbal skills.

When asking pupils to speak English in class, it engages them in a complex task, as learning to speak a foreign language fluently is demanding. *Fluency* is a term often used to describe the aim of speaking activities which involves "responding coherently within the turns of the conversation, linking words and phrases, using intelligible pronunciation, and appropriate intonation" (Hedge, 2000, p. 261). Teachers thus have a huge role in expanding pupils' existing language skills and providing them with comprehensible input. There are several ways to help develop speaking skills among pupils in primary school grades. Kirsch (2008) suggests three factors building on each other; introducing learners to new words, practising vocabulary, and expanding children's language skills. The pupils should continuously learn new words, be engaged in situations where they can put the vocabulary in whole sentences, and then be able to use the vocabulary independently in oral contexts.

When it comes to listening skills, some language learning approaches have assumed that listening skills will improve naturally as a result of language exposure (Hedge, 2000). Although this claim holds some truth, teachers should not neglect a focus on listening skills. Listening abilities, which fall under the category of oral skills, must also be emphasized because they are crucial for engaging in meaningful interactions. Listening is a receptive skill which means that the listener takes in and tries to comprehend the language (Tishakov, 2020). Further, we can differ between reciprocal and non-reciprocal listening, whereby the first is indicated by a listener having to respond in some manner, and the latter when you do not say anything back, for example when listening to a lecture (Tishakov, 2020).

Non-verbal communication is often the forgotten part of conversations. In conversations, we communicate a lot of information nonverbally, and a lot of times it is more about *how* you say it, rather than *what* you say (Brown, 2007). Eye contact, physical distance, and gestures are elements of non-verbal messages, and they can all be subconscious to a native speaker of a language. These elements emerge naturally in spontaneous settings, and therefore classroom activities focusing solely on form will lose a lot of valuable possibilities to learn communicative competence (Brown, 2007). A study conducted by Armin and Roslin (2021) investigated the effects of non-verbal communication in EFL teaching, and they found that a focus on the non-verbal aspects led to an increase in overall speaking skills and a decrease in speaking anxiety. According to Armin and Roslin (2021), uncertainty in non-verbal cues can become an inhibitor of good communication, which again can highlight drama as a beneficial approach that involves the whole body in the learning process.

There is hardly enough time in oral communication to pause and consider what has been said, let alone formulate a response. This can put students under time constraints, which can be difficult for language learners, but drama can be a powerful tool for students to practice for these scenarios (Belliveau & Kim, 2013; Piazzoli, 2018; Winston, 2012). Bora (2020) suggests using drama to improve spontaneous and authentic interactions among students, reinforcing the argument for drama activities in the EFL classroom. The next section will thus elaborate further on drama as an approach in the classroom.

2.4 Drama as an Approach

Drama is a Greek word, meaning "action" or "a play". Often when people think of drama, they may associate it with some sort of dialogue that is rehearsed and performed on a stage. However, we also have *drama pedagogy* which aims to engage students in educational, aesthetic, and affective learning (Morken, 2003). Heggstad (2012) defines drama as a subject that cocreates experience and learning, where we through body and voice, fantasy, and imagination, identify with figures and situations and learn and express ourselves in new ways. Working with drama in the classroom can include activities such as drama games, miming and movement, improvisation and role-play, and drama leading to theatre (Morken, 2003). This project focuses on improvisational and spontaneous drama activities and games.

Drama as a teaching approach has its roots in the theatre arts and natural play of humans (Sæbø, 1998). Drama was created by progressive pedagogues who aspired to develop a new pedagogy for children at the beginning of the twentieth century (Sæbø, 1998). Over a century, a vast quantity of research on drama as a method in the classroom has been published (see for example Clipson-Boyles, 2012; Kao & O'Neill, 1998; McGuinn, 2014; Sæbø, 1998; Winston, 2012), providing teachers with a range of resources and entryways into using drama. Drama in the classroom can thus provide a range of learning opportunities when structured in a good way. It can be used in various forms and in various subjects. It seeks to identify impactful and relevant teaching and how to implement learning and recognition, and this relationship between the artform and didactics lays the groundwork for drama as an approach in the classroom today (Sæbø, 2016). The presence of drama in Norwegian primary classrooms today is an approach and not a subject in itself. As a consequence, it is up to the individual teacher to integrate drama into their teaching.

Sæbø (2016) believes that if we are to call something drama, it must be fiction, where we use our imagination to pretend and explore. It is the inclusion of didactics that makes drama into something more and different than theatre, and dramatic play can include everything from the presentation of dramatic acts to an open and free improvisation (Sæbø, 1998). It is up to the teacher to decide when and how to use dramatic acts or improvisation in the teaching. Both are equally dependent on each other and will therefore evolve and enrich each other. If pupils are to take part in an exciting act, the teacher must use creative and challenging work methods along the way. Additionally, if the exploration and improvisation are to have any value, they need to be put in a meaningful and thematic context (Sæbø, 1998).

For this study, it is important to lay the groundwork for improvisational drama, which can be referred to as "creative drama" or "child drama", usually understood as an informal process-centred and expressive activity directed towards imaginative and improvised enactments (Greenhalgh, 2009). Children take part in spontaneous performances when improvising. Improvisation is the act of making things up while acting and is an unrestricted theatrical action that arises from the spontaneous creation of anything without the use of a self-imposed sensor or a sense of wonderment (Morken, 2003). During such a process, the teacher must act as a guide, carefully instructing the pupils as needed according to the activity prepared. Participating in such improvisational drama can lead to the development of "personality, social and intellectual skills, language and communication, moral or social awareness and empathy towards others" (Greenhalgh,

2009, p. 269), and additionally, Berk and Trieber (2009) claim that it can promote non-verbal skills.

Berk and Trieber (2009) explain how improvisational drama can work as a warm-up activity, and also how it can be beneficial to use as the main activity in a lesson to facilitate learning. When improvising, we practice reacting to unexpected situations, and we must choose what we believe is the best solution to the problem (Berk & Trieber, 2009). Thus, we practice mastering what is going on in life through improvisation. Afterwards, a discussion with the participants can be carried out, to consider if other choices would have been better (Morken, 2003). This can easily be translatable to a language learning context, where the pupils can practice the language in a specific context, for example ordering something at a café, and acting it out as they would in real life.

Morken (2003) claims that if we are to define learning as something more than theoretical input, no method can stand against drama when it comes to gaining a deeper understanding and insight into a subject. She further explains why by saying that drama gives an emotional dimension, which helps to include the whole body in the learning process to gain a deeper understanding. Piazzoli (2018) emphasizes the emotional dimension as well, stating that when children engage in dramatic play, they experience a dual affect. Dual affect refers to the simultaneous managing of two different emotional states: that of reality and that of play (Piazzoli, 2018).

2.4.1 Drama in Foreign Language Learning
Drama, as demonstrated, can be a promising approach to use in the classroom, and as will be shown, it is especially appropriate in the language classroom. Drama has played a role in language classrooms for many decades (Dodson, 2000; Kao & O'Neill, 1998; Morken, 2003; Slade, 1954; Sæbø, 1998; Winston, 2012), and continues to spark interest today. When learning a foreign language, the need for generating meaningful and authentic situations has been established, and Dodson (2000) emphasizes this as one of the most important facets of using drama since the students can practice the language with communicative activities in authentic contexts.

The aspect of contextualizing language through drama is highlighted by many other researchers as well (Belliveau & Kim, 2013; Clipson-Boyles, 2012; Winston, 2012) and according to Clipson-Boyles (2012), this is one of the reasons why there should be no doubt to the benefits of integrating drama into the English subject. As a result, pupils may spend less time working in a decontextualized environment, leading to more effective learning (Belliveau & Kim, 2013). Working with language in a decontextualized manner implies that the learning tasks are unrelated to real-life situations. Connecting learning situations to real-life scenarios, as mentioned previously, is what CLT aims at doing, thus using drama-based activities can "bring the feeling of authenticity to the communication process because they provide contexts for language that are dynamic and that feels real" (Winston, 2012, p. 3).

In addition, Winston (2012) states that drama pedagogy can bring the centrality of the body to the learning process through facial expressions, gestures, and body language. Putting a focus on these non-verbal skills "can be useful in improving EFL learners' communicative competence and reducing anxiety during speaking" (Armin & Roslin, 2021, p. 10). Thus, through active interaction and experience, drama aids learning, comprehension, and memory (Clipson-Boyles, 2012), and, in this sense, drama can be

considered a multimodal form of learning because it makes use of the body in a variety of ways (Winston, 2012). Using the whole body through drama is an effective medium for expressing and communicating thoughts and ideas (Clipson-Boyles, 2012). This is in line with embodied learning, where "learners make connections between what they experience, what they feel, and what they say" (Göksel, 2019, p. 43).

Moreover, engaging in drama activities with EFL learners decreases the affective filter, boosts self-esteem, and promotes spontaneity, all of which might lead to students taking more risks (Dodson, 2000). As previously mentioned, taking risks is crucial when learning a new language (Brown, 2007; Tishakov, 2020), and that can be challenging for many learners since language learners commonly experience anxiety and nervousness during the learning process (Hashemi, 2011). Galante (2018) examined the use of drama among EFL learners and discovered evidence that drama reduced foreign language anxiety (FLA). A similar study which also investigated FLA found that creative drama significantly decreased language anxiety (Sağlamel & Kayaoğlu, 2013). Drama, according to these studies, can help people feel more at ease when speaking English and thus reduce the level of FLA.

Since many language learners can experience anxiety in relation to learning a new language, teachers should find ways that can reduce these feelings to enhance the learning outcome. It is established how drama can be one way of diminishing FLA (Dodson, 2000; Galante & Thomson, 2017; Sağlamel & Kayaoğlu, 2013), and Piazzoli (2011) adds to this understanding. In her study, she found how a judgmental attitude by participants towards themselves, and the group could hinder spontaneous communication. Her findings indicated that drama neutralized this pattern, and that "participants with a tendency towards language anxiety benefited from the affective space generated by process drama" (Piazzoli, 2011, p. 570). Thus, the effects drama creates; fostering teamwork, increasing comfort level, and willingness to take risks (Berk & Trieber, 2009; Dodson, 2000), should be reason enough to include this approach in the EFL classroom.

2.4.2 Children and Drama

It is essential to make children feel safe and familiar with drama as a learning approach. Berk and Trieber (2009) claim that one of the most important principles is building trust in the group, especially when doing improvisational drama. On the primary level, there is little that will hinder the unfoldment of imagination and the urge to create when the pupils eventually grasp drama as an expressive form (Morken, 2003). It can be beneficial to work from individual work to collaboration. With this, Morken (2003) argues that it can be suitable to work from the principle that in the beginning, everyone does the same. The participants do individual work in a big group and when the participants start to feel more comfortable, they can work in couples or groups.

Furthermore, children have a natural tendency for imitating, which is similar to dramatic play. This connection is attached to the playful human, and all the common features we can find between play and drama as a process and form of expression (Sæbø, 1998). The classroom setting in schools tends to prioritize technical teaching that does not challenge the imagination and thus works against children's demands for meaningful learning situations. Drama uses play as a pedagogical tool and combines it with the theatre's "pretending" (Morken, 2003). Both play and drama include role switching, the joy of creation, and engagement. It gives the child exciting and challenging experiences, as

well as taking care of and developing the child's own urge to create and express themselves (Sæbø, 1998).

When it comes to when drama should be used in the classroom, Slade (1954) claimed that the ages from 7 to 12 are the best years for using drama in a learning context. It is, according to Slade (1954), best to build on stories and play that the children themselves can produce. The job of the teacher in this context is to lay the ground rules for the children's expression to have control over what is happening (Morken, 2003). Further, Slade (1954) argued that it is best to steer away from stage theatre at this age because the children's depth and perspective develop best in a free space. Considering this, we can conclude that drama activities that involve exploration, games, and improvisation are beneficial to use in the classroom at the primary school level.

I began this chapter by discussing the relevance of a sociocultural approach in EFL and drama practice. Sociocultural theory is based on collaborative learning and social interaction, which are embedded in practices that are based on cognitive and emotional interpretation of reality (Aimin, 2013). In line with sociocultural theory, embodied learning also very much involves cognitive and emotional aspects and further emphasises the importance of the whole body as a part of the learning experience (Bird & Sinclair, 2019; Göksel, 2019; Piazzoli, 2018). Rooted in sociocultural and embodied approaches, then, is communication. In these approaches, pupils are not only *required* to use their oral communicative skills but they are also enabled to *practice* their oral communicative skills. Thus, drama is a holistic teaching practice because it involves all the components mentioned: collaborative learning, involvement of the whole body through movement, emotions and cognition, and lastly, communication on various levels (Davis et al., 2015; Dinapoli, 2009; Kao & O'Neill, 1998; Piazzoli, 2018; Winston, 2012). Through these perspectives, I will, in the next chapter, describe the project and how the lessons were planned and conducted.

3 Description of the Project

As this is an action research project in which I developed and taught lessons in a classroom, I would argue that it is critical to comment on the purpose of each lesson and my motivation for selecting the various activities I employed. Over the course of three weeks, I carried out my project in a Norwegian school with pupils in grades 6 and 7. The data collection took place between the 4th of January and the 21st of January 2022. My role was dual in nature, as both the teacher and the researcher, and this role will be reflected upon more in the method chapter.

In the first week, I spent time getting to know the pupils and observed their regular English lessons. I did this out of a concern that I did not know the classes ahead of time, which would make it difficult to adapt the lessons to each individual pupil. Going into the project, I had made a rough plan of my lessons, but the first week of observations gave me a chance to better plan, tailor and revise the lessons I was going to conduct.

In the second and third weeks, I started taking over the English lessons in the two classes, where I taught English with drama-based activities. I taught six lessons altogether, three in each class. The lessons in the two classes were carried out quite similarly, but I changed minor things such as adapting the language level. I planned lessons that would expose the pupils to a range of activities which are presented below in section 3.2. By the end of week three, I conducted five semi-structured group interviews with pupils from both classes.

3.1 School Context

At the beginning of the fall semester of 2021, I was put in contact with a teacher who taught English in a 6th and 7th-grade in a Norwegian primary school. She quickly agreed to let me come into her classes for a period of three weeks to conduct my research. We agreed to meet in person before the project started, but due to the ongoing pandemic, we had to change it to an online meeting before Christmas break 2021. Fortunately, the pupils were allowed to return to school the first week of January, enabling me to come physically to the school. There I met the English teacher and the 6th and 7th grade classes for the first time and proceeded to conduct the project as planned. The school was a small suburban school located in the eastern part of Norway, with approximately 150 pupils enrolling in grades 1-7. Thus, there was only one class per grade and +/- 22 pupils in each class.

3.2 Designing the Lessons

I began planning the lessons by reading books about teaching English through drama (such as Clipson-Boyles, 2012; McGuinn, 2014), which provided me with a basic understanding of how to create a drama-based lesson. In addition, I relied on my own experiences from doing drama and theatre over several years, both on and off stage. Furthermore, I took inspiration from books that gave numerous suggestions for drama activities that can be used in the classroom (such as Farmer, 2009, 2012; Swale, 2009), which gave me a good foundation for building up a "library" with activities. As I read the books I marked or wrote down activities that I predicted could be beneficial in this

project, and I started to write down suggestions as to how I wanted the three lessons to be according to the goals I had set. It was not until I finally met the two classes and got some time to observe them, that I planned out the lessons from beginning to end. It was important for me to meet the classes to be able to feel the dynamics of the classes and to adapt activities according to that.

The following paragraphs present the lessons as I planned them, with a focus on the rationale behind my choices. In the appendices (appendix 1, 2 & 3) there is a more straightforward and detailed description of all the activities employed in the lessons. Aided by eager pupils and a helpful English teacher, I was able to carry out the lessons very similarly to how I planned them in both classes. Even though I have been inspired by activities from the mentioned books, I have adapted them to suit the context and goal of this project, which was to develop and practice oral communicative abilities.

3.2.1 Lesson One

In the first lesson (appendix 1) it was important for me to introduce the pupils to the spontaneous nature of improvisational activities for them to be more comfortable with this aspect of drama. I intended to plan a fun and introductory lesson to drama as an approach and to focus on being spontaneous. I began each lesson with a warm-up activity, to make the pupils focused and motivated from the start. Warm-up activities, according to Hampel and Hauck (2004), are short exercises that are implemented at the beginning of an EFL class to make pupils get to know one another, develop teamwork, reduce student inhibitions, or provide the groundwork for the activities and themes that will follow. It should require minimal linguistic competence in order to establish a sense of achievement. I started with an activity called *hi-ha-ho*, which is an easy game allowing the pupils to get warm and focused. At the same time, it does not require a lot of language production, and I therefore employed this as a warm-up activity before each lesson to ease them into it.

Second, we had an activity called *what is that?* where the goal is to practice saying the first thing that comes to mind. I wanted to have this activity early during this period to make the pupils acquainted with some basic principles of improvisation, which would help them later with other activities that require spontaneous interaction. In this activity, an object is passed around in a circle, and each time a new person receives the object, everybody asks *what is that?,* and the person must respond with something else than what the object actually is. This activity can be enhanced by encouraging the pupils to tell the background story of the object. This way it can also be suitable for a group with a variation in levels, as some might just state what the object is, while others who are up to it can elaborate on it by providing a story to the object.

In the third and last activity for this lesson, I made them do another improvisational activity, called *Wally's Wallet*, where they could dive more into the story they were making up. I presented a purse (or a wallet) containing various things which might tell the observer something about the person owning it. I split the pupils into groups, and each group had to come up with a story about the person owning the purse. Afterwards, each group presented their story to the rest of the class. This resulted in creative and fun stories the pupils were eager to tell.

Having these activities enabled the pupils to work on improvisational and spontaneous interaction. In real life, one can rarely practice a conversation, as it is unpredictable. Pupils should therefore practice the skill of spontaneous interaction in the English

classroom. Facilitating activities that consider this dimension of language learning, can improve spontaneous speech and speaking confidence (Bora, 2020). Communicating in a foreign language can be scary, and these activities can therefore support the pupils in a safe environment.

3.2.2 Lesson Two

In the second class (appendix 2), I wanted to design a lesson with activities that had a clear progression so that the pupils could use their knowledge from the previous activity in the next one. In addition, an essential part of this lesson was a higher focus on using their whole body for communication, not just speaking out loud. This includes focusing on body language, facial expression, and listening skills. This lesson demonstrates how communicative skills can be developed without requiring pupils to speak aloud while yet engaging them in highly communicative and embodied tasks.

In this lesson, we focused on freeze images, which means that the pupils make statues with their bodies. Throughout the whole lesson, the pupils worked in the same groups with 4-5 pupils in each group. In the first activity, I stated an object or a situation, counted down from ten, and then the groups had ten seconds to create a freeze-picture together of the stated object or situation, only using their bodies. After this activity, the pupils were told to create a story they were going to show through three freeze pictures. They got a lot of time to produce a story, develop freeze pictures, and then practice the performance. When it was showtime, the pupils sat down as an audience, while one group after the other showed their story. In between each picture, the audience looked at the picture and interpreted what they saw. This created an interesting class discussion, where the pupils shared their thoughts during the performances. Freeze pictures are often used to allow the participants the possibility to study something up close, interpret the expression, and reflect upon the situation.

During this lesson, the pupils got to practice their speaking skills while working in groups, and also when participating in a whole-class discussion during presentations. But more importantly, the pupils were able to practice their listening skills and non-verbal skills during the activities. Within a communicative paradigm, negotiation of meaning is the central purpose, regardless of skills (Skulstad, 2020). Not only is it critical that the pupils get to practice negotiating meaning, but research suggests that how they learn has an impact on their learning outcomes. According to a study by Macedonia and Knösche (2011), vocabulary is remembered better when it is accompanied by body movements and pupils were more likely to employ those words to form new sentences. This illustrates how we need to consider the whole body as a tool for learning to a higher degree. Hence, it was essential for me to conduct lessons that regarded the effects of body movements and gestures and how this might enhance language production.

3.2.3 Lesson Three

I started the final lesson in a familiar way, with *hi-ha-ho*, to ease the pupils into the lesson and create a sense of focus. For the rest of the class, I wanted to engage the pupils in one activity that extended over the whole lesson. Since they were now more acquainted with improvising and dramatizing stories, I introduced an activity called *extraordinary excuses* (appendix 3). The premise of this activity is to pretend that the whole class is late for school, and then the pupils, collaborating in groups, must produce a story with an extraordinary excuse for why they were late.

After the groups had collaborated on making a story, each group presented it to the rest of the class. After presenting, the class was encouraged to pose questions to the group about the story to test its validity. This demanded that all the group members knew the story well and that they had talked about details that might be questioned. Once the class got the hang of it, many interesting questions were asked. The premise of questioning the stories also made all the pupils listen attentively. The lesson resulted in many creative stories and the pupils were eager to tell them.

The reasoning for choosing extraordinary excuses as an activity was to focus more on storytelling and imagination, while still fostering communicative skills. This activity also included a lot of spontaneous interaction when the pupils worked in groups and when the groups got questions and had to answer without preparation. However, the aspect of storytelling and imagination, which of course is also a component in the other lessons, is something that needs to be addressed. Belliveau and Kim (2013) express some of the benefits of using drama eloquently by saying that it "is ultimately indispensable because it offers a lens for learners to use their imagination" (p. 9). Drama as an approach considers each learner's expression and personal development, which in turn encourages fluency and communicative competence (Belliveau & Kim, 2013).

This section has attempted to provide a brief overview of the lessons that were conducted in the project. I aimed to engage the pupils in a variety of tasks that required them to communicate in different ways by planning the classes in this manner and selecting the various activities presented. By doing so, the goal was to improve oral skills and communicative abilities. The findings will be presented later in the thesis to examine if this goal was accomplished. The chapter that follows moves on to describe the method utilized in this project.

4 Method

This study is a qualitative action research study, which investigates how pupils experience drama and how it might affect their oral participation and communication in the EFL classroom. In this chapter, I first describe the research design and the rationale for choosing action research as a method. Second, I explain the methods to collect data, and how this data was gathered and analysed. Lastly, I shed light on how procedures were made to ensure the study's quality, the ethical considerations made, and reflections on my position as a researcher.

4.1 Action Research

The adoption of an action research method was sufficient for the aims of this study, because of its appropriate framework for practitioners to take action in their field. The motivation to use this method frequently stems from observations of issues in one's practice that could be improved, which is why action researchers, also known as inside researchers, exist (McNiff, 2010). Similarly, my motivation for using this method originates from a desire to conduct research that will aid in my professional development as a teacher. Furthermore, my personal experiences with drama and theatre, as well as research I have read on the topic, have convinced me that drama in the EFL classroom can benefit pupils in a variety of ways, including stimulating oral activity. This motivated me to pursue my own research through action research in order to have a deeper understanding of the issue and identify opportunities that could benefit myself and other teachers.

McNiff and Whitehead (2006) argue that "action research can be a powerful and liberating form of professional enquiry because it means that practitioners themselves investigate their own practice as they find ways of living more fully in the direction of their educational values" (p. 8). Teachers work best on problems they recognize for themselves, and they become more effective when they are encouraged to study and review their own work (Cohen et al., 2018). The researcher, along with the research participants, is actively participating in this type of enquiry (Cohen et al., 2018), resulting in participants becoming active in the study, rather than being passive subjects.

My understanding of action research and the anchoring it has for my project is mainly inspired by action researchers like McNiff and Whitehead (2010; 2006). I have used the questions advocated by McNiff and Whitehead (2006) to guide myself throughout the project. They suggest asking questions such as "what is my concern?", "what can I do about it?", and "how will I modify my concerns and practice in the light of my evaluations?" (p. 91). The questions can complement an action plan (see figure 1), which should be modified to suit the circumstances of the project. Figure 1 illustrates the phases of an action plan, and often these phases are illustrated as an action-reflection cycle because the process tends to be cyclical (McNiff & Whitehead, 2006). However, I have chosen to illustrate it as a staircase because in my project I have followed the steps accordingly. An action plan is not a fixed schedule, but rather a guide to ones thinking and acting (McNiff, 2010), hence illustrating it as a staircase, suggesting one might take a step back before going up again.
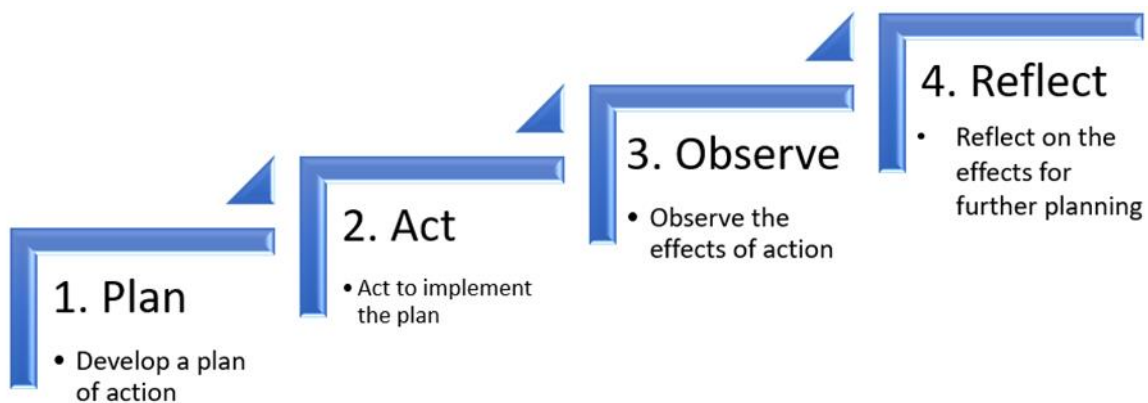
Fig. 1 The action research process

According to the action plan illustrated in figure 1, my first step was to develop a plan of action. I asked myself what my concern was and identified a problem in EFL teaching: how to effectively stimulate oral activity among pupils through using drama in the classroom. After looking at previous research and investigating my opportunities, the plan of intervention was to teach English lessons in 6th and 7th grade with a focus on drama activities. I carefully planned the intervention and then carried it out, while still working on the action plan by scheduling lessons and interviews along the way. In the third step, I observed the effects of the action. In this phase, I also retrieved the data, which was to observe pupils participating in drama registered through field notes, followed by interviews with the pupils where I enquired about their experiences. The final phase was to critically reflect on the experience and analyse and interpret the data.

4.2 Selection of Participants

The participants in this study consist of those who were directly involved in the action research. The participants were 10-13 years old pupils enrolling in either 6th or 7th grade. Their teacher, whom I collaborated with throughout the process, contributed with characteristics of the group. In her opinion, the two groups were different in terms of how verbally active they were during a class and their proficiency in the target language. Overall, the groups were described as open-minded pupils who were nice to each other and had reached a high level of English proficiency. All the pupils in both classes participated in the English lessons led by me, and then five group interviews were conducted with a total of thirteen pupils.

To be allowed to interview the pupils, I had to send out a letter of approval to their parents or guardians, which also contained information about the purpose of the project (Appendix 4). This letter had to be sent back to me, with a signature from a parent. The participants for the interviews were selected based on the pupils who agreed to be interviewed, my observations from the lessons, and the teacher's insights. Overall, many pupils sent back the letter of approval where they agreed to be interviewed (Appendix 4). In 6th grade, 13 pupils agreed to be interviewed, compared to 6 pupils in 7th grade whereas one was sick and could not join the interview. This resulted in me interviewing one more group in 6th grade than in 7th grade (see Table 1).

I wanted to select pupils with varying degrees of English proficiency and who had different attitudes toward drama and the English subject. Together with the English teacher, we selected eight pupils in 6th grade and divided them into three groups. In 7th

grade, we divided the five pupils who could be interviewed into two groups. Choosing to conduct the interviews in groups would ensure that the pupils felt more secure, and with help from the teacher I ended up with diverse groups who could provide different perspectives on their experiences. For reasons of ensuring anonymity, they were given pseudonyms:

6th grade		7th grade	
Group 1	Ben and Tom	Group 4	Line and Guro
Group 2	Maja, Tara and Dina	Group 5	Hanna, Lise and Noa
Group 3	Kai, Eva and Sam		

Table 2: Overview of groups who were interviewed

4.3 Data Collection

The data collection for this project took place over three weeks, from the 4th of January to the 21st of January 2022. The data collection methods used are interviews, reflection logs written by me, and observation (through field notes). As an action researcher, you aim to evolve as an educator but also contribute to the field you are researching. Hence, figure 1 illustrates two categories of data collections; the data that show my learning and the data that show other people's learning. In the analysis, the data collection works together to get an understanding of the project as a whole and to answer the research question. The next paragraphs will elaborate on why I have chosen interviews, reflection logs and observation as data collection methods and their implications for this study.
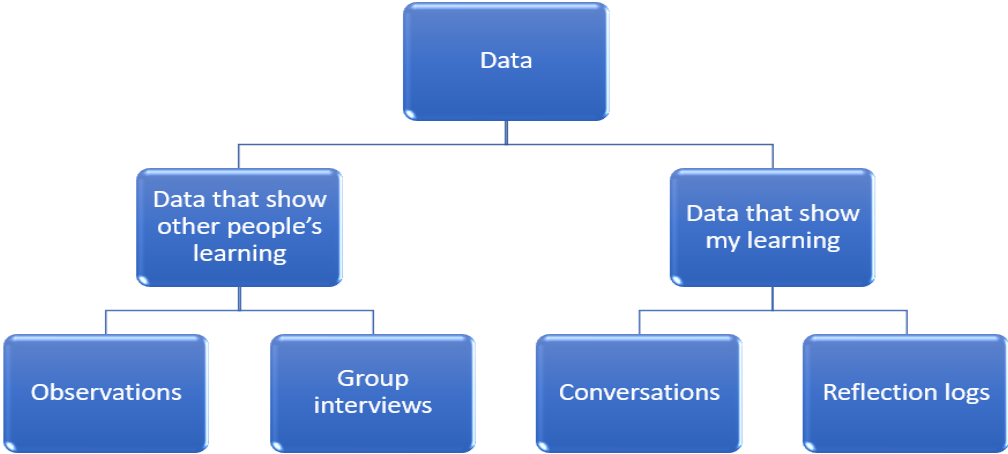
Fig. 1 The data collection

4.3.1 Interview as a Data Collection Method

Interviews are a common data collection strategy in qualitative research (Cohen et al., 2018), and in this action research project, it was beneficial to conduct semi-structured interviews with pupils to retrieve insight into their perspectives and experiences. The structure of a semi-structured interview was the basis for selecting it above other interview approaches. The goal of a semi-structured interview is often to create an atmosphere where the talk is relatively free but still focused on specific subjects the researcher has decided beforehand (Tjora, 2010).

After deciding to conduct a semi-structured interview, I considered whether it was more sufficient to do group interviews or individual interviews. The benefits of conducting individual interviews meant that the participants could not be influenced by others being interviewed at the same time. However, knowing I was going to interview children, I wanted to ensure that they would be as comfortable as possible. As a result, I chose a group interview format because it might appear less intimidating when it comes to discussing thoughts, ideas, and opinions (Tjora, 2010). In addition, interviewing groups can be efficient because you generate data from multiple informants simultaneously, while at the same time giving them a feeling of safety from being in a group (Tjora, 2010).

The next step in planning the interviews was to make an interview guide (Appendix 5), which meant I had to decide early on what topics I wanted to gather information on. The structure and topics for the interview guide were based on my research question and my theoretical background. An interview is often structured through three phases: opening, reflection, and ending, characterized by different types of questions and levels of expected reflection from the participants (Tjora, 2010). However, I structured it a bit differently in this case, with consideration to my interview objects and how children can more easily lose concentration.

I decided it would be more beneficial to go straight into the topics that were essential for me to get answered since I was going to interview children. The first part of the interview is therefore about the pupils' experiences with the project and participating in drama activities. I then go over to ask about drama and what sorts of expectations and experiences they have had before. Third, I ask about oral participation and how they experienced it during the project and in the English subject in general. Towards the end, I asked more general questions about drama and the English subject if there was time and if I felt it was needed. Doing it this way ensured that I would get the most important questions answered during the interview.

Choosing an interview as a data collection method also comes with limitations. The information provided is collected in a designated space rather than the natural field setting, responses can be biased due to the researcher's presence, and differences in people's articulation and perceptiveness can influence the interview (Creswell & Creswell, 2018). It is important to be aware of these factors and think about how they can affect the interview. It was critical for me to reflect on the limitations of an interview both before and after conducting them, in order to consider how these factors may have influenced the responses.

4.3.2 Observation as a Data Collection Method

Simply put, we can say that in interviews we study what people say, while with observations we study what people do (Tjora, 2010). Observations are often logged through field notes by the researcher as the events happen (Creswell & Creswell, 2018), but this was not possible for me to do due to my teaching the lessons. The observations were therefore written after each session in a field-note diary. For the most part, I see it as a benefit that I did not write the field notes during the lessons, as this can make the participants attentive to being observed (Tjora, 2010).

Because of my dual role as teacher and researcher, my role as an observer was a participant as an observer, which meant that my observation role was secondary to the participant role (Creswell & Creswell, 2018). This can limit my observing skills as there

may have been valuable information I did not notice. I needed to put time aside to write down the observations as soon as possible when I was finished teaching so that it was still fresh in my mind. I did not have any prior questions that needed to be answered through observations. The goal was to write down everything that seemed valuable and interesting after each session. Observations allow for unusual aspects to be noticed and explored in the participants' natural environment (Creswell & Creswell, 2018), and in this case, it could be anything from things pupils had said or something that happened during an activity.

The English teacher was also present in all the lessons and contributed with additional observations through conversations we had when the lessons were finished, but she did not follow a specific observational protocol. Her position as an observer, on the other hand, may not have been properly explored. This could have been taken advantage of to get more detailed observations from the lessons on both the pupils, the activities, and my teaching.

4.3.3 Reflection Log as a Data Reflection Method

After each lesson, reflection logs in the form of a personal journal were produced. In the reflection logs, I wrote down my ideas, remarks, and observations about the lesson and the project as a whole. Field notes and reflection logs are distinct in that I had more freedom when writing the reflection journal. The reflection log was particularly unique in that it included potential explanations for observed behaviour as well as more personal observations about what I considered important (Merriam & Tisdell, 2016). Due to my dual job as a teacher and researcher, the field notes did not allow for lengthy thoughts, therefore the reflection journals served as an additional opportunity to reflect on the observations. As a result, the reflection logs helped to triangulate the data, preserving valuable reflections that might otherwise have been lost.

4.4 Data Analysis

As presented above, three different methods for collecting data were employed during this action research project. These were interviews, observations (through field notes), and reflection logs. The interviews were conducted, transcribed, and analysed to answer the research question. The field notes and the reflection logs function as a supplement to the findings from the interviews, to give a richer understanding of the themes that will later be presented. Thus, the data from field notes and reflection logs were not analysed in the same manner as the interviews were. The interviews were analysed with a thematic analysis approach, which will be described below in a section of its own. Although there are three different types of data collected, the interviews are considered the main and most important part of the data collection. This is because the goal of this study was to explore the pupil's perspectives. Below I present how I arranged the data so that I could find patterns and plausible interpretations that compliment my research design and theoretical framework.

4.4.1 Thematic Analysis

Thematic analysis (TA) is an approach to analysing qualitative data which was advocated by Braun and Clarke in 2006, and they are thus seen as one of the main researchers within the field of TA. My use of TA is therefore highly influenced by various publications on their perspective of the approach (Braun & Clarke, 2006, 2016; Byrne, 2021; Clarke et al., 2019). TA is suitable to use for projects that address questions about individual experiences and people's views and opinions, where there is a focus on the content of

what is being said (Clarke et al., 2019). I argue that TA is appropriate for my study's underlying theoretical assumptions and research goal because it allowed me to collect and analyse qualitative data in a way that respected the participants while also acknowledging the reflexive influence of my own interpretations as the researcher.

In short, TA is an approach for identifying, analysing, and interpreting patterns of meaning within qualitative data, where the meanings discovered are organized into themes (Braun & Clarke, 2016). Within this, coding is regarded as an active and reflexive process that invariably carries the researcher's mark (Clarke et al., 2019), hence I approached TA in a reflexive manner. A reflexive approach, according to Braun and Clarke (2019), is defined by the researcher's thoughtful and reflective engagement with the data. Analysing should be done flexibly and organically, where the researcher should reflect upon what is being assumed.

Furthermore, an experiential orientation was most appropriate as the aim of the study was to investigate learners' experiences with drama. An experiential orientation to understanding data typically prioritizes the examination of how a given phenomenon may be experienced by the participant (Byrne, 2021). This requires looking at the meaning of the participants' responses, as well as the significance of the phenomenon they are experiencing. Even though these thoughts, feelings, and experiences are subjectively and inter-subjectively (re)produced, the researcher should acknowledge the meaning and importance assigned by the participants (Byrne, 2021). Adopting an experiential approach necessitates an understanding that the thoughts and experiences of participants are a reflection of their own subjective perspectives (Byrne, 2021). In this case, an experiential orientation to data interpretation was used in order to emphasize meaning and meaningfulness as attributed by participants.

4.4.2 The Six-phase Analytical Process in TA

Braun and Clarke developed a step-by-step guide to conducting TA, and I will in this section present those steps and my process through them (Braun & Clarke, 2006). Some of the phases of TA, according to Braun and Clarke (2006) are similar to those of other qualitative research methods, and thus are not entirely unique to TA. The process begins when patterns start to emerge and ends with content reporting. Further, they state that the guide is just an example and should have a flexible approach where the analyst moves back and forth between the entire data set, the coded extracts of data, and the analysis of the data.

Phase 1 is about familiarizing oneself with the data. I started this phase by listening to and transcribing all the interviews. Shortly after, I read and re-read the transcriptions and noted down initial thoughts or ideas. Braun and Clarke highlight how important it is to immerse oneself in the data to fully comprehend the depth and breadth of the content. I started the process of analysing shortly after I had collected the data. And since I conducted and transcribed interviews myself I already had a familiarisation with the content and initial thoughts about possible patterns.

The second phase is about generating initial codes. Coding is the process of organizing data by bracketing chunks and writing a word indicating a category in the margins, and it includes taking text data obtained during data collection, segmenting phrases into categories, and labelling those categories with a term (Creswell & Creswell, 2018, p. 193). As I indicated in the previous paragraph, I had thoughts and ideas early on about recurring patterns; nonetheless, I attempted to approach the coding process with an open mind and coded anything that caught my attention without worrying too much

about the themes I already had in mind. I began with an open coding approach, in which you strive to be as open to anything as possible by identifying as many segments from the data as feasible (Merriam & Tisdell, 2016). During this first process of coding, I used the program NVivo to code. This resulted in 131 codes divided into 33 categories.

Once I had coded the whole data set, I started to sort the codes into potential themes. This is the third phase where you start to generate themes, which involves considering how different codes might be combined to form an overarching theme. I went through the coded material several times and I started to combine codes by organizing them in tables to get an overview. In this phase, you need to consider the relationship between codes and analyse them so that they combine shared meanings, which will result in themes or subthemes (Byrne, 2021). Once through this phase, I was left with 3 themes and each theme had 3 underlying subthemes. However, after several reviews and consideration, it resulted in the end with 5 themes without any subthemes, which I felt gave a rich answer and understanding to the research question.

The next and fourth step requires the researcher to review the potential themes that emerged in phase 3. This includes determining whether or not some potential themes are enough for conveying the information needed to answer the research question, as well as assessing whether or not some codes or themes require revision (Byrne, 2021). As noted in the previous paragraph, my initial themes underwent revision and changes. To better suit the findings in the data, the sequence in which they would be presented was adjusted, as well as the focus of the research question. The research question went from looking at pupils' general perception of participating in drama activities, to how drama activities affected pupils' oral participation and communication, as a result of this process.

By the fifth phase, a good thematic map of the data should start to evolve (Braun & Clarke, 2006). I had a table with my five themes, as well as extracts from the interviews that exemplified the categories. In the fifth phase, the themes are defined and modified as they will be presented in the analysis. This entails determining the essence of each topic as well as what part of the data each theme captures (Braun & Clarke, 2016). This was accomplished by beginning to develop a narrative for how I would present the completed analysis while also revisiting the collected data extracts for each theme. As a result of this approach, I had to change some of the names of the themes and change the order in which they would be presented.

The sixth and last step involves the final analysis and write-up of the report. A story that convinces the reader of the merit and validity of the analysis should be told (Clarke et al., 2019). This is done by providing sufficient evidence of the themes within the data and including examples that captures the essence. The finished report can be found below in the next chapter: Research Findings. Here I present the themes which emerged in the analysis, and I also include excerpts from field notes and reflection logs that complement the findings. The themes are as follows: 1) The Unexpected Joy of Drama, 2) Creating a Sense of Togetherness, 3) Storytelling and Imagination, 4) Speaking out Loud Feels Easy, and 5) Embodied Communication.

4.5 Research Credibility

In this section, I will clarify the steps I have made to conduct the research according to ethical principles. I start by reflecting upon my position as a researcher. Second, I demonstrate how steps were taken to ensure the thesis quality in terms of validity and reliability. Lastly, I comment on the ethical considerations made.

4.5.1 Role as a Researcher

My position as a researcher is one aspect of the study that I would argue is important to take into consideration in terms of its credibility. When conducting this project, my role was twofold, both as a researcher and as a teacher. I considered whether it would be more suitable to design lessons that the participants' English teacher could execute, as this would allow me to be more of a fly on the wall, observing the pupils engaging in the material. But, after some consideration and talking with the English teacher, I concluded that it would be more valuable to conduct the lessons myself. It became important for me to do this because of my background of doing drama and theatre, one of the reasons for choosing this path. Another reason is my familiarity with the topic, which the English teacher did not have, making it more difficult for her to execute the lesson plans without the same ownership of it as I have. Lastly, I wanted to conduct the lessons myself to be able to stretch and develop myself as a student-teacher and future teacher.

During the data collection period, I became a *participant-as-observer*; a member of the group where I revealed my role as a researcher (Cohen et al., 2018). As a researcher, I must be mindful that the student's behaviour may shift because I am a new teacher to them, and they are aware that I am working on a project in the classroom. Even though the study's purpose was specified on the consent form given to pupils prior to the project, I intentionally did not elaborate on it when I first introduced the project in class. I did not want the pupils to have any assumptions about what I was looking for so that they would react to the activities as normally as possible. However, there are several aspects an action researcher should be aware of, such that a researcher cannot have complete control over the research project, allowing the research to be process-driven, and be prepared for unexpected events (Sigurdardottir & Puroila, 2018).

Along those lines, it is vital to clarify that I am not aiming for complete objectivity, as I recognize that qualitative research and researchers will always be influenced by subjectivity. As stated by Merriam and Tisdell (2016), the researcher will have limitations and biases that can affect the outcome of the research, and as a researcher, it is important to identify these limitations rather than eliminate these "subjectivities" (p. 16). As a result, my intention from the start was to be transparent and open throughout the research process. In this study, I have been very much involved in the research process, to the point that I can be considered an insider researcher. Although there is a boundary between myself and the participants, I have been a part of the situations where the action takes place. This is very common in action research, which is what makes this kind of research distinctive (McNiff & Whitehead, 2006).

Lastly, I want to reflect upon how my lack of research experience may have influenced the thesis' outcome. For instance, I have little experience with conducting interviews, particularly with children. I can see how asking extra follow-up questions throughout the interviews could have been advantageous. Nonetheless, it has been a journey full of learning opportunities, and I will keep these experiences for another time.

4.5.2 Validity and Reliability

I took steps to ensure the quality of the thesis by assuring its reliability and validity. Validity and reliability are concerns that can be addressed by paying close attention to how a study is conceptualized, how data is collected, analysed, and processed, as well as how the findings are presented (Merriam & Tisdell, 2016). Here I present steps taken, advocated by Merriam and Tisdell (2016), to strengthen validity and reliability. To begin, I utilized a qualitative research approach known as triangulation, which entails using

many sources of data to confirm results. In this case, I collected data through interviews, observations, and reflection logs. Second, as a researcher, I sought to maintain a reflexive position, which entails a critical self-reflection by the researcher on preconceptions, biases, and their relevance to the study. Lastly, I have attempted to be open and transparent throughout the process of both conducting the research and in writing this thesis.

4.5.3 Ethical Considerations

The chosen methods in my action research project include several ethical considerations I needed to consider. My project was notified to the Norwegian Centre for Research Data (NSD), whereupon I received permission to collect data (appendix 7). This was important because my data gathering included the possibility of identifying research participants, even though their identities have been concealed behind pseudonyms. I was concerned with adhering to ethical guidelines during data collection, and anonymising the school, pupils, and teachers in the publication. Second, I informed the parents of the pupils about the project and got their consent for their child to participate in it (Appendix 4). This was required because I conducted my study in a class with pupils under the age of 18. Last, all data collected have been password protected with restricting access to anyone but me. If any participants wished to withdraw from the study, they were able to do so at any time.

5 Research Findings

In this chapter, I present the study's research findings, which were generated from the thematic analysis (TA) of the interviews. The remainder of the data collection, which includes field notes and reflection logs, are incorporated into this chapter, and utilized to enhance and complement the findings from the interviews. Excerpts from interviews, field notes, and the reflection logs are italicized to make the results easier to read. The interview excerpts are my translation as the interviews were conducted in Norwegian. The original interview statements can be found in the appendices (Appendix 6). I have applied a reflexive approach to the TA, which bears in mind that data coding and analysis is an active and reflexive process that inevitably bears the mark of the researcher (Clarke et al., 2019). It is therefore natural to include my interpretations along with the presentation of findings. A more thorough discussion can be found in the subsequent chapter: Discussion of Research Findings.

The thematic analysis ultimately led to the discovery of five themes, which are: 1) The Unexpected Joy of Drama, 2) A Sense of Togetherness, 3) Storytelling and Imagination, 4) Speaking out Loud Feels Easy, and 5) Embodied Communication. Each theme is presented thematically throughout this chapter. The first theme provides reflections from the pupils on what they expected. The second theme describes how drama affected the class working together. In the third theme, reflections on how drama fostered storytelling and imagination are displayed. The fourth theme demonstrates how some pupils felt that doing drama made it easier to speak out loud. Lastly, the fifth theme explains how drama supported communication in more ways than just speaking.

5.1 The Unexpected Joy of Drama

> Hanna: *It was totally different from what I imagined. I sort of thought that we would get a manuscript, but then we did something different, and I think what we did was better than what I expected*

Hanna's statement eloquently summarizes what many of the pupils expected before participating in the drama activities, and the experiences they had afterwards. She was not alone in finding that the experience exceeded her expectations in a way she did not expect. She, like many of the pupils, thought they would participate in a theatre show or some sort of performance and read a manuscript, which indicates that their normative perceptions of drama were linked to drama as a genre. This is an interesting finding because it suggests that a change of attitude towards drama has taken place. When thinking of drama, I believe many of us connect it to stage performance and playing a character in a play. What is increasingly interesting, however, was that a change in attitude was linked to the experience being better than expected for several pupils.

Before conducting the classes, I was curious about how the pupils would react to the activities. After I had conducted the very first lesson with the 7th grade, I wrote the following in the reflection log:

> *When the lesson was finished, I asked the pupils how it was, and several said it was a lot of fun. Their teacher asked if it was as they expected, and then someone said "no, it was more fun than expected!". Another said that she expected more theatre and performance, but that this was better.*

What I wrote in the reflection log, adds to a lot of the things that were said in the interviews. Several pupils expressed that the experience of participating in drama activities in the English subject was better than expected. If we look back at Hanna's statement, we can assume that her scepticism towards drama might stem from a feeling of being nervous or uncertain about something, and therefore being positively surprised by how it turned out. When asked about how the drama activities were, Tom said: *It was very fun. More fun than I expected*. He was left with the same impression as Hanna, that it was better than he assumed. This shows how impactful drama in fact can be when taking another approach than the more traditional method of staging a theatre play. Improvisational drama activities seem to lower any normative pressure by having a more open and inclusive form.

In addition, a couple of pupils explained that they did not like drama in general, but still thought the drama activities were very fun and engaging. Kai, for example, had similar thoughts as Hanna and Tom. He did however also have interesting reasoning for choosing to participate in the interview, which he elaborated on by saying:

> *I signed that paper (letter of consent, appendix 4) before we started the lessons. And the reason I signed it was because I thought it would be too bad if you only got positive remarks about drama. I am not that fond of drama and acting in general, so I thought it was good if there were some negative comments as well. But there is nothing negative to say.*

His statement demonstrates how he already before participating in the lessons, assumed this was something he would not like, as some of his peers also thought. What I find surprising is his explanation for participating in the interview, and even though it did not turn out the way he imagined, he was very open about the fact that he was positively surprised. Sam was in the same interview group as Kai, so after Kai's explanation, I asked Sam if he liked drama in general, to which he replied that he did not like it that much. I then asked if he enjoyed participating in the lessons with me, to which he answered: *Yes, and I would like to do more of it.*

It would be interesting to hear more about where these feelings of not liking drama came from. My interpretation is that it stems from the idea of what drama is and involves. Several of the pupils said something about what they expected or their idea of what drama is. Tom explained it this way: *When I think of drama, I think more of theatre, and I'm not really into that.* Hanna adds to the matter by elaborating more on what drama or theatre can include: *I sort of thought that we were going to do voice warm-ups. That we would read from a script and not improvise and play games and stuff.*

Hanna and Tom were not alone in thinking that they were going to do some sort of a theatre performance. Below is an excerpt from the interview with Eva, Sam, and Kai:

> Eva: *I thought we were going to play theatre*
>
> Sam: *Me too*
>
> Kai: *So did I, and I was very happy we didn't do that*

When pupils hear the word drama, they evidently envision something more similar to theatre, such as putting on a performance and playing various roles, which many felt they would not enjoy as much. The pupils did, however, do some acting and performance, but not in the way they had expected. Improvising and playing, as Hanna remarked, is a significant aspect of drama.

The five interviews confirmed the notion that the pupils had a positive experience overall. Throughout all the interviews, the word *fun* was mentioned multiple times. It is evident that the majority of the pupils considered participating in the lessons as interesting and engaging. I began each interview by asking the pupils if they could tell me about their experiences participating in the drama activities, and the following are some of the responses I received:

> Line: *It was very fun*
>
> Sam: *I think this was more fun than the regular English lessons we have had*
>
> Tara: *I liked it a lot, and I liked that we did it several times*

As the excerpts above demonstrate, Line simply replied that it was fun, as did many others. Sam claimed it was more enjoyable than his normal English classes, which I believe is because it was something completely different from what he was used to. Tara seemed to enjoy the fact that we did it more than once, as indicated by her response. This was crucial for me to accomplish so that the pupils could try out different activities and become more comfortable with drama as an approach and become more comfortable with it for each new lesson.

During the interviews, I asked the pupils to explain why they enjoyed the drama activities. This was a question I needed to ask to get a better understanding of what the pupils valued about the experience. When asked this, Ben explained it as follows: *It was fun because it isn't what we've had every time. It was sort of something new.* He connected the experience of it being fun to the fact that it was new to him, and he was not the only one who felt this way. Kai mentioned how great it was to not have to do writing and spelling every time, and how a little variety would be nice. Further, he said: *You do the same thing for many years. So, it was fun with a bit of change.* Likewise, Eva added to this by saying*: I think it was fun to do something different.* As we can see from these excerpts, Ben, Eva, and Kai were all very explicit about why they enjoyed the lessons with drama. They appreciated experiencing a different approach to learning English.

Another support for this notion was the positive feedback many pupils gave regarding the warm-up activity we did each time. For Maja it was nice to start the lessons in a different way than they usually did:

> *I liked that we started the lessons with hi-ha-ho, it was something else than what we are used to. It's better to start the lesson with a fun thing you look forward to doing.*

It is a positive thing to start each lesson in a fun way, but the reasoning behind choosing hi-ha-ho as a warm-up activity was about more than just having fun. Maja's quote says something about her motivation for the lesson, and how this motivation is increased when she knows the lesson will be started in a manner she will enjoy. Thus, having suited warm-up activities can enhance willingness to participate and give a sense of accomplishment from the start.

The pupils enjoyed engaging in the drama activities and liked the variety in the teaching, as can be seen by several excerpts included in this section. As Line expressed it: *Well, you learn... sort of a lot more and in a more fun way*. The findings presented so far illustrate that even if some pupils might expect to dislike something, they can eventually overcome their original scepticism and come to appreciate it. The next theme shows another aspect of the pupils' experiences that may have contributed to their enjoyment of drama as an approach in the classroom.

5.2 A Sense of Togetherness

The pupils had many reflections about working and doing things together which revealed that the drama activities created a sense of togetherness in the classroom. One of the effects of this sense of togetherness was that it made it feel easier or less frightening for the pupils to participate, and especially to participate verbally, which I will explore further in the next theme. Three extracts from different interviews are shown below, which all express similar attitudes on participation:

> Guro: *It is a little bit easier if everyone is going to do the same*

> Maja: *It was a bit scary sometimes, but then it went very well. For example, everyone was in on it. That was much better than if I was the only one who had to do it.*

> Hanna: *Everyone had to do it, so then I felt it was ok if I said something weird in front of the others as well.*

The statements from Guro, Maja, and Hanna illustrate how it was easier for them to participate because everyone was participating together or was going to do the same thing, which seemingly led to a feeling of togetherness. The pupils used terms such as *scary* and *weird* to describe their experience, which in turn tells us how the shared participation seemed to help them overcome many feelings related to anxiety. This easing of being scared or feeling awkward was, according to the pupils' own statements, linked to overcoming their anxiety through a sense of togetherness.

More pupils talked about the importance of doing activities together. The interactive nature of drama fostered collaboration in communication. For example, Noa, Line, and Tom expressed it like this:

> Noa: *It was the same for everyone*

> Hanna: *I am not that good at improvisation and stuff like that. I find it a bit odd, but it was okay because everyone had to do it.*

> Line: *It was a class collaboration. It wasn't hard to perform or anything. It was fun. Nobody said something that was mean afterwards.*

The notion that the class worked together as a team reduced some of the anxiety that some pupils might have about performance and speaking out loud. The fact that everyone engaged and worked with the same tasks made it easier for them, which in turn, I believe, also made the experience more enjoyable. They could use more energy on solving the tasks than on feeling anxious. Another interesting insight that transpired from the findings is how the pupils talked about doing the same thing and how this allowed them to feel more at ease. During the drama activities, however, the pupils were responding individually. The pupils had the impression that they were all doing the same thing, although each contributed with different responses in a collective activity.

Some of the activities required the pupils to work in groups and then tell or perform a story to the rest of the class. This method of working helped Maja feel less nervous before sharing the groupwork with the rest of the class:

> *I liked it best when we worked in groups first and then presented because then you got the chance to practice a little bit beforehand and you didn't have to be nervous.*

Once more, we can see how a pupil uses an affective term, feeling *nervous*, to describe her experience. It demonstrates how negative emotions sometimes can take up too much space and, as a result, potentially reduce learning outcomes. Maja, on the other hand, found that by reducing her nervousness, she was able to focus more on the task at

hand. In this instance, the groups had the opportunity to practice their speaking together first with one another before sharing their stories with the rest of the class.

Pupils also expressed their preference for group work over working alone. When Eva and Tom were working in groups, they realized that there was more than one person who could come up with ideas. Tom described it this way: *it was easier to come up with things when we did it in groups. When you are alone you only have your own idea*. He connects it to the aspect of collaborating and creating something together, instead of doing something alone and only having yourself as a resource. Eva felt something similar, which she expressed like this: *I like to work in groups. It is more than one who can think.*

When asked about what he liked best about the experience, Ben pointed out the groupwork the pupils did in the freeze pictures activity: *It was fun to do those challenges in the groups* (Appendix 2). I assume that it was something about solving a task together as a group that Ben liked, as drama can be a team-building approach. Working in groups can also have various learning benefits, and I believe the groupwork in several of the activities gave all the pupils a possibility to speak and use their communicative skills.

This theme has emphasised the importance of social interaction in order to acquire a language. In addition, it illustrates how these social interactions might help the pupils in the learning process by fostering a sense of belonging and diminishing emotions connected to anxiety. The theme that follows moves on to consider how storytelling and imagination affected the pupils' oral participation and communication.

5.3 Storytelling and Imagination

> Tara: *It was fun, for example when we were going to talk about that story. Then we spoke a lot of English in the group. I think it was very fun to do it that way*

The pupils had interesting reflections on different activities they participated in which can be related to aspects of drama such as imagination, improvisation, and storytelling. In this first excerpt above, Tara is talking about storytelling, and how that generated more talk in the group. She is referring to the activity called *Extraordinary Excuses* (Appendix 3) which was an activity where the pupils were going to make up stories of why they supposedly were late that day, and through observations and statements from interviews, I believe the activity was perceived as fun and meaningful. It could easily be relatable to the pupils' lives, as everyone can experience being late, while at the same time being exploratory by building on their imagination. I made a note in the field notes that can be linked to Tara's quote:

> *All the groups were eager to start making up a story about why they were late. They were very imaginative. It seemed like they were at ease talking English in the groups instead of Norwegian. The groupwork resulted in creative stories involving dragons, the ability to fly and transportation. Successful accomplishment of the activity.*

This illustrates how drama can work as a tool for creating meaningful contexts and interactions which in turn brings a feeling of authenticity. I believe this was accomplished regarding statements from the interviews. Tara talked more about the aspect of storytelling by saying:

> *I felt like you were thinking more about the story you were telling, and not that you were saying something wrong. That was a lot of fun.*

In her quotation, Tara appears to be more concerned with *what* she is saying and the story she is telling than with *how* she is speaking. This reveals something about the task's significance and where the pupils focused their attention. Tara was described by the English teacher as a shy student. After the lesson with *Extraordinary Excuses*, I discussed how it went with the English teacher, and she told me she was surprised by Tara's active participation. There was something with the aspect of imaginative storytelling that made it easier for her to engage in the task. Thus, drama in the EFL classroom is ultimately useful because it allows pupils to express themselves imaginatively.

Referring to the previous quote, the use of the word *wrong* reveals something about the pupils' fear of making mistakes when speaking English. Often in the language classroom, importance is laid on how the pupils say things, with a focus on proper pronunciation and making few errors. However, as exemplified by Tara's quote, a content-oriented focus might be beneficial, as it highlights storytelling and imagination which are two elements that might have improved Tara's oral participation.

The activities conducted in the second lesson were also mentioned by several pupils in which we worked with freeze pictures and storytelling in different ways. Line commented on this and said: *It was very fun. That activity when we worked in groups and made pictures and stuff.* She gave this answer when I asked the pupils how the experience was and if there was something they liked in particular. Thus, more pupils enjoyed working with tasks that focused on imagination, improvisation, and storytelling. Hanna talked about the last part of this lesson, where the groups performed the story they made:

> It was smart to include that one about what we see (Activity: open and close, see Appendix 2), because then maybe those who want to can say what they see, and I think we all noticed different things

In her statement, she is making a point about two things: the pupils' ability to choose whether or not to engage by speaking out loud, and the notion that they would notice different aspects of what they saw. Several pupils made remarks about the same thing, that the results of the activity varied and how it was fun to see the different results. The fact that pupils would notice different things in the activity Hanna is talking about, was an important factor in this particular exercise. Whether they saw exactly what the different groups were trying to convey or not, was not essential, but rather their ability to interpret the pictures according to what they saw and share it with the others.

Noa also mentioned similar aspects in which he refers to the freeze pictures activity: *it was fun to see what the other groups did. That everyone ended up with different results*. Noa appreciated that all the groups came up with different results, and this is some of the benefits of working with drama. It is a creative and imaginative approach where there is not any set solution, and I think this is something many pupils appreciated. Hence, working in groups can contribute to a more enjoyable process and build imagination as the groups solve tasks in different ways. This was something several pupils commented on, shown in excerpts below:

> Maja: *It was fun because everyone had their own story, and it was fun to listen to all the different stories (Wally's wallet, appendix 1)*

> Guro: *It was fun to hear what the others said when we asked "what is that?". I liked it because it was improvisation, and that is very fun*

Both Maja and Guro commented on how it was fun to hear the responses of their peers. It might seem as though the pupils were listening more attentively during these

activities. The two activities they talked about are also very improvisational, and this aspect is something Guro mentioned that she enjoyed explicitly. I introduced the pupils very early to an improvisational activity to have them get familiar with the aspect of thinking quickly and coming up with things to say on the spot. This aspect of improvisation could have been explored further if I had more time with the classes.

It was important for me to highlight the spontaneous dimension of drama to some degree during the lessons, as there is much learning potential here. Spontaneous interaction is an important element of communicative language teaching, as most realistic communication happens spontaneously. Focusing on storytelling and imagination, as shown in this theme, can aid the pupils in these spontaneous interactions by triggering different responses. How drama can contribute to more oral participation is discussed further in the next theme below.

5.4 Speaking Out Loud Feels Easy

> Tara: *I don't like to speak in front of the class, but I thought it was easier now*
>
> Kai: *When I'm speaking what comes to mind [in English], I stutter more while I speak. But I found it was much easier in these activities*
>
> Line: *It was easier when we did this. I wasn't scared or anything because everyone was going to do the same.*

The excerpts above give us an example of how Kai, Line and Tara felt it was easier to speak English during the drama activities. Tara experienced challenges with speaking in front of the class in general, but Kai primarily had the difficulty he described when speaking English. When they worked with drama, however, they both felt that the problems they faced when speaking in English during classes were lessened.

What the statements above are telling us can be referred back to the theme about drama creating a sense of togetherness. In this case, the feeling of togetherness resulted in it being easier to speak out loud. We can interpret that the drama activities gave the pupils a sense of security, which made it easier for them to speak and participate orally. Based on my own observations, oral participation is often done through raising your hand to give an answer, and it was obvious that many pupils felt anxious about doing this. For example, Line said in the interview that she got scared when speaking in front of her peers in the classroom and that it made her very nervous, however, she also said that: *it wasn't hard to perform [in the activities]. It was fun*, demonstrating how it was something about drama that lessened her fear of speaking in front of the class.

Line's aversion to speaking English in the classroom was shared by many, as shown in the excerpts above. It was clear that many pupils encounter some sort of hindrance when it comes to speaking out loud. Experiencing language anxiety, apprehension and nervousness when learning a new language is not something new, and various factors might contribute to these feelings. One of these factors might be what Line talked about in the interview, that she sometimes had a fear of speaking in front of her peers and getting mean comments afterwards. As shown in section 5.2, Line talked about how it was fun to participate and that no one said anything mean afterwards, which indicates that she had a fear of making mistakes or saying something weird in front of the others.

What is interesting about the findings is that they contain information that can be used to alleviate the language anxiety that many learners face. It appears many are scared to give the wrong answer in EFL classes, but like Maja said concerning the activities we did:

Everyone did different things, so it wasn't like everyone had to give the same answer. Hence, it was something about doing drama that made it easier to speak. This can be explained by how the activities employed had a very open form and enabled the pupils to use their imagination to answer.

Drama might provide resources and conditions in which feelings like language anxiety can be reduced. For example, in the previous subject concerning drama and imagination, the element of focusing on a story was discussed. We could see how Tara explained how focusing on a story made it easier for her to communicate and that this exercise led to greater group discussions. Maja had a similar experience and referred to the same activity by saying:

> *Sometimes I find it hard to speak out loud in front of the class. But when we were going to talk about being late, I thought it was easier to speak for longer.*

Maja experienced that she was able to speak for longer than she was used to when participating in the activity. I believe many of the reasons for this have been acknowledged so far. Maja's statement can be linked to the aspect of storytelling, and how focusing on a story made it easier to talk. It can also be linked to drama creating a feeling of togetherness, and how making a story in groups promoted oral participation. The drama approach promoted a form of work where all the pupils were going to do the same thing, but they could still end up with different results. They did not need to feel that they had to give the right answer, as there was no right answer.

Furthermore, I want to address concerns raised during the interviews about oral participation and about making mistakes. We have already seen examples that have confirmed that pupils experience anxiety related to speaking in the classroom, and I will present other aspects of this here. Although most of the pupils expressed how it was easier to speak during drama activities, some also expressed challenges related to speaking in the various exercises. I find it important to highlight this as well, as it can be of use when discussing further implications and what could have been done differently. First, I want to give this example from Eva, which we can interpret in a positive light: *There wasn't any set solution, everything was sort of correct.* For Eva, participating orally was more accessible because there was not any set solution to the tasks I gave them. The tasks were open and encouraged creative answers. However, not everyone saw this as only a positive thing:

> Tara: *If you didn't come up with anything [to say] it was just like, "this is a table", and that is kind of boring*
>
> Eva: *It was a bit difficult to think of what to say. Things others hadn't said already*
>
> Sam: *If there are things you don't know, then it's hard*

These examples illustrate how some pupils expressed concerns related to not being creative enough with the responses in improvisational activities or not recalling the correct words in English. It is important to make the pupils feel safe and not worried about giving a wrong answer. Making mistakes is a big part of working with drama because of the spontaneous dimension. This means it will not be perfect every time, and the pupils should not strive to make it so either. For example, when working with *What is That?* (Appendix 1), I explicitly told the pupils that if they struggled to come up with anything to say, they could just state something they saw in the room. Still, Tara mentioned how this could be boring. She is somewhat correct, as it is more fun when someone produces an original answer and explanation. Nonetheless, pupils should be

given strategies they can use when they struggle to come up with something to say, to make them more comfortable with making mistakes or coming up with answers that are not "creative enough".

Making mistakes is not only related to spontaneous interaction, but also a part of language learning overall. For example, Sam stated that it was difficult if there were things he did not know in English, and some pupils saw it as a problem that they sometimes forgot to speak English:

> Hanna: *English is not the mother tongue, so I sometimes forgot that we were going to speak English*

> Noa: *Sometimes you just speak English, but then you forget and start talking in Norwegian*

The pupils were often expected to do most of the talking in English at the level they were at, and they thus saw it as a bad thing if they switched to Norwegian or were not able to fully express themselves in English. This is something I observed several times during the lessons, and I had to remind them to try and hold the conversations in English, which I also wrote in the reflection log: "*all the groups seemed to enjoy the work quite a lot, however, I had to remind some of the groups to keep the talk in English*". This was mainly an issue when the pupils worked in groups on their own, and I believe it is due to the fact that they are so used to speaking Norwegian to one another on a daily basis.

On the other hand, often while the pupils worked in groups, I observed that they sometimes switched between English and Norwegian, or if one forgot a word in English, others filled in. I would not consider this as counter-productive, as it simply helps to improve the learning process by allowing pupils to help and learn from one another. This can also be linked to section 5.2 and how the pupils felt a sense of unity when doing drama. Through the social interactions and involvement in the different activities, the pupils scaffolded each other throughout the learning process.

5.5 Embodied Communication

In the interviews, the pupils touched upon moments where they communicated, experienced, and interpreted through their bodies. Line acknowledged this aspect, maybe not intentionally, by saying: *You also had to listen and do those movements.* In this part of the interview, we talked about how drama generated talk, in which Line mentioned listening as a key factor, and how they needed to actively listen and understand what I said to them. What Line described is a very embodied experience where they had to listen, interpret, and then show a response with their bodies. As addressed in the theory chapter, communicative competence not only involves speaking skills but also listening as well as non-verbal skills. It is about the ability to interpret what is being said and be able to respond, a lot of this includes interpreting body language and not only the spoken language. Moreover, communication is an embodied experience, which is about more than the brain only operating alone to acquire and comprehend knowledge. Tara contributed to this aspect by also mentioning the act of listening:

> *I liked the freeze picture activity because you weren't supposed to speak, and then there isn't much you can do wrong. We only had to listen and make those things you stated.*

I consider this a very interesting component of the pupils' oral participation: how they associated it with other communicative abilities besides speaking. For Tara, the act of listening served as a relief for not having to speak. As she said, she *only* had to listen. Her statement makes listening appear to be a straightforward task. Listening, on the other hand, is a complex activity that requires practice, and it also is a part of oral skills. What might be drawn from this is that pupils may experience more anxiety when forced

to speak out loud for fear of saying something incorrect. Engaging them in an activity which removes the aspect of having to speak, might put them at ease and make it easier to *only* listen.

The activity Line and Tara are referring to, freeze pictures (Appendix 2), required them to be active listeners and complete a task in groups. Guro also mentioned this activity in the interview by saying how it required them to listen actively to be able to understand what was being said: *We had to know what those things you said were sort of*. Like Line, she acknowledges that she needed the ability to listen and understand in order to solve the task. It can be argued that listening is often a neglected part of communication and that we focus too little on listening skills, even though it is a part of the oral skills.

Other non-verbal communication skills came up during the interview, such as making facial expressions and movements with your body. Line connected it to theatre by saying:

> *When we did that activity, it was almost like theatre; you sort of had to stand still and make facial expressions and shapes with your body.*

Again, she is referring to the lesson where we worked with freeze pictures. The activities the pupils engaged in here really required them to communicate and convey meaning in other ways than by speaking alone. What we did in this lesson can be a great exercise for the pupils to interpret facial expressions and body language. As we can see in Line's statement, she related it to theatre, which is not odd since the pupils in groups showed their story through three pictures to the rest of the class, and it thus became a sort of performance. Since the pupils could not speak, the audience needed them to make explicit expressions with their faces and bodies.

Moreover, the pupils connected drama to other embodied experiences, exemplified by two statements from Hanna and Kai below:

> Hanna: *We sort of got some adrenalin and then we got to shake out a bit so we could be calmer afterwards*

> Kai: *I almost felt it was like physical education (PE) in some of these lessons. Because we were in a lot of activity. A different PE lesson*

In the drama lessons, we went into another room where it was easier to move tables, and chairs and make space. This facilitated more use of the body and physical movements and as the examples indicate, many pupils enjoyed that the lessons were quite physical. A lot of the activities required the pupils to stand up and make movements with their bodies, and rarely did they do something where they could sit down. I believe these are some of the elements that made the lessons very engaging. Both Hanna and Kai mentioned this as a positive thing in the interview. Bringing the lesson into another room gave the pupils different feelings they associated with the space, and perhaps provided a different perspective on the learning process.

In the interview, Maja had an interesting comment on the use of different rooms: *I think it was better to do it in this room because in the classroom it is more so that we have to behave sort of*. Here she is relating the learning experience to the *feeling* we connect to a certain room. She associates the classroom with the feeling of having to behave. In that case, the classroom can be visioned as a place where the pupils feel more restricted and perhaps even teacher controlled. Drama allowed the pupils to rebel a little, and as Hanna pointed out, it provided them with a chance to shake out so they could be calmer afterwards.

The pupils' experiences and expectations with this project provide a lot of valuable insight when it comes to using drama in the classroom. Overall, findings show that the pupils enjoyed and appreciated drama as an approach in the classroom. Moreover, it illustrates how a whole-body approach in EFL learning can be beneficial. These issues will be further explored in the discussion.

6 Discussion of Findings

In the following chapter, I will discuss the findings from the analysis with respect to the research question, the theoretical background and previous research. The research question addresses in what ways drama affects pupils' oral communication and participation in the EFL classroom. The thesis also seeks to investigate how teachers might employ drama as an approach in the EFL classroom, that ultimately leads to a holistic, creative, and motivating teaching practice that engages pupils in meaningful interaction and promotes academic efforts. Furthermore, the intention was to explore this by discovering the pupils' experiences of doing drama, as this is both an unexplored issue in a Norwegian context and is a highly important perspective to address.

Five themes emerged from the thematic analysis, which was presented in the previous chapter. The results from the analysis indicate that many pupils found an unexpected joy in doing drama. The focus on storytelling and imagination, as well as the fact that drama provided a sense of togetherness, may have contributed to the pupils' enjoyment. This in turn might have led to the findings of drama making it feel easier to speak out loud. Ultimately, the findings show that drama promoted embodied communication and learning as a whole-body experience. These findings will now be discussed together in an attempt to convey my interpretations of them, as well as the significance of the study, and further implications.

The findings in this thesis show that the pupils experienced a lot of joy when participating in this project. The word fun was a recurring theme in several of the interviews, where for example Ben explained that *it was fun to do those challenges in the groups*. This illustrates how the aspect of working together made the activity more meaningful to the pupils, and not only did it work towards the advantage of being joyful, but the pupils also remarked how it became easier to generate ideas as a group. This is certainly true from a sociocultural perspective, which emphasises how learning occurs as a result of social interactions (Aimin, 2013). The collaborative nature of groupwork requires the pupils to communicate with one another and thus generates a greater learning outcome.

Drama can be used to achieve the benefits of social interactions while still being in the context of learning. By involving pupils in activities that require them to collaborate and interact with one another to complete the tasks set before them, drama provides them with a specific context where they can act out interactions. The activities I did throughout this project encouraged the pupils to work as a team, either the whole class together or in smaller groups, and as presented in section 5.2, this created a sense of togetherness. This is further emphasized by Galante (2018) who claims that drama is a team-building approach.

One of the Vygotskyan concepts presented in the theory chapter, the zone of proximal development (ZPD), can bring an understanding of what happened when the class worked with drama together. When interacting with others in a learning context, collective scaffolding can occur, which means that learning can be enhanced when interacting with a more capable peer (Bundy et al., 2015). The mastery the pupils experienced as a result of the collaboration might have contributed to their enjoyment and oral participation. In addition, when in the ZPD, the pupils work on their self-regulation by expressing ideas and feelings freely, which requires interaction (Bundy et al., 2015). This interaction alleviated feelings of foreign language anxiety (FLA), because, as the pupils said, *everyone was going to do the same thing*. As a result, they felt more

at ease when doing the same as others. However, while they believed they were doing the same thing, the pupils were actually contributing with individual and unique reactions. Cognitive growth occurs through this complex social process, in which the pupils internalize and regulate what they learn in social activities, and these contexts can help the pupils accomplish activities with the external support they may receive from their peers (Aimin, 2013).

The class created a temporary imaginary world and drama allowed the pupils to move between this imaginary world and the real world. To achieve this, drama necessitates the temporary acceptance of an illusion (Piazzoli, 2018). Coming to create this acceptance and world together might have contributed to the sense of togetherness. This, in turn, may have made it easier for them to respond creatively. When working on the activities that had an open form, they were encouraged to be creative and imaginative. As shown in the findings chapter, the pupils experienced how there were no right or wrong answers. This, in addition to the feeling of togetherness, generated a lot of oral communication in various ways, such as the use of the whole body.

Moving on now to consider the aspect of embodied communication which transpired from the findings presented in section 5.5. Communication happens through the body and the body helps us to interpret things around us. The term embodied communication brings a wider understanding of how oral communication occurs in more ways than just producing language orally, which is often the sole focus in a language class. For example, the pupils highlighted this in terms of how they needed to listen, how they used their bodies to convey meaning, as well as talking about emotions and how they felt during the activities. Dahl (2021) acknowledges that the body works as an effective instrument for understanding a foreign language. Thus, the embodied experiences taking place are also important.

A significant aspect of the embodiment is the notion of the involvement of the whole body in the learning process. Bird and Sinclair (2019) claim "that active engagement and participation through the body is fundamental" (p. 27) when engaging pupils in embodied learning experiences. In the previous chapter, I described how the pupils associated oral participation with more than just speaking out loud. They could see how drama encouraged them to use their bodies to express themselves and to be active listeners. By understanding learning as something that involves the entire body, embodied learning is inextricably linked to drama. Several of the activities the pupils were engaged in, required them to involve themselves in many ways. They had to move their bodies, they had to use their imagination and their emotions to connect with the subject matter, and they had to be active oral participants by speaking, listening, and interpreting what was being communicated. Here I am using the word *communicated* instead of saying what was being *said* because the pupils did not only have to interpret the spoken words, but they also had to interpret meaning through body language and gestures.

According to the findings in section 5.3, focusing on storytelling made it easier to speak out loud. Tara, who was normally a quiet pupil, discovered that focusing on a story made it easier to talk more than she usually did. It might be because drama enables a drive for action, for embodiment, which Vygotsky (2004) wrote about in *Imagination and Creativity in Childhood*:

> The dramatic form expresses with greatest clarity the full cycle of imagination… Here the image that the imagination has created from real elements of reality is embodied and realized again in reality, albeit only the contingent reality of the stage; the drive for action, for embodiment, for realization that is present in the very process of imagination here finds complete fulfilment (p. 70).

Taking elements from real life into the imaginative world might be what gave Tara the *drive for action*, and consequently for language production. Piazzoli (2018) describes this process as making the language "less foreign and more alive" (p. 28). Drama allows the pupils to use the body to convey meaning, and then through the body, a language learner can communicate more even though they have not yet achieved full proficiency in the language (Coleman, 2017). Taking this into account, drama can be regarded as a support for the pupils when practising the language. All of these processes take place when the pupils are fully immersed in them, making it feel easier for them to participate orally.

Embodiment also acknowledges emotions as an important part of the learning process, and from the interviews, it became clear that the pupils had a lot of emotions connected to doing drama. The pupils reported that they sometimes felt nervous when speaking, that they might be afraid of comments from others regarding their speaking, and how it sometimes felt weird to participate in certain activities. Speaking a foreign language triggers emotions, which are stimulated by imagination and then turned into action (Piazzoli, 2018). However, the involvement in language learning can also trigger a silence when speaking, "an affective silence" (p. 21), as Piazzoli (2018) describes it. Thus, EFL learners who experience FLA can very well know the words to speak, but struggle to express themselves in the foreign language. Therefore, emotions are such an important factor, because, in the end, language is about being able to express oneself in interaction with others. Teachers must recognize the affective silence that might occur during the process of foreign language acquisition and embrace the feelings that follow as an advantage.

As noted, the findings indicated that the pupils had a variety of feelings about oral production in the classroom. Some of these feelings were about feeling anxious when speaking English in front of others. FLA can be caused by a variety of factors, including the learners' own sense of 'self' or a fear of being judged by others (Hashemi, 2011). These feelings might be a part of their expectations of them not going to like drama, as it is related to having to speak in front of an audience. However, the drama activities conducted engaged the pupils in ways they did not expect and enabled them to participate in ways they were not used to and thus could not predict. Galante (2018) and Sağlamel and Kayaoğlu (2013) both investigated whether drama could reduce language anxiety among EFL learners. Both studies found an improvement among the learners who engaged in drama activities. The findings support the assumption that a decrease in FLA was one of the factors that made it easier for the pupils to speak out loud.

The cognitive and affective aspects of authentic communication can be balanced via imaginative spatial drama (Dinapoli, 2009). Dinapoli's (2009) article emphasizes the affective aspect and further highlights the importance of activities that encourage pupils to react intuitively to others in emotional situations, and how drama can be such an activity that stimulates learners' creativity and personal growth. The fact that the pupils used phrases such as *fun, different, easier to speak, and something new*, to describe their experiences with the project can suggest that it felt very meaningful to them. This, according to Dinapoli, makes the experience more personal for them, and to be truly meaningful the connection must be affective. Hence, when pupils engage in situations with their feelings, with their bodies, it deepens their commitment to the tasks.

In addition to the imaginative space, embodied pedagogy considers the physical space to be a significant aspect since it can influence how we learn by either enabling or hindering physical interaction (Bird & Sinclair, 2019). When conducting this project, it was

necessary to use a room other than the pupils' regular classroom. It was remarked in some of the interviews that having sessions in a different room was refreshing and that having more space to move around without all the tables and chairs in the way was beneficial. The open space can enable learners to enter a learning environment, where imaginative concepts and opportunities for collaboration, dialogue and reflection become an aesthetic or reflective space, whichever is needed (Bird & Sinclair, 2019). Having rooms available with enough space where the pupils can move around is important when doing activities similar to the ones conducted in this project.

One of the unexpected findings that transpired from the data collection, was the unexpected joy the pupils experienced from doing drama. Many pupils expected the lessons with drama to be more about acting, theatre performance, and playing different characters. Hence, they linked it to drama as a genre, which several assumed they would not enjoy as much. As discussed previously, pupils sometimes felt anxious when speaking out loud in the classroom, and this feeling might be the reason why some assumed they would not like doing drama. Drama might have contributed to the alleviation of these feelings. On the other hand, it might also be that drama created a space for the pupils to sit with their anxiety and allow them to participate in other ways. Even though not all pupils participated by speaking out loud, they participated by listening, doing movements, working together, and taking part in the activities.

Either way, the pupils reported in the end that they enjoyed the lessons and would like to have more of drama as an approach. The findings echo results in previous studies carried out. As this study has shown, drama can be impactful in the communicative classroom and is far from the first one to research this aspect of drama in EFL learning. Galante and Thomson (2017) and Yasin et al. (2021) found that drama can lead to an improvement in oral fluency while also being an approach both teachers and pupils were in favour of when developing communicative competence. And, as this study highlights, it develops embodied communication, where mind, body and emotions are acknowledged as a part of the learning process.

Through the eyes of the pupils, the discussion so far has demonstrated how valuable drama can be as an approach in the EFL classroom. Drama should have a place in the language classroom and teachers should explore a form of drama that is more improvisational and spontaneous, rather than aimed at producing a finished product. This thesis contributes not just to the field of drama in language acquisition, but also to the expanding field of embodied pedagogy. Drama entails learning with the entire body, including physical movement, emotional connection to the subject matter, and cognitive learning (Göksel, 2019). This strongly aligns with Piazzoli's idea of embodiment in education, which relates learning to an experience grounded in "mind, senses, body, imagination, reflection and social sphere" (2018, p. 25). Here Piazzoli connects the relationship between body and mind and puts it at the centre of learning.

To conclude this section, I want to reiterate the affective and emotional elements of drama and EFL learning. Language acquisition frequently focuses on language output, particularly oral production. However, in order to increase language learning in the EFL context, additional attention to the affective dimension is required. This discussion has emphasised the different emotions that develop during the EFL learning process, as well as how these emotions are an important component of the learning process. Viewing oral participation through a different lens, show how complex it is and how the pupils are very much involved in communication through their bodies, gestures, and feelings when doing drama.

7 Conclusion

The purpose of this study was to investigate pupils' experiences with participating in drama-based activities to gain insight into the benefits of using this approach in the classroom to enhance communicative competence. The research question raised was: In what ways do drama affect pupils' oral participation and communication in the EFL classroom? To answer the research question, a project was carried out; a qualitative action research study extending over three weeks in a Norwegian primary school. At this school, a 6th and 7th-grade class engaged in English lessons taught by the researcher, involving them in a range of different drama activities. Afterwards, semi-structured group interviews were conducted with the pupils to collect information on their thoughts and experiences. In addition to the interviews, observations (through field notes) and reflection logs were collected to give a richer data collection and more validity to the research.

A thematic analysis of the interviews was employed to provide answers to the research question. The analysis led to five themes which give an overview of the pupils' experiences of doing drama and how it affected their oral participation and communication. I needed to include both oral participation *and* communication, to emphasize that I was looking into several aspects of their communication. Even though some pupils might not speak out loud that much in the classroom, they still might be very involved through other communicative aspects.

The overall findings demonstrate that the pupils enjoyed doing drama as a part of the English lessons and found that it was easier to speak English during the activities. Pupils who reported that they could find it scary to speak out loud felt that it became easier in the exercises we did. The reasons for this can be explained by the sense of togetherness they felt, and that drama created a focus on storytelling and imagination. Furthermore, feelings of foreign language anxiety (FLA) were found to be reduced when doing drama. FLA can often be experienced when learning a new language, and several other studies have also found that drama might contribute to diminishing FLA in the language classroom (Galante, 2018; Piazzoli, 2011; Sağlamel & Kayaoğlu, 2013). Drama can thus aid in creating a supportive environment where learners feel the needed support to participate orally.

In addition, this project and thesis have put a focus on embodied communication and learning. It has been illustrated how drama and embodiment are intertwined through "movement (body), by making an emotional connection to the subject matter (heart), and by learning cognitively (mind)" (Göksel, 2019, p. 36). This may have contributed to the growth of oral participation, because in this way language is guided by action, by letting the body lead the conversation (Piazzoli, 2018). Taking this into consideration in the communicative classroom gives us a wider view of what it means to communicate and how we can engage our pupils when wanting them to practice their oral skills. Conveying and interpreting meaning is essential, and the spontaneous nature of drama enables pupils to practice this in authentic situations.

7.1 Reflecting on the Action

This thesis employed an action research approach which is often used by teachers to improve and generate greater knowledge of educational practices (Cohen et al., 2018). As explained in the methodology chapter, one of the last steps of an action research process, is to evaluate and reflect upon the effects for further planning (McNiff & Whitehead, 2006). Based on my experiences of conducting this project and on the findings that emerged, I find that the implementation of drama in the EFL classroom was very successful and is something I will continue to do in my teaching. Through this project, I feel like I now have a greater understanding of how drama can be implemented in the classroom to enhance learning outcomes and working with this thesis has allowed me to develop as a future teacher. When the goal is to achieve communicative competence, drama can be a very beneficial approach to use. A form of drama that centres around improvisational, imaginative, and spontaneous activities, can engage pupils in meaningful interactions which take advantage of the whole body in the learning process. For further planning on the use of drama in the EFL classroom, I would have developed thorough plans and resources for other teachers to use, and that also utilize drama over a longer period of time. Planning lessons with drama can take an extensive amount of time, and therefore making suggestions others can use can be helpful. In addition, it could be helpful to look more into the use of drama in other grades as well.

7.2 Limitations and Implications

One of the goals in EFL teaching and learning is to ultimately be able to communicate effectively in the language in a variety of settings. Thus, pedagogical practices that incorporate tasks to reach this goal are desired. Previous studies and theory on drama pedagogy showed promise in using drama to enhance communicative competence, and thus, I set out to examine the use of drama-based activities in a 6th and 7th-grade Norwegian classroom, to investigate how it affects the pupils' oral participation and communication. In short, the results from my study showed that the pupils can benefit from drama and that they experienced how drama made it feel easier to participate orally.

Although significant results were found, as with any study that aims to make valuable contributions within a research field, this research project has limitations. The period spent obtaining data was set to three weeks due to the thesis's limited timeframe and scope, and each of the two classes where I did the research received three English sessions with drama-based activities. With additional time to do more classes, the pupils may have had more opportunities to explore drama in the classroom. Furthermore, with additional time, a more comprehensive set of data could have been gathered. In this instance, I relied on the experiences reported by the pupils in interviews, which I find immensely valuable. However, to get a deeper understanding, future research could include an evaluation of the communicative competence before and after doing drama to get more accurate measurements of the effects of drama as an approach to fostering oral communication and participation. In addition, it would have been interesting to see more research conducted in the lower grades as well, to look at how we can use creative drama when children are beginning to learn a foreign language.

When it comes to incorporating drama as an approach in the classroom, certain considerations should be made. I believe many teachers feel hesitant about doing extensive drama work in the English classroom if they do not have a lot of experience in drama or theatre themselves. Another master thesis from 2020 investigated Norwegian

teachers' attitudes towards drama-based activities in EFL learning. The findings showed that the use of drama depended on the teacher's genuine interest in it (Berntsen & Riis, 2020). Therefore, I argue that teachers should not use their lack of experience with drama as an excuse not to use it in their teaching. The open form of drama that I have used in my project, encourages exploration that both teachers and pupils can explore together.

Another consideration that should be taken into account, is the space. This includes both the physical space and the emotional space the pupils are invited into when doing drama. As addressed previously, the physical space can be both a hindrance and an enhancement of learning. Doing drama should be done in an open space where the pupils can move around and use their bodies. In addition, the atmosphere should build on creating a safe environment where the pupils feel safe to share and involve themselves in the tasks. Doing drama through an embodied aesthetic practice uses the mind, body and senses, and to get the most out of it the pupils should feel they are doing so in an inclusive space.

7.3 Final Remarks

As it has been discussed in this thesis, the journey that the pupils encountered using drama in the EFL classroom, led to them experiencing a wide use of their communicative skills. The pupils told of having a lot of fun, and their descriptions told of how drama created a sense of togetherness. The meaningful use of drama promoted oral participation and communication through their whole bodies, which for some diminished feelings of foreign language anxiety. Thus, we see the term embodied communication arise. Through drama, the pupils' active engagement with their imagination invited us into creative stories. Based on this, I personally believe that drama inhabits vast potential in the EFL classroom.

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Appendices

Appendix 1: Detailed description of activities in Lesson Plan 1

Lesson plan: 1st lesson		
What	**How**	**Why**
Hi-ha-ho	In *hi-ha-ho*, the group stands in a circle and person A sends the "hi" with her hands pointed to another one in the circle, person B responds by putting her hands up over her head and saying "ha". Person C and D, standing on either side of person B, point their hands toward person B, while both saying "ho". The game continues like this with person B sending it to another person. People get eliminated and must leave the circle if they say something wrong or responds too slow, resulting in the circle getting smaller and smaller. The game usually ends when there are 2-3 people left.	- I started with a warm-up activity called *hi-ha-ho*, which is an easy game which allows the pupils to get warm and focus - At the same time, it does not require a lot of language production - I wanted the pupils to feel at ease and be calm about the rest of the lesson.
What is that? Inspired by "what are you doing?" from Farmer (2009, p. 20)	Standing in a circle, the group is presented with an object which can be anything, in this case, we used a book. The group is told that it is now forbidden to state what the object actually is. The book is then sent around in the circle, and for each new person that receives it, the rest says, "what is that?", and the person must say what it is other than what it really is. To advance the activity, you can ask the pupils to present the story of what it is, encouraging them to be imaginative. To make it simple for those who might be anxious to come up with something, a tip can be to just say something they can see in the room. This means that the object can be presented as something like "this is a table" to "this is a chocolate cake a baked for my birthday yesterday, it has vanilla icing with pink sprinkling".	- The goal is to practice saying the first thing that comes to mind - I wanted to have this activity early during this period, to make the pupils acquainted with some basic principles of improvisation, which hopefully would help them later.
Wally's Wallet (Swale, 2009, p. 126)	This activity requires a prop, usually something like a wallet or a purse. In this case, I presented a purse to the rest of the class, telling them that I found it on my way to the school this morning. I showed them what was inside; filled with things that could tell us something about the person owning it. I then divided the pupils into groups of 3-4, where they were going to make up their own story	- An improvisational activity with more involvement in the story - Requires more time to work with the story

	about the person owning the purse. I encouraged the pupils to be inventive and creative with their stories. In the end, I gathered the whole class in a circle again, and all the groups presented the stories they made about the person to the rest of the class.	- Groupwork; so that they could feel safer and help each other

Appendix 2: Detailed description of activities in Lesson Plan 2

Lesson plan: 2nd lesson		
What	**How**	**Why**
Hi-ha-ho	(See description in lesson plan 1)	- Starting the lesson in a familiar way, easing into it
Freeze and go (Farmer, 2012, p. 8)	In this activity, you ask everyone to spread out in the room. Explain that when you say "go", everyone should walk around in the room. When you say "freeze!", everyone must instantly freeze their whole body, like a statue, and when you again say "go" they can move around again. Add features, such as avoiding eye contact, making eye contact, slow motion, walking on lava, etc.	- An introductory task to the rest of the scheme - Encourages quick reactions - Introducing control signals that get the group's attention
Tableux/ten second object/freeze pictures (Farmer, 2009, p. 21; Swale, 2009, pp. 80-81)	In small groups, the name of an object is called out and the group has to make the shape of that object out of their own body shapes. The leader counts down from ten to zero. Usually, every group will find different ways of making the object. Could be things like a washing machine, a monster or a car.	- Building on the previous activity - Practice making still images - Teamwork - Active listening - Non-verbal skills
Making a story with still images (Farmer, 2012, p. 27)	In this activity, the pupils work in groups to create a narrative that would be told through three still images. I demonstrated the task with the help of one group before they began working. I gave the groups some time to make their story and the freeze pictures, while I went around and helped them.	- Can help shy performers to gain confidence as it does not require speaking - Non-verbal skills
Open and close (Farmer, 2012, p. 35)	When the groups have created a series of still images, using open and close to present them is a lot of fun. When it's time to present the previous activity's work, the audience takes a seat in front of the first group and closes their eyes. The leader says "open" when the players have their first image ready. The audience examines the image, and a group discussion might be initiated for the pupils to share their observations. When everyone has had a chance to look at everything, the leader announces "close," and the players can start working on the next picture while the audience closes their eyes. After all of the photographs have been shown, the process is repeated with a new group.	- Focus on the images rather than the movements between them - Creates an effect of looking at photographs - Fosters group discussion, those who wish can raise their hand and tell what they see - The more variations in what they see, the better. Does not matter what the group originally meant to show

Appendix 3: Detailed description of activities in Lesson Plan 3

Lesson plan: 3rd lesson		
What	**How**	**Why**
Hi-ha-ho	(See description from lesson plan 1)	- Starting the lesson in a familiar way, easing into it
Extraordinary excuses (Farmer, 2012, p. 88)	Ask about the most common excuses for being late to the group. Explain to them that they will be working in small groups to come up with the most inventive explanation for why they were late today. Mermaids, space travel, and an expedition to the North Pole might all be part of the story as long as everyone in the group agrees on what happened and what role each of them played. Following some time for the groups to construct a story, each group takes a turn convincingly explaining why they were late. Ask them questions to get more information. Encourage all pupils to engage in the activity by coming up with questions to ask the groups.	- Engaging and fun exercise - Good practice to invent imaginative stories - Groupwork - Practice speaking and listening skills

Vil du delta i forskningsprosjektet

"Bruk av drama i engelskundervisningen"?

Hei! **Dette er et spørsmål til deg og ditt barn om å delta i et forskningsprosjekt hvor formålet er å undersøke effektene av å bruke drama i engelskundervisningen. I dette skrivet gir vi deg og ditt barn informasjon om målene for prosjektet og hva deltakelse vil innebære for dere.**

Formål

I dette prosjektet vil jeg undersøke drama som metode i engelskundervisningen. Forskningsprosjektet er en del av en masteroppgave som vil utforske drama i engelskklasserommet og skape mer forståelse rundt dette.
I tillegg til å teste ut dramaaktiviteter i klasserommet, har jeg lyst å snakke med en gruppe elever i klassen om deres opplevelser rundt prosjektet. Jeg håper du vil være med!

Jeg vil for eksempel stille spørsmål som:
-Liker du å gjøre dramaaktiviteter i timen?
-Hva syns dere om å gjøre aktiviteter hvor dere kan være aktive i timen?

Dette prosjektet er et forskningsprosjekt ved institusjon for lærerutdanningen ved Norges tekniske Naturvitenskapelige Universitet (NTNU).

Hvem leder forskningsprosjektet?
Forskeren/masterstudenten heter Frida Solberg

Hvorfor får du spørsmål om å delta?
Vi spør deg om å være med, fordi du har barn som går i 6. eller 7. trinn ved X skole.

Hvis du har lyst til å være med i forskningsprosjektet, må du skrive under på siste ark i dette brevet.

Hva betyr det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer det

- Deltakelse i undervisningsøkter med dramaaktiviteter. Dette vil foregå i uke 1-3 i 2022.
- Jeg vil også be noen elever om å delta i et kort intervju for å snakke om hvordan de har opplevd dramaaktivitetene. Jeg tar lydopptak og notater fra intervjuet. (Foreldre kan få se intervjuguide på forhånd ved å ta kontakt). Samtalen vil foregå i grupper med 2-3 elever og forskeren.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Det betyr at du kan velge selv om du har lyst å være med eller ikke. Ingen andre kan velge dette for deg. Det er bare du som kan samtykke. Samtykke betyr at du sier at du synes noe er greit.

Hvis du vil delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Det betyr at det er lov å ombestemme seg, og det er helt i orden. All informasjon om deg vil da bli slettet.

Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller om du først sier «ja» og så «nei». Ingen vil bli sur eller lei seg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

- Bare student ansvarlig for masteroppgaven og veileder vil ha tilgang til dataen som blir samlet.
- Navnet og kontaktopplysningene dine vil jeg erstatte med en kode som lagres på egen navneliste adskilt fra øvrige data. Lydopptak vil bli lagret på en server som er passord-beskyttet.

Deltakerne vil ikke kunne gjenkjennes i noen publikasjon.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Vi er ferdig med forskningsprosjektet 25. mai 2022.

Da vil vi passe på at all informasjon om deg er slettet.

Dine rettigheter
Hvis det kommer frem opplysninger om deg i det som vi skriver, eller har i dokumentene våre, har du rett til å få se hvilken informasjon om deg som vi samler inn. Du kan også be om at informasjonen slettes slik at den ikke finnes lenger. Dersom det er noen opplysninger som er feil kan du si ifra og be forskeren rette dem. Du kan også spørre om å få en kopi av informasjonen av oss. Du kan også klage til Datatilsynet dersom du synes at vi har behandlet opplysningene om deg på en uforsiktig måte eller på en måte som ikke er riktig.

Hva gir oss rett til å behandle personopplysninger om deg?
Vi behandler informasjon om deg bare hvis du sier at det er greit og du skriver under på samtykkeskjemaet.

Hvor kan jeg finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med:
- Masterstudent ved Grunnskolelærerutdanningen på NTNU: Frida Solberg (fridsol@ntnu.no, tlf: 46941819)
- Veileder Marthe Sofie Pande-Rolfsen (marthe.s.pande-rolfsen@ntnu.no, tlf: 91331905)
- Vårt personvernombud: Thomas Helgesen (thomas,helgesen@ntnu.no, tlf: 93079038)

Norsk senter for forskningsdata (NSD) har sagt at det er greit at vi gjør dette forskningsprosjektet.
Hvis du lurer på hvorfor NSD har bestemt dette, kan du ta kontakt med:
- NSD – Norsk senter for forskningsdata AS på epost (personverntjenester@nsd.no) eller på telefon: 53 21 15 00.

Med vennlig hilsen

Prosjektansvarlig   *Frida Solberg*
(Forsker/veileder)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *drama i engelskundervisningen*, og har fått anledning til å stille spørsmål. Jeg samtykker til at mitt barn kan:

- ☐ delta i dramaaktiviteter ledet av masterstudent ved NTNU
- ☐ delta i intervju ledet av masterstudent. Intervjuet vil bli utført i grupper med 2-3 elever.

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

----
(Signert av forelder, dato)

(Navn på ditt barn i blokkbokstaver)

Intervjuguide

Problemstilling:

Hvordan bruke drama i engelskklasserommet for å fremme muntlig aktivitet i timene?

Dette er en intervjuguide som skal gjennomføres med 5 fokusgrupper med elever på 6. og 7. trinn. Intervjuet er en del av en kvalitativ studie ved lærerutdanningen på NTNU 2021/2022. Intervjuene vil bli tatt opptak av og transkribert. Intervjuobjektene vil bli anonymiserte.

Intervjuet vil være semi-strukturert som vil si at temaene i hovedsak er bestemt på forhånd. Rekkefølgen på spørsmålene kan endres underveis og intervjuet kan følge intervjuobjektets tanker og svar. Et intervju vil vare i ca. 15 minutter.

Forskeren vil ha en introduksjon hvor hun:

- Presenterer seg selv
- Ta en runde på hvem som er til stede
- Fortelle om formålet med intervjuet
- Ta en kort gjennomgang av hva intervjuet skal handle om
- Fortelle om lengden på intervjuet

Tema	Tematisk spørsmål	Stikkord for mulige oppfølgingsspørsmål
Dramatimene med meg	Hva husker dere best fra dramaaktivitetene dere hadde med meg? Fortell meg om noe dere opplevde.	- Hva likte dere/hva likte dere ikke? - Hva synes dere om å jobbe på denne måten? - Vil dere gjøre mer av det?
Drama i timen	Kan dere fortelle meg om lignende aktiviteter dere har gjort på skolen tidligere?	- Hva er drama? - Har dere hatt det mye før?
Muntlighet i timen	Hvordan syns dere det er å snakke engelsk i timen?	- Hvordan var det å snakke engelsk under prosjektet? - Hvordan er det å snakke Engelsk ellers?
Elevaktive timer	Hva syns dere om å gjøre aktiviteter hvor dere kan være aktive?	- Tavleundervisning - Samarbeid - Bruk av rommet
Engelskfaget	Hva syns dere om engelskfaget?	- Aktiviteter - Skriving - Muntlighet - Ferdighetsnivå - Trygghet

Appendix 6: List of original statements from the group interviews

These are the original statements from the pupils before they got translated into English.

1. Hanna: Det var helt annerledes enn det jeg så for meg. Jeg trodde på en måte at vi skulle få manus, men så var det noe helt annet, og jeg syns det vi gjorde var bedre enn det jeg forventa.

2. Tom: Det var veldig gøy. Mer gøy enn jeg forventa.

3. Kai: Jeg signerte jo det papiret før vi hadde timene. Og grunnen til at jeg skrev under på det var fordi jeg tenkte det ville være synd om du bare fikk positive kommentarer om drama. Jeg er egentlig ikke så fan av drama og teater generelt, så jeg tenkte det var bra om det kom noen negative kommenterer også. Men så er det ingenting negativt å si.

4. Sam: Ja, og jeg skulle gjerne hatt mer av det.

5. Tom: Når jeg tenker på drama… så tenker jeg mer på teater, og det er jeg egentlig ikke så glad i.

6. Hanna: Jeg trodde liksom at vi skulle varme opp stemmen og sånt. At vi skulle lese manus og ikke improvisere og leke og sånt.

7. Eva: Jeg trodde vi skulle spille teater.

8. Sam: Jeg også.

9. Kai: Jeg og, og jeg er veldig glad vi ikke gjorde det.

10. Line: Det var veldig gøy.

11. Sam: Jeg syns dette var gøyere enn de vanlige engelsktimene vi har hatt.

12. Jeg likte det veldig god, også likte jeg at vi gjorde det flere ganger.

13. Ben: Det var gøy fordi det er ikke det vi har gjort hver gang. Det var liksom litt nytt.

14. Kai: Du gjør jo mye av det samme i mange år. Så det var gøy med litt forandring.

15. Eva: Jeg syns det var gøy å gjøre noe som var annerledes.

16. Maja: Jeg likte at vi startet hver time med hi-ha-ho, det var noe annet enn det vi er vandt til. Det er bedre å starte timen med noe som er gøy og som du ser frem til å gjøre.

17. Line: Vel, du lærer… på en måte mye mer og på en mer gøy måte.

18. Guro: Det er litt lettere hvis alle skal gjøre det samme.

19. Maja: Det var litt skummelt noen ganger, men så gikk det ganske bra. For eksempel så skulle alle gjøre det. Det var mye bedre enn om jeg hadde vært den eneste som skulle gjort det.

20. Hanna: Alle måtte gjøre det, så da følte jeg det var helt greit om jeg sa noe rart foran de andre også.

21. Noa: Det var det samme for alle.

22. Hanna: Jeg er ikke så god på improvisasjon og sånne ting. Jeg syns det er litt rart, men det var greit siden alle måtte gjøre det.

23. Line: Det var et klassesamarbeid. Det var ikke vanskelig å fremføre eller noe. Det var gøy. Også var det ingen som sa noe slemt etter timen.

24. Maja: Jeg likte det best når vi jobbet i grupper først og så presenterte for da fikk du litt tid til å øve deg så du slapp å være nervøs.

25. Tom: Det var enklere å komme på ting å si når vi jobbet i grupper, Når du er alene så har du bare din egen ide.

26. Eva: Jeg likte å jobbe i grupper. Da er det liksom flere enn en som kan tenke.

27. Ben: Det var morsomt å gjøre det challengsene i grupper

28. Tara: Det var gøy, for eksempel når vi skulle snakke om den historien. Da snakket vi mye engelsk i gruppa. Jeg syns det var veldig gøy å gjøre det på den måten.

29. Tara: Jeg følte liksom at du tenkte mer på historien du fortalte, og ikke at du sa noe feil. Det var veldig gøy.

30. Hanna: Det var smart å ta med den der hva ser du nå, for da kan kanskje de som har lyst si hva de ser. Også tror jeg alle la merke til ulike ting.

31. Noa: Det var gøy å se hva de andre gruppene gjorde. At alle endte med ulike ting.

32. Maja: Det var gøy fordi alle hadde sin egen historie, og det var gøy å høre på alle de forskjellige historiene.

33. Guro: Det var gøy å høre hva de andre sa når vi spurte what is that. Jeg likte det fordi det er improvisasjon, og det er veldig gøy.

34. Tara: Jeg liker ikke å snakke foran klassen, men jeg syns det var lettere nå.

35. Når jeg bare snakker det som jeg kommer på, så blir det mye mer hakkete mens jeg snakker. Men jeg syns det var mye lettere i disse aktivitetene.

36. Line: Det var lettere når vi gjorde dette. Jeg var ikke redd eller noe fordi alle skulle gjøre det samme.

37. Maja: Alle gjorde forskjellige ting, så det var ikke sånn at alle måtte gi samme svar.

38. Maja: Noen ganger syns jeg det er vanskelig å snakke høyt foran klassen. Men når vi snakket om hvorfor vi var sene, så syns jeg det var lettere å snakke lenger.

39. Eva: Det var liksom ikke noe fasit. Alt var på en måte riktig.

40. Tara: Hvis du ikke kom på noe, så blir det bare sånn this is a table, og det er litt kjedelig.

41. Eva: Det var litt vanskelig å komme på noe å si. Noe som ingen andre hadde sagt allerede.

42. Sam: Hvis det er noe du ikke vet, så er det vanskelig.

43. Hanna: Engelsk er jo ikke morsmålet, så noen ganger glemmer jeg at vi skal snakke engelsk.

44. Noen ganger så bare snakker du engelsk, men så glemmer du og begynner å snakke norsk.

45. Tara: Jeg likte den freeze picture aktiviteten for da skulle du ikke snakke, og da er det ikke så mye du kan gjøre feil. Vi måtte bare lytte og lage de tingene som du sa.

46. Line: Når vi gjorde det aktiviteten, så var det nesten som teater. Du måtte liksom stå stille og lage ansiktsuttrykk og bevegelser med kroppen.

47. Hanna: Vi fikk liksom litt adrenalin og vi fikk risten litt løs så vi kunne bli roligere etterpå.

48. Kai: Jeg følte nesten det var som å ha gymtime i noen av disse aktivitetene. Vi var i veldig mye aktivitet. En litt annerledes gymtime.

49. Maja: Jeg syns det var bedre å gjøre det i dette rommet fordi i klasserommet så må vi liksom være mer ordentlige.

50. Kai: jeg vil nok gi det 8.. kanskje 9. Jeg syns det var gøy å gjøre noe annet. Det kan bli litt ensformig. Du gjør jo mye av det samme i mange år, så det var gøy med litt forandring. Det er nok smart å ha flere sånne aktiviteter som vi har gjort. En blanding av det er bra.

Appendix 7: Letter of approval from NSD

Meldeskjema / Bruk av drama i engelskundervisningen / Vurdering

Vurdering

Referansenummer
397395

Prosjekttittel
Bruk av drama i engelskundervisningen

Behandlingsansvarlig institusjon
Norges teknisk-naturvitenskapelige universitet / Fakultet for samfunns- og utdanningsvitenskap (SU) / Institutt for lærerutdanning

Prosjektperiode
23.08.2021 – 25.05.2022

Meldeskjema 🗗

Dato	**Type**
03.12.2021	Standard

Kommentar
Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg 03.12.21. Behandlingen kan starte.

TAUSHETSPLIKT
Deltagerne i prosjektet har taushetsplikt. Intervjuene må gjennomføres uten at det fremkommer opplysninger som kan identifisere elever.

TYPE OPPLYSNINGER OG VARIGHET
Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 25.05.2022.

LOVLIG GRUNNLAG
Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

PERSONVERNPRINSIPPER
NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

• lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen
• formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke viderebehandles til nye uforenlige formål
• dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet
• lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lenger enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER
NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18) og dataportabilitet (art. 20).

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

FØLG DIN INSTITUSJONS RETNINGSLINJER
NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1 f) og sikkerhet (art. 32).

Ved bruk av databehandler (spørreskjemaleverandør, skylagring eller videosamtale) må behandlingen oppfylle kravene til bruk av databehandler, jf. art 28 og 29. Bruk leverandører som din institusjon har avtale med.

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og eventuelt rådføre dere med behandlingsansvarlig institusjon.

MELD VESENTLIGE ENDRINGER
Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde: https://www.nsd.no/personverntjenester/fylle-ut-meldeskjema-for-personopplysninger/melde-endringer-i-meldeskjema Du må vente på svar fra NSD før endringen gjennomføres.

OPPFØLGING AV PROSJEKTET
NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Kontaktperson hos NSD: Sturla Herfindal

Lykke til med prosjektet!