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A Qualitative Case Study on how Shakespeare's *Romeo and Juliet* can Be Used when Teaching Young Learners English as a Second Language Through Drama Activities.

Master's thesis in Primary and Lower Secondary Teacher Education for Years 1–7

Supervisor: Delilah Bermudez Brataas

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Department of Education and Lifelong Learning



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Abstract

This study aims to investigate how teachers have implemented a Shakespearean play in second language learning. During my thesis I have investigated how drama activities can be a resource in language learning and how these activities affect pupils' participation in oral activities in the classroom. More specifically this project aims to see how *Romeo and Juliet* can be used during drama activities as an active learning strategy in a mixed-level English Second Language classroom. This case study is based on a "Shakespeare Project" conducted in a 6th grade classroom in Norway over a period of three weeks, where two teachers and 41 pupils participated. During the project the pupils made their own version of the iconic balcony scene from Act 2 in Shakespeare's *Romeo and Juliet*, by using Marcia Williams' adaptation from *Mr. Shakespeare Play's*.

During this research study I have investigated why teachers choose to introduce young pupils to the romantic tragedy of *Romeo and Juliet*. I have also been looking into how the pupils can learn through collaborative assignments where they use several of their basic skills from the Norwegian curriculum at once. In addition, I did a post-project interview with the teachers, where they discussed how the pupils were more engaged and motivated for language learning when they could work in groups and with authentic multimodal texts.

Throughout this study, I aim to answer how drama activities can be a resource in language learning and how these activities affect pupils' participation in oral, written, and collaborative tasks in the classroom. What my study uncovered was that the pupils were motivated and had fun when making their own playscripts and perform their versions of the story. Even the more reluctant groups wanted to participate when they realized how fun everyone thought it was. This master thesis presents one way teachers can include Shakespeare in second language learning, in a way that is understandable, comprehensible, and enriching for the pupils

Samandrag

Denne studien forsøker å finne ut korleis lærarar har brukt Shakespeare sine teaterstykk i engelsk undervisning i norske klasserom. Målet med studien er å undersøke korleis ein kan undervise om *Romeo og Julie* gjennom dramaaktivitetar i engelskundervisning. Casestudien er basert på eit Shakespeare - prosjekt som blei gjennomført i ei sjette klasse i Norge. Gjennom prosjektet skulle elevane lage sin eigen versjon av den ikoniske balkongscena frå Akt to i Shakespeares *Romeo og Julie*. Elevane lagde sine versjonar basert på Marcia Williams si tilpassing av stykket i boka hennar *Mr. Shakespeare Play's*. I denne studien deltok det 41 elevar og to lærarar, og prosjektet føregjekk over tre veker vinteren 2022.

Gjennom studien ville eg finne ut korleis elevane responderte på å lære gjennom dramaaktivitetar. Studien har sett på kvifor lærarar vel å bruke den tragiske kjærleikshistoria i klasserommet og korleis elevane får øvd på samarbeid gjennom denne typen prosjekt. Gjennom prosjektet har elevane fått bruke alle dei grunnleggande ferdigheitene som inngår læreplanen for engelskopplæring i den norske skulen. I etterkant av prosjektet vart det gjennomført eit felles intervju med begge lærarane, der ein reflekterte over kva elevane satt igjen med og kva dei følte elevane fekk ut av prosjektet. Alt i alt meinte dei at elevane hadde vore meir engasjert og motivert for å lære engelsk når dei fekk jobbe med ein autentisk tekst i grupper, samt at dei hadde eit mål å jobbe mot.

Studien hadde som mål å svare på korleis dramaaktivitetar kan vere ein ressurs i språklæring. òg korleis desse aktivitetane påverkar elevane si deltaking i munnlege- og skriftlege aktivitetar, og samarbeidsoppgåver i klasserommet. Studien viser at elevane syntest det var engasjerande og morosamt å lage sine egne manus og framføre sine versjonar av historia. Sjølv dei meir motvillige gruppene ynskja å delta når dei forstod kor gøy alle andre snyttest det var. Masteren presenterer eit mogeleg undervisningsopplegg der ein kan bruke Shakespeare i andrespråklæring, samstundes som ein gjer tekstane hans forståelege og lærerike for elevane.

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Trondheim, May 2022

Amalie Kapstad Bruland

*The study of Shakespeare allows students to think beyond the here and now;
to theories about imagined worlds that are both alike, and unlike, our own*
(Gibson, 2016, p. 7)

Table of contents

Figures.....	xi
Tables.....	xi
Abbreviations.....	xi
1 Introduction	1
1.1 General Background	1
1.2 Definitions	2
1.2.1 Drama activities	2
1.2.2 Readers theater.....	3
1.2.3 Mixed-level classrooms.....	3
1.2.4 Basic skills	3
1.2.5 Think-pair-share	3
1.3 Why Shakespeare?.....	4
1.4 Previous studies in the use of Shakespeare in Norwegian classrooms.	5
2 Theoretical Foundation	7
2.1 Second language learning through drama.....	7
2.2 William Shakespeare’s plays in ESL learning	9
2.3 Multimodal texts in ESL learning.	11
3 Research Methods and Materials	14
3.1 Case Study Research Design.....	14
3.2 “Shakespeare Project”	14
3.3 Participants	15
3.4 Data collection.....	16
3.4.1 Observation	16
3.4.2 Interview.....	16
3.5 Research credibility	17
3.5.1 Ethical considerations.....	17
3.5.2 Validity and reliability	18
4 Findings	19
4.1 Preparations	20
4.1.1 Tuesday 18.01.22	20
4.1.2 Thursday 20.01.22.....	21
4.1.3 Tuesday 25.01.22.....	21
4.2 Theater performance	22
4.2.1 Tuesday 01.02.22	22

4.2.2	Wednesday 02.02.22.....	22
4.2.3	Thursday 03.02.22.....	23
4.3	Post-reflection interviews	26
5	Analysis and Discussion	30
5.1	Multimodal texts in the classroom	30
5.2	Preparing for drama activity	33
5.2.1	Written and oral activities	33
5.2.2	Collaborative activities.....	35
5.3	Theater performance	37
5.3.1	Elephant group.....	37
5.3.2	Antelope group.....	38
5.3.3	Snake group	39
5.3.4	Dingo group	40
5.3.5	Lion group	40
5.3.6	Tiger group	41
5.3.7	Koala group	42
5.3.8	Monkey group	43
5.3.9	Kangaroo group.....	44
5.4	Post-reflections on the project	45
6	Summary and Conclusion.....	48
	References	51
	Appendices.....	55

Figures

<i>Figure 1: Treemap diagram made in NVIVO to show which codes that was used most often in the observations.</i>	19
<i>Figure 2: Version of the play with two girls in the lead roles.</i>	32
<i>Figure 3: Elephant group’s adaptation of the balcony scene.....</i>	38
<i>Figure 4: Picture 11 in Williams (2009) version of the story.....</i>	41
<i>Figure 5: Excerpt from Koala groups version of the play, the first page included one wedding, and the next page included another wedding.</i>	42
<i>Figure 6: Final scene in the Koala groups version.....</i>	43
<i>Figure 7: Williams (2009) and the Monkey groups description of the feud between the guests at the party.</i>	44

Tables

Table 1: Model text made in the classroom 18.01.22.....	20
Table 2: Group observations from 25.02.22	22
Table 3: Group observations from 02.02.22	23
Table 4: Group observations from 03.02.22	26
Table 5: Teachers statements 1	27
Table 6: Teachers statements 2	27
Table 7: Teachers statements 3	28
Table 8: Teachers statements 4	29

Abbreviations

ESL	English as a second language
TPS	Think – pair – share
NSD	Norsk senter for forskningsdata

1 Introduction

This case study investigates how teachers can use drama activities as a teaching method when teaching a second language. The study focuses on how English can be taught through using William Shakespeare's *Romeo and Juliet*. Previous studies have shown that the pupils enjoy and find it amusing to participate in drama activities during language learning (Brataas D. B., 2020). However, many teachers also find it challenging and struggle to find the time for drama activities in already hectic workday as a teacher (Irish, 2011). Thus, this study aims to investigate how teachers can use drama activities to introduce authentic literary texts to young learners through written and oral activities without utilizing too much time. Throughout this study, I aim to answer how drama activities can be a resource in language learning and how these activities affect pupils' participation in oral and written tasks and encourage the pupils to work collaboratively in the classroom.

This study contains a school project from an elementary school in a Norwegian city. The data material was collected from mid-January to mid-February 2022, in two English as a Second Language¹ (ESL) classrooms with 45 pupils and 2 teachers in total. The project was originally the teacher's "Shakespeare Project", and I was able to join and use the project for my master's thesis. The school project focused on introducing the pupils to William Shakespeare's world of literary work and plays. They are introduced through different written and oral tasks, and eventually perform as a short role play of their own interpretation based on an excerpt from William Shakespeare's *Romeo and Juliet*.

The first chapter of this study briefly introduces the conducted project, general background, and defines relevant terms and states the main research questions. Chapter two discusses the theoretical foundation, the use of drama activities in ESL learning, and the use of multimodal texts in teaching. Chapter three introduce the used method and gives an overview of my project and data collection. Chapter four is an overview of my findings, divided into three: the preparation phase of the project, the main drama activity, and the post-project interviews with the teachers. In the fifth chapter I analyze and discuss my findings. Chapter six concludes and finalizes the research project.

1.1 General Background

Romeo, Romeo! Wherefore art thou Romeo? (Shakespeare, 2008, p. 34)

Juliet calls into the dark, as she steps out to her balcony in the evening after she has shared a secret kiss with her beloved Romeo at Lord Capulet's masquerade. Out of the bushes appears Romeo, and he climbs the rose bushes to meet her lips at the balcony once more (Shakespeare, 2008).

The iconic scene with two teenagers in love, who know their families are enemies and still decide to get married, is one of the most iconic scenes in literature and theater.

¹ I have decided to use the term English as a Second Language (ESL) instead of English as a Foreign Language (EFL) because English is considered one of the three basic subjects in the Norwegian curriculum, together with Norwegian and Mathematics. English is also the only other language, besides Norwegian, taught in Norwegian schools with its own curriculum (Curriculum in English (ENG01-04), 2019), whereas other languages taught in Norwegian schools are under the same curriculum (Curriculum for Foreign Languages (FSP01-02)).

William Shakespeare's tragedy about the two star-crossed lovers from fair Verona, whose deaths finally reconcile their fighting families, is one of his most performed plays, besides *A Midsummer Night's Dream* and *Hamlet* (Kopf, 2016; Jamieson, 2019; Minton, 2017; Shakespeare, 2008).

The romantic tragedy about the young couple has been made into numerous adaptations, from Disney's *Toy Story* to Joan Ganz Cooney and Lloyd Morrisett's *Sesame Street*, to written versions from Manga and comic books as well as picture books like O'Hara, Toyner's *Romeosaurus and Juliet Rex* (2018). Even advertisers have made use of Shakespeare's novelty and memorable characters to sell their products (Hovde, 2016). The first print of Shakespeare's image in America appears in an advertisement for a stationary business already in 1787 (French, 2017). *Romeo and Juliet* can also be found in advertisement for Romeo fine-cut chewing tobacco from 1874 (French, 2017).

Even though popular culture includes references to Shakespeare all around, many teachers still argue that Shakespeare is too difficult for pupils in primary school. Therefore, in my master thesis, I will investigate how Shakespeare can be used in second language teaching in a 6th grade in a Norwegian primary school. In my case study, I want to figure out how teachers can implement Shakespeare's *Romeo and Juliet* through drama activities during language learning in a mixed-level ESL classroom.

1.2 Definitions

1.2.1 Drama activities

Drama activities in teaching as a method of learning meets many of the requirements that *Fremtidens Skole* (NOU 2015 :8) sets as conditions for a learning environment, and is a teaching method that contributes to learning for all pupils (Sæbø, 2016, p. 93). Used in teaching, such activities can contribute to promoting the main competences in Norwegian education: communication, collaboration, and participation (NOU 2015 :8 , 2015; Kunnskapsdepartementet, 2019). Drama activities has its roots in theater, pedagogy and playing. Drama is associated with several forms of activity which share the common characteristic that they in one or another way imply action (Sæbø & Flugstad, 1992, p. 15). It is about improvising and using the senses, imagination, emotions, body, and voice activity in all forms of interaction (Sæbø, 2016, p. 37). During action in the specific dramatic activity the person acting will seek to bring to life something that does not exist in the current moment. The core of drama is action, where one goes out of one's own "here-and-now" situation with the help of imagination and empathy (Sæbø & Flugstad, 1992).

As a particular mode of artistic representation, drama activities use different forms of literacy to tell stories and communicate ideas. It is a multimodal art form combining visual, aural, verbal, and kinesthetic languages and offers pupils different points of entry into the work as well as different ways of becoming involved. As a cultural practice, drama includes more than verbal literacy; drama creates meaning through the languages of movement, visual images, sound, and music as well as through the spoken word. Indeed, as a dynamic medium of social communication, drama is constantly changing, and the various ways in which experiences are presented and represented as dramatic texts reflect the complexity of the art form (Nicholson, 2000, p. 88).

In this thesis, drama activities will be defined widely. Since the project is based on one of Shakespeare's plays, it is natural to mention drama when performing plays.

During the project, the pupils have performed their own adaptation of William Shakespeare's *Romeo and Juliet* as a reader's theater.

1.2.2 Readers theater

Reader's theater (RT) is the performance of written scripts which demands repeated and assisted reading that is focused on delivering meaning to an audience. The focus is on how the readers use their voice to carry the meaning of the play, instead of the acting, props, costumes, or scenery (Young & Rasinski, 2009, p. 5). When used in education, RT is a method where the pupils in a group take turns reading a text aloud divided into different roles or segments adjusted to the number of pupils in the group. Before presenting their performance to the audience, or the rest of the peers in class, the group should thoroughly rehearse their play (Myrset & Drew, 2016). In this research study, the pupils first write their own plays based on the excerpt from Williams's adaptation of *Romeo and Juliet* (2009) before they rehearse and perform a short play. The pupils will also be allowed to use props and costumes, even though the focus in RT is how they use their voice during the performance.

1.2.3 Mixed-level classrooms

Since my case study is based on a group of 6th grade students, I find it necessary to mention that the research was conducted in a mixed-level classroom. The classroom is considered a mixed-level classroom due to having pupils with different levels and skills of proficiency in English. The pupils are diverse, and have different ethnicities, religious beliefs, and socio-economic backgrounds. They are all unique, and have different learning conditions, interests, and behavior. Not to forget their different genders and orientations, but also different appearances and experiences. Which leave different demands on differentiation, where all students must be included within a social, academic, and culturally in the classroom community, and at the same time the teaching must be adapted to the individual's abilities and possibilities (Lund, 2017). The diversity in the classroom impacts the pupil's level of English knowledge, and therefore the lessons had to be adapted for all pupils to be able to participate, regardless of their level of English proficiency.

1.2.4 Basic skills

During "The Shakespeare Project", the pupils will use several of their basic skills. For this master thesis, it is natural to highlight oral and written skills. Oral skills refer to creating meaning through talking, listening, and engaging in conversation (Ministry of Education and Research, 2020a, p. 4). It is also natural to mention written skills because the pupils are producing their own written playscript. Written skills are the pupils' abilities express ideas and opinions through understandable and appropriate manner in various types of texts (Ministry of Education and Research, 2020a, p. 4). Oral and written skills are seen as an important part of necessary tools pupils need for learning and understanding a second language. To learn a second language, pupils need to be exposed to language (input), produce their own language (output), and get feedback on production (interaction) to be able to construct understanding of the new language (Gass & Mackey, 2006, p. 3).

1.2.5 Think-pair-share

"The Shakespeare Project" has three main phases. First the pupils write their own individual version of the story before they in group decide on which to turn into a

playscript, and then they share their version with the class during a performance. This way of structuring the project is based on the think-pair-share strategy (TPS), which is a cooperative learning method. First, the pupils listen to a question, then they think about the question before they discuss in pairs, and eventually share with the teacher and the rest of the class (Lyman, 1981, p. 110). TPS was introduced as an addition to the teacher asking questions and pupils have to respond to the question in plural. TPS made it less scary to participate orally in the classroom and engaged more pupils in the discussion. Research has shown that TPS increases pupils' willingness to share openly in front of the class, and even engages the ones who rarely speak in the classroom (Lyman, 1981, p. 112). In my case study TPS has not been used in the original form, however, the project is based on TPS. The pupils first work individually, before they work in groups of three to five to discuss and prepare together, and eventually share their role play with the rest of the class.

1.3 Why Shakespeare?

When bringing Shakespeare into the classroom and language education, a question that often is asked is "Why Shakespeare?". Brataas reasons that it is because Shakespeare's plays appear on stages around the world, and in every medium of popular culture across languages and skill levels (Brataas D. B., 2020, p. iii). Even though, in the Norwegian educational context, requirements have systematically moved away from encouraging the use of literature in language teaching in preference for communicative methodologies that privilege realistic language input (Brataas D. B., 2020, p. iii). Besides that, the teachers who are "brave" enough to use Shakespeare rarely experience anything other than positive reviews from the pupils (Brataas D. B., 2020, p. iv).

Rex Gibson answers the question of "Why Shakespeare?" with four reasons, Shakespeare's plays can be used to make meaning of familiar concerns, develop pupils' knowledge and vocabulary, together with being a language model (Gibson, 2016). Shakespeare developed the understanding heart (Gibson, 2016, p. 5). He has become a cultural icon and a symbol for 'Britishness', and the World Shakespeare Festival shows that approximately 50 percent of children in the world study Shakespeare in school. This is because his plays are full of amazing, stimulating, and challenging stories, with universal locations, complex and diverse characters who are both historical and modern at the same time (Banks, 2013, p. 10).

I was first intimidated by the thought of studying Shakespeare. However, I quickly realized that studying Shakespeare does not only mean reading his original work from the 16th century. Studying his work is also possible through attending theater performances and reading several of the numerous adaptations of his original plays. Using adaptations makes his work accessible for all readers, even though it is through a book, a picture book, a comic book, a movie, or a performed play in the theater. Shakespeare should be introduced to pupils all over the world because his plays are still relevant today, and he has had an enormous impact on how the English language has developed through literature.

1.4 Previous studies in the use of Shakespeare in Norwegian classrooms.

Before I conducted my study, I found two previous master studies and one article on the use of Shakespeare in Norwegian classrooms. The first master thesis was conducted by Kvaale, who set an example on how one teacher's passionate interest in Shakespeare leads to fun and engaging school projects (Brataas D. B., 2020, p. 120). Kvaale conducted her Shakespeare project over three years (2014-2016), and she focused on using performance and collaborative writing methods to introduce three plays to Norwegian primary school students. Kvaale's project did not only improve the pupils' subject skills, but also resulted in a publication of the resulting student writing in an award-winning textbook series, the attendance of local government officials at the student performance, and several articles appearing in local newspapers (Brataas D. B., 2020, p. 120). Throughout her project, Kvaale experienced that working with Shakespeare was fun for both pupils and teachers, and during the process the pupils improved their written and oral skills, often without being aware that they had been working at all. Even though working with Shakespeare required a lot of planning from the teachers side, and creating model texts for the pupils to use took a lot of time, Kvaale experienced that the pupils suddenly had fun during English learning, and the fear of the "difficult" language was minimized (Brataas D. B., 2020, p. 128).

The second master thesis was conducted in 2020 by Holm. She wrote her master thesis on how drama activities affect students' perception of their oral participation among students in 10th grade in English. Her project focused on a communicative approach to language learning when teaching William Shakespeare's, *A Midsummer Night's Dream* (Holm, 2020, p. v). In Holm's conclusion, she found that the overall experience from the pupils was that they had greater oral participation due to active participation in various drama activities. Holm experienced that several factors contributed to the oral participation, and that it is a complex skill motivated by the teacher's commitment, the variation of activities, adapting the teaching material and providing a safe learning environment (Holm, 2020, p. 88). Finally, she suggested that teachers should be more educated in how to use drama activities because teachers will draw benefit from implementing drama activities to their teaching practice since it strengthens the learning environment and students report the joy they are experiencing while learning (Holm, 2020, p. 90).

Pande-Rolfen and Heide published an article in 2020 from a study on how Shakespeare could be used in a Norwegian classroom in an interdisciplinary project between English and Music. They emphasize that even though pupils in Norway learn English from grade one, they will often first be introduced to Shakespeare in higher grades (p.87). Like Holm and Kvaale, they realized that pupils' experience with Shakespeare relies heavily on the teacher's experience with his work and many teachers might think Shakespeare is too difficult, outdated, and irrelevant for today's modern EFL-classrooms (Pande-Rolfen & Heide, 2020, p. 87). Therefore, they developed *Sounding Shakespeare*, as an interdisciplinary education design project for student teachers in a Norwegian teacher education program, focused on emphasizing the student teachers' experiences of working with Shakespeare through active, creative, and aesthetic processes (p.87).

Based on these previous studies, I wanted to investigate closer how Shakespeare is used in Norwegian classrooms today and how Shakespeare can be without including too advanced language for Norwegian pupils, and how it can be used in a way that does not demand too much time and planning from the teacher's perspective.

2 Theoretical Foundation

The following chapter will present the theoretical framework I have used for my master thesis. After reading about different ways on including drama activities in education, I have decided to start with a more general introduction to how drama can be used when learning a second language (2.1), before I investigate how Shakespeare's plays have been used in education (2.2) and finally present how multimodal texts can be a resource in the ESL-classroom (2.3).

2.1 Second language learning through drama

A drama project is planned and implemented as a teacher-structured, creative, student-active, and group-based form of learning, where pupils through various drama conventions explore and develop knowledge about drama and the subject in which drama is integrated (Sæbø, 2016, p. 16). Pupils' commitment, active exploration, and processing of learning material through creative learning activities are fundamental to their learning (Sæbø, 2009a, p. 54). It is not only about creating dramatizations for performance, but about how the teacher, through his or her consciously chosen use of drama subject learning methods, can engage pupils in creative, student-active, and meaningful learning in any ordinary teaching subject (Sæbø, 2016, p. 17). Drama does things with words and introduces language as an essential and authentic method of communication and sustains interaction between pupils with the target language, creating a world of social roles and relations in which the learner is an active participant (Kao & O'Neill, 1998, p. 4). Özdemir and Çakmak (2008) expressed drama to provide active participation rather than being passive, being independent rather than dependent, and making independent decisions, becoming democratic, and noticing one's own skills. It is an instructional method, which helps individuals develop themselves in multiple dimensions by empathizing with others, being active in educational and instructional processes, being able to express themselves, being creative, perceiving life from many perspectives, being keen on research and on learning as opposed to the view that gaining education is dull and unproductive (Özdemir & Çakmak, 2008). In dramatic play, children pretend and take on the roles and interactions of those they observe in their environment. As they interact with their peers in dramatic play, children learn how to appropriately interrelate and engage in various environments and situations (DeMeo, 2013, p. 145).

Drama is a method that creates a unique space for creativity and symbolic use of space, time, and human presence, and where pupils' identities shift, space changes and time can be altered. The transformation of space, time and identities make it possible for students to "try out experiments with new ideas, concepts, values, roles and language in action" (Chang, 2012, p. 6). When the pupils are putting themselves in someone else's shoes and making decisions based on their character in a non-threatening dramatic world, we might make it easier for the pupils to speak a second language without the unpleasant consequences real life actions might bring (Chang, 2012, p. 6). Pupils who usually find it hard to speak out loud in the classroom might blossom when given the opportunity to speak in character or given lines to perform during language learning.

Humans are biological, social, cultural, and historical creatures. An important aspect in learning for human beings is through language and interaction with others. Social memory, with all its stories and information, is a starting point for learning for new generations, and in its scope and richness far exceeds what a single individual can learn and remember (Säljö, 2016, p. 105). Lev S. Vygotsky is one of the most influential researchers within sociocultural teaching pedagogy, which is important when looking into how pupils can learn through drama activities in the classroom. Vygotsky talked about "the tool of tools" and introduced language as one of the most important tools we have as humans. However, Vygotsky did not mean Norwegian or English, but the way we use our language in situations with others (Säljö, 2016).

Relevant to drama activities in language learning, Vygotsky's point is that children are shaped in interaction with the environment. Children learn to master their bodies and to speak a language, and they develop an identity and learn about the world and about themselves (Säljö, 2016). Communication is more than just using language. Communication happens through eye-contact, touch, laughter, and other ways of communicating as a part of a social community, with norms, rules, perceptions, knowledge, and notions about the world (Säljö, 2016). According to Vygotsky, learning happens through scaffolding, interaction with others and reaching for the zone of proximal development. A way to challenge learners in the language they are using, and challenge them to reach for development, is to introduce them to language through drama activities.

When drama activities are part of the learning process, it leads to students having more participation in their own learning in the form of individual, group, and joint learning activities, and when the teaching is based on these three forms of organization, it becomes very beneficial. Many pupils experience that learning through drama leads to having fun in the learning process, and that laughter does not interfere with learning, but makes learning joyful (Sæbø, 2016, p. 93). Having fun, being creative and actively partaking in their learning is something Dewey already had thought of in 1916: "The joy which children themselves experience is the joy of intellectual constructivism of creativeness" (Dewey, 2008, p. 187).

Drama activities can also contribute to a good classroom and learning environment. This interaction takes place in larger or smaller groups through various play-based learning methods and drama conventions. In addition, drama can develop teachers' ability to lead classes and teaching processes in ways that promote a good classroom and learning environment. All because drama is a practical, group-based and aesthetic form of learning where students are active, creative, and playful when they explore a subject through a drama course, while the teacher is responsible for the actual structure of the drama course. (Sæbø, 2016, p. 37).

Drama strategies available in the second language classroom range from exercise-based games, short, rehearsed scenes presented in the classroom, brief role-plays, planned simulation and "process drama" (Kao & O'Neill, 1998, p. 1). Participating in drama activities can help develop children's personal resources such as self-confidence, self-esteem, social skills, communication, emotional resilience, empathy, physical expressiveness, and collaborative and cooperative skills (Chang, 2012, p. 6). In addition, the pupils develop their social and linguistic competence as well as their listening and speaking skills, and they grow their understanding and capacity to engage in complex and creative communication situations (Kao & O'Neill, 1998, p. 4). According to Williams

(2016) when engaging learners in performance, the power of the activity in the liberation of learners' language production and teachers should not worry about accuracy or errors. Fluency of response and engagement are more important than accuracy, as drama generates a live creative language situation by emphasizing kinesthetic learning activity (Williams G. , 2016, pp. 115-116).

Drama activities should be placed in a meaningful context for the pupils, and the teacher must know what the learning outcomes of the games and the drama convention are when using them in education (Sæbø, 2016). Such activities make the literary world more accessible for children because it permits them to turn abstract written words into concrete images and to construct meaning from the text through collective and individual experience (Chang, 2012, p. 10). Children will be encouraged to enter a fictional world created by an author, by taking on roles to explore what it is to be a character in a story (ibid). Different language demands are required from both teachers and pupils when drama activities are used in the classroom. It opens new possibilities for language and development connected to the imagined situation and more demands on the participants to engage in the drama (Kao & O'Neill, 1998, p. 4).

Unfortunately, in second language learning pupils are rarely provided with opportunities to experience essential parts of actual spontaneous communication that drama can create in an environment where second language (L2) learners communicate with one another meaningfully and purposefully (Belliveau & Kim, 2013, p. 10). One possible reason for neglecting non-verbal activities may be that they do not seem to generate much language output (Chang, 2012, p. 12). One of the issues with using drama in the ESL classroom is that teachers might not have enough confidence and knowledge about using drama activities in language learning (Williams G. , 2016, p. 115). However, using drama in second language learning is ultimately indispensable because it offers a lens for learners to use their imagination. It draws upon students' ability to imitate and express themselves, and, if well handled, should arouse interest, foster personal development and put language into context and by giving learners experience of success in real-life situations it should arm them with confidence for tackling situations outside the classroom (Belliveau & Kim, 2013, p. 6). Pupils who participate in educational drama activities are invited to look at narratives, engage with stories, and characters from multiple perspectives and interpretations, before responding through different language activities. The kinesthetic as well as cognitive and emotional education experiences that drama often fosters are empowering to L2 classrooms (Belliveau & Kim, 2013, p. 7)

2.2 William Shakespeare's plays in ESL learning

The current Norwegian curriculum, says that language learning takes place in the encounter with texts in English, where the word text is used in a broad sense, including spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, and contemporary and historical texts (Kunnskapsdepartementet, 2019, p. 3). Further in the curriculum, it is stated that the pupils are expected to "explore and use pronunciation patterns and words and expressions in play, singing and role playing" and they are expected to "listen to and understand words and expressions in adapted and authentic texts" (Kunnskapsdepartementet, 2019, p. 7). During my research study I have investigated how teachers can implement these requirements from the curriculum through Shakespeare's plays.

Gibson (2016) claims that Shakespeare's plays are relevant for pupils of all ages to recognize and identify with different relationships of family, lovers, friends, or enemies. Shakespeare's characters, stories and themes have been, and still are, a source of meaning and significance for every generation and within the relevance of his work lies endless opportunities to reinterpret and local applications of passion and human relations. For instance, many of Shakespeare's plays are about relationships between people; some are about a romantic relationship as Romeo and Juliet's, and some are about father-daughters' relationship, such as Juliet and her father Mr. Capulet. Pupils can adapt, relate, and transform these relationships into their own experiences, where they can engage personally and directly with abiding issues of moral, gender and control over one's life (Gibson, 2016, pp. 2-3).

The timeless emotions of love, hate, tenderness, anger, despair, jealousy, fear, courage, and wonder are still just as relevant. Pupils gain access to the feelings of Shakespeare characters, and the emotions expressed are just as relevant in 2021 as they were when Shakespeare wrote his plays in the 16th century (Gibson, 2016). Even though Shakespeare's world looked quite different from our own, human emotions are common to all ages. Pupils should not only be exposed to Shakespeare because of the emotional aspect, but also be introduced to his work to explore issues that are still relevant, for example politics, war, wealth and how people should live together (Gibson, 2016, p. 3). In addition, Shakespeare's texts connect the private and the public, the individual characters, and the social world they inhabit and how these are interrelated. For instance, how the responsibility of Romeo and Juliet's tragic death cannot be solely placed on the lovers or their families, or Friar Lawrence, or the violent society of Verona (Gibson, 2016, p. 4). Banks (2013) emphasizes how Shakespeare's plays can be a powerful tool in learning as well. She highlights that the stories of the plays provide endless opportunities to explore a range of issues and ideas. When using Shakespeare's plays, the main point is not to learn about the plays themselves, but the use of specific parts of the plays introduced to the pupils to model the challenges and situations encountered by the characters that can strongly resonate with our lives today. The plays have a distance to our world, and at the same time they are very relevant to our daily life. This combination gives a wonderful tool for exploring and teaching the pupils on how to reflect on their own feelings in the safe environment of the classroom (Banks, 2013, p. 205).

Irish (2011) claims that an excellent classroom is like an excellent rehearsal room; an experience of shared learning where the teacher facilitates supported but challenging exploration towards a collaborative understanding of the text. Shakespeare's characters can be used to discuss moral issues, and to experience judgment and choices. Such discussions might provide a wider understanding when introduced through role-play instead of essays and classroom discussions. Pupil's moral understanding can increase as they explore the ethical perplexities of individual, social and political life embodied in the play (Gibson, 2016, p. 5). Key words in this approach for students are ownership, empowerment, problem solving, and relevance – but perhaps the overarching term for everyone involved is risk taking (Irish, 2011, p. 7).

When planning a lesson or project using Shakespeare, it is always worth considering which points will provide pupils with broader or in-depth learning. Such learning can be introduced to the pupils through using a play, because pupils often associate with a character's dilemmas and can relate them to their own lives (Banks,

2013, p.205) Besides emotions and relevance to today's society, another reason to teach Shakespeare to young pupils is for self-development. Active teaching methods are particularly powerful in aiding pupils' development because they provide a greater degree of responsibility in the classroom. Using Shakespeare's plays in the classroom often means using your body and voice in a more active approach in the classroom than the more traditional teaching methods, as this way of teaching is more demanding and requires more from the pupils. However, this leads to the pupils exploring human feelings in a way that gives a mental, physical, and emotional release, but in the safe conditions of the classroom (Gibson, 2016, pp. 3-4).

Unfortunately, many teachers find it challenging to find enough space and time to use drama activities in the classroom. Time pressure and class size often push teachers into providing a reactionary, monological experience of language learning and Shakespeare for their pupils, despite the English curriculum saying that there should be time for plays in the English classroom (Kunnskapsdepartementet, 2019). Drama performances with all its attendant pleasures and risks, is how we learn about the world. Shakespeare wrote for the theater and theater at its best is a risky business: it should make us think and question. Shakespeare himself walked a tightrope with the censors of his time: the delicious ambiguities in his plays allowed him to question the politics and social norms around him, while avoiding the fate of imprisonment or worse suffered by many of his contemporaries (Irish, 2011, p. 7).

Learning through Shakespeare can take many forms, and relies on the unique interaction between all involved, and will never take exactly the same form twice. Often pupils find it easier to engage with a scene in a play, than to formulate detailed responses and written analysis. When The Globe Education creates projects to focus on learning through Shakespeare, the plays provide a framework to form personal and social development. These projects might focus on a whole play, or parts of the play, and sessions or projects can vary with time. The main focus is to use Shakespeare plays in different ways to explore various learning objectives and aims (Banks, 2013, pp. 205-207). For most teachers, practical work with Shakespeare's plays occurs in a less formal way in the classroom. When using the classroom as a stage, there are easy adjustments that can be made to drama activities, like stacking the furniture to make an open space (Stredder, 2009). Often, the practical work with drama activities can also be done sitting behind the desk. However, the most important task for the teacher planning drama based projects in the classroom, is to make sure the classroom is "harmless" and "friendly", where all pupils are participating and cheering for each other (Stredder, 2009).

2.3 Multimodal texts in ESL learning.

In this case study, the pupils were introduced to William Shakespeare's *Romeo and Juliet* through Marcia Williams multimodal version of the play in *Mr. Shakespeare's plays* (2009). Krashen (2004) emphasizes that using multimodal texts is fun, motivating and it helps developing literacy skills. Multimodal texts, like graphic novels and picture books, employ several modalities, especially verbal and visual modalities (Rimmereide, 2016). According to Birketveit, picture books is an undiscovered treasure in ESL classrooms, despite them being one of the most exciting and innovative types of authentic texts teachers can use with young learners (Birketveit, 2016, p. 17). Graphic novels are

according to McCloud (1993) "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer" (p.9).

Picture books and graphic novels can be read by both reluctant and eager readers and are a genre of books that motivates pupils to read and improve their general reading skills (Krashen, 2004). Providing pupils with visuals through picture books helps to activate one of their most fundamental senses (Rose, 2001, p. 6). Children's first and most important encounter with the visual and written art are often through picture books, and they play an important role in children's relationship to literature and reading (Birkeland & Mjør, 2013, p. 70). Typical for picture books is the use of repetition. Not only does the genre provide an active foundation for the textual competence one needs to develop for participating in writing and media culture, but it also provides learning on how words and images are connected (Birkeland & Mjør, 2013, p. 69). Every time a child rereads a picture book, a more complex prerequisite for an adequate interpretation of the whole story is generated (Nikolajeva & Scott, 2006).

Visual literacy is important when reading a multimodal text, graphic novel, picture book or comic, because illustrations and pictures are just as important as text when conveying meaning (Birketveit, 2016). The verbal texts of pictures are often quite short, and therefore readers need to read both text and pictures to fathom the meaning of the story (Birketveit, 2016, p. 17). The art form of multimodal texts relies on the interdependence of verbal and visual representation, often referred to as icon texts (Birketveit, 2016, p. 19). Pictures are complex iconic signs, and words are complex conventional signs; the main function of the pictures is to describe or present, whereas the main function of words is primarily to narrate (Nikolajeva & Scott, 2006, p. 1). The tension between the two functions in a multimodal text provides the reader with unlimited possibilities for how to understand the interaction of texts and pictures. Reading a multimodal text is a hermeneutic circle, whichever we start with, the verbal or the visual, it will create expectations of the other (Nikolajeva & Scott, 2006, p. 2). When analyzing visual materials, the difference between vision and visibility must be considered. Vision is what the human eye is physiologically capable of seeing and visibility on the other hand, refers to the ways vision is constructed in various ways: how we see, how we are able, allowed, or made to see (Rose, 2001, p. 6).

Visual literacy in multimodal texts means understanding what different features of the text means. Multimodal texts like comics and graphic novels uses different literary devices, such as panels, gutters, splash pages, speech bubbles, thought bubbles, text boxes, motion or radiation lines and sound effects (Rudiger, 2020). When a story is told through these literary devices, pictures, and verbal texts, they can open doors into multiple constructions of meaning and engage and challenge readers across the boundaries of age and reading skills (Birketveit, 2016, p. 17). Multimodal texts are therefore often used during teaching and learning English as a second language in the classroom. The genre provides visual support for weak and reluctant readers with communication through several modalities and forms of expression which is also important when small children who cannot yet read for themselves will look at the picture and listen to a voice (Birkeland & Mjør, 2013; Birketveit, 2016). Nevertheless, multimodal texts, such as picture books, graphic novels, and comics, can help stretch and challenge the ESL learner and give valuable authentic language and cultural input (Birketveit, 2016, p. 22).

Multimodal texts can not only be valuable because of its authentic language and cultural input, they can also be a window, mirror and a sliding glass door into cultures and identities. Literature can be a window into imaginal worlds created by the author, but also a mirror to a reflection on our own lives (Bishop, 1990, p. 1). Multimodal texts, such as graphic novels and picture books, can be used in the classroom to give pupils an opportunity to reflect on ourselves and our identities and experiences, however, teachers have to make sure the literature is diverse and represent different ethnicities, genders, classes, languages and physical differences (Mpike, 2019).

3 Research Methods and Materials

This chapter outlines a detailed description of the methodological process of my research study, which is a qualitative case study, conducted through observation and an interview. It investigates how teachers implement William Shakespeare in English as a second language learning through drama activities. First, an outline of the case study research design will be presented (3.1), followed by an introduction of the project (3.2) and the selection of participants (3.3). Thereafter, a description of the data collection (3.4), and lastly, the researchers' credibility in terms of ethical considerations, reliability, and validity will be discussed (3.5).

3.1 Case Study Research Design

My research study aims to study the use of drama activities in second language learning, and especially how Shakespeare is being used in the classroom. My project is based on how teachers can implement Shakespeare's *Romeo and Juliet* through drama activities, individual written assignments and collaborative written- and oral assignments used in a mixed-level ESL classroom. Because the social and educational world is a intricate place, full of contractions, richness, complexity, connectedness, conjunction, and disjunctions, is not easily susceptible to atomization, and therefore all layers must be studied to understand the fragments. Hence, to be able to study all the relevant layers in my research I have decided to do a qualitative case study, to actively construct meanings of my project and to make a naturalistic enquiry to investigate specific phenomenon in its real-life context. My case study aims to give a unique example of real people in real situations, and to give an in-depth analysis of my project, which is how Shakespeare's *Romeo and Juliet* can be used in language learning. My data collection will be based on classroom observations from a Shakespeare project conducted in a Norwegian 6. grade classroom and an interview with their teachers (Cohen, Manion, & Morrison, 2018; Yin, 2018; Creswell & Creswell, 2018).

3.2 "Shakespeare Project"

As mentioned above, the project is conducted in 6th grade in a Norwegian primary school. The participating 6th grade in the project was chosen because I met their teacher Dennis, during my education, and we discussed my master's project. He was planning on doing a project about Shakespeare with his 6th grade, where he would include picture books and drama activities. He offered to have me join and use the project in my master's thesis. We communicated through email in the planning process and had a short meeting at the school to talk about the project in December 2021. We decided to conduct the project in the beginning of January 2022, but because of a covid-19 outbreak, it was instead conducted in January and February 2022.

Since the study involves observing and interviewing a real-life context in the classroom, I needed to ask *Norsk senter for forskningsdata* (NSD) for approval before I proceeded with the project. The letter of approval for conducting the study can be found in Appendix A. After receiving the letter of approval, I wrote consent letters for the participants, the letters can be found in Appendix B and Appendix C. I also made an

information letter for the pupils to bring home, to explain the project for their parents in more detail and a less formal way, the letter can be found in Appendix D.

The school where I conducted my research is an urban primary school in Norway. Dennis' class was one half of grade 6, with 22 pupils, and Ole had the other half with 22 pupils. Both classes had mixed levels of proficiency in English, and there were pupils with different learning disabilities that need adapted education plans and customized teaching. Dennis has already conducted "the Shakespeare Project" with two previous 6th grade classes earlier. In this project the teacher had decided to introduce the pupils to William Shakespeare's plays through a multimodal adaptation suited for younger readers. The multimodal text used was Marcia Williams' adaptation *Romeo and Juliet* and is a part of her book *Mr. William Shakespeare's Plays* from 2009. In this adaptation had Shakespeare's story been rewritten into a four-page story, divided into 34 pictures, and looked like a comic or graphic novel. In the project the pupils made their own adaptation based on 11 out of these pictures. A brief analysis of the literature used will be presented in section 5.1 of this thesis.

The "Shakespeare Project" in English lasted three weeks. The main activities were in the classroom, but the pupils also had English homework connected to the project. The main goal of the project was to give the pupils insights to the universe of Shakespeare's literary work. The learning aims of the specific sessions were to increase the pupil's oral production and oral participation through dramatization of William Shakespeare *Romeo and Juliet* in the classroom. First, the pupils wrote their own version of *Romeo and Juliet*, based on an excerpt of Marcia Williams' adaptation of the play. At this stage the pupils receive a version where all the text is removed. Then, the pupils are divided into groups, and each group decides on one version they made into a playscript and practiced. Eventually they had a main activity, which was theater performances of their plays. After making their own versions of the story, the pupils will be introduced to the original story and learn more about both William Shakespeare and his work.

The project overview and brief lesson plans can be found in Appendix E, Williams's version of *Romeo and Juliet* without text can be found in appendix F and the original version in Appendix G.

3.3 Participants

My selection of participants was chosen based on willingness to participate from the teachers and pupils in the respective classes where I conducted my research. The pupils' prior experience with oral participation, experience with drama and Shakespeare or attitudes were not considered. I secured consent before conducting my classroom observations. The pupils in the class that did not want to participate were still able to participate in the project and the lessons, however, they were not included in the video recording of the project or the field notes. The teachers were also willing to participate in a semi-structured interview based on their experience with the project after it was completed. All together 44 pupils and 2 teachers participated. Both teachers and pupils mentioned in the thesis have been assigned pseudonyms to secure their anonymity. I have chosen pseudonyms for the pupils based on different children's movies and tv-shows, to organize them and to secure anonymity.

Group	Number of pupils	
Group A	22 pupils	11 boys and 11 girls
Group B	22 pupils	14 boys and 8 girls

Teacher's name	Years of teaching	Subjects
Ole	4 years	Math, Norwegian, PE and special needs pedagogy.
Dennis	6 years	English, Norwegian, PE and guidance pedagogy.

3.4 Data collection

As a researcher in this project, my role shifted between being an observer, participant, and the interviewer. I had the benefit of already knowing the pupils and the teachers beforehand. Therefore, the pupils did not find it too strange for me to be in the classroom. However, since they had gotten the letter with approval from *Norsk senter for forskningsdata* (NSD) to bring home prior to me being in class, the pupils knew that I was present because of something connected to my education. During the project their teachers had the lessons, and my role was to be an assistant teacher and observer. During the interview, my role as a researcher was to conduct the semi-structured interview, having open questions where the teachers could reflect on the project without me interfering with their reflections.

3.4.1 Observation

Classroom observations were gathered through video recordings and field notes. It was a qualitative observation, where the researcher observed all potentially relevant phenomena in the classroom. Observation is when the researcher gathers first-hand "live" data from naturally occurring social situations, rather than, for example, reported data and second-hand accounts (Cohen, Manion, & Morrison, 2018, p. 542). Observations can focus on events as they are happening in the classroom, such as the amount of communication between teachers and pupils, or it can focus on behavior or qualities like cooperative behavior among the students (Cohen, Manion, & Morrison, 2018, p. 542). In qualitative research, the observer is part of the phenomenological complexity of participants' worlds, where situations unfold. The qualitative researcher aims to catch the dynamic nature of events, to see intentionally and maybe to seek trends and patterns over time (Cohen, Manion, & Morrison, 2018, p. 544). To be able to collect the observations I needed, I have been a mixture between *observer- as-participant* and *participant- as- observer* (Cohen, Manion, & Morrison, 2018, p. 543).

My observations are a mix between events and behavior. I have been observing how the pupils interpret Shakespeare's *Romeo and Juliet*. These observations include their interpretation from pictures to a short roleplay and whether or not this provides more pupil participation in the classroom. The observation guide has been included in Appendix H.

3.4.2 Interview

I conducted one semi-structured group interview. The reason for conducting a semi-structured interview is to get more in depth-knowledge than a survey will. It can give the researcher a powerful tool for further research, even though it takes more time than a survey (Cohen, Manion, & Morrison, 2018, p. 507). Interviews are not normal everyday conversations, but a conversation with a specific purpose, often questions-based, with the interviewer asking questions, and the responses should be as explicit and

detailed as possible (Cohen, Manion, & Morrison, 2018, p. 507). The interview was semi-structured with some planned questions. Although, to get an in-depth understanding of the teachers' thoughts about the project, it was opened to include questions for them to elaborate more. The interview was conducted like a conversation where we reflected on the project, rather than a formal interview. The interview guide has been included in appendix I.

3.5 Research credibility

3.5.1 Ethical considerations

As a researcher, it is important to be aware of the ethical considerations of conducting a project like this. It is important to acknowledge that the conclusion will be colored by my attitudes, choice of theoretical perspective, theme, and empirical material. Additionally, I will present the ethical considerations I have taken since my project involves pupils and teachers.

The first ethical concern taken into consideration in the "Shakespeare Project" and this case study is handling personal information, especially video recorded observations and audio-recorded interviews. The project needed to be approved by *Norsk Senter for Forskningsdata* (NSD) (See appendix A). When the project had been approved, I had a meeting with the teacher, and he gave the pupils a consent form to bring home (Appendix C). Teachers, pupils, and parents were not pressured to participate, and were explicitly told that participation was voluntary and there would not be any negative consequences if they decided not to participate in the project. Since many of the participants were under the age of 18, their parents had to give written consent. The teachers provided the consent form from appendix B. Since they were a part of both observations and interview, they received a different consent form. The purpose of both consent forms was to be transparent and provide sufficient information regarding the project's research field, who could access video recordings, field notes and interview, the purpose of the research, how the results were intended to be used, and the consequences of participating in the project.

The second concern to take into consideration was protecting those who participated in the projects video recordings and interviews. The school where I conducted my project is not mentioned by name or specific location, as well as the teachers who lend me their classes have not been described or mentioned by name. Pupils who are participating in the project will have their anonymity secured. Their names will most likely be mentioned in the video recording, however, the video recordings will be rewritten into anonymous notes, and all pupils that took part in the thesis will receive pseudonyms. Their names are not used when referring to specific statements or observations to ensure confidentiality and privacy. Data material connected to the project will be stored securely and then be destroyed. The pupils, parents and teachers were informed in advance that all material will be destroyed at the end of the project. They were also informed that video recordings were recorded on camera borrowed from NTNU, which included the necessary equipment for storing recordings safely. Interviews were recorded on a portable Dictaphone, borrowed from NTNU. The participants were informed that the field notes and transcribed interview would be stored in separate folders on a computer only I had access to.

3.5.2 Validity and reliability

To secure the validity of my study, I needed to consider if my findings could be generalized and whether the practice from this project could be transferred and used in other schools or classrooms (Postholm & Jacobsen, 2018). My conclusion needed to be based on my findings from the data collection, and I needed to be sure that my observations and interviews answered my research question. This study aims to investigate how teachers have implemented a Shakespearean play in second language learning. During my thesis I investigated how drama activities can be a resource in language learning, and how these activities affect pupils' participation in oral and written activities in the classroom. Observations and a post-reflection interview with the class teachers was used to get more in-depth knowledge about the project.

Regarding reliability in this thesis, I needed to reflect on my influence when conducting this case study in a classroom. Because a recognized phenomenon in interview situations is that people adapt what they say to what they think the interviewer wants to hear (Postholm & Jacobsen, 2018, p. 225). Since I will be observing and interviewing pupils and a teacher, I will need to have a relationship with them close enough for them to be honest when I observe and ask questions, but not too close so I would interfere with my findings. Another condition to consider was the connection between the research questions and the actual data collection. They need to be related to each other for me to get the findings I need to answer my thesis, but also to secure the participation of the pupils and teachers in the project. Another aspect to secure the reliability of my research is to explain the context of my research, and how this might affect the results (Postholm & Jacobsen, 2018, p. 226). The research should be presented as a slice of reality, and the researcher should try to register every important aspect related to the project when conducting observations and interviews (Postholm & Jacobsen, 2018, p. 227). Throughout my methodology section, I have presented whom I am conducting my research on to explain how this might affect my findings. This study alone is not broad enough to answer if my findings are general for classrooms in Norway, however, if my findings correlate with findings done in similar studies in Norway, we are closer to having a generalized picture of how Shakespearean plays are being taught in Norway and used in English as a second language learning.

4 Findings

This chapter gives an overview over my findings from the data collection. The chapter will show how the data material has been organized to create patterns and plausible interpretations in line with my research design and theoretical framework. First, I have presented observations from the six lessons I was observing. I have divided my observations in two; one with focus on the written preparations before the role play (4.1) and one with focus on the oral activities and drama section of the project (4.2) Lastly, I will present some of my findings from the post-project interviews with the teachers (4.3).

Observations and the interviews have been analyzed through several steps to make sense out of all the gathered data. When gathering classroom observations, I wrote and filed notes in a pre-made table. After writing all field notes and transcribing the video recording to a document, I started to organize my findings based on different codes. I used the program NVivo to code, organize and find repetitive patterns. After organizing my observations, I used the same pattern to organize my interviews. In this process I had to condense some of my information because of the assignments word limit. Further in this section, I will present the most relevant findings from the literature, observations, and interviews, before I analyze and discuss them in chapter 5.



Figure 1: Treemap diagram made in NVIVO to show which codes that was used most often in the observations.

I will present some of my observations from walking around the classroom. The observations are based on watching the groups and overhearing discussions. But, also talking to them and giving guidance to the ones who needed help. I have included these observations in tables within section 4.1.3, 4.2.1, 4.2.2 and 4.2.3. The order the groups have been presented in, is according to which groups that were closest to me in the classroom and where it was natural to move next. Therefore, the observations might be related to another based on what I observed in the previous groups when I moved on to the next one.

4.1 Preparations

The first three sessions with data collection were used by the pupils to prepare for the drama activity. During the first two sessions the pupils only knew that they were writing their own narrative voice and dialogue to the picture book excerpt they received in class. Furthermore, during the third and fourth session, the pupils were rewriting their version of the comic into a script for a theater performance. Because of the covid pandemic, and the rising number of cases in Norway, many of the pupils were sick during week two. During the third session on Tuesday the 25th of January, 21 out of 40 pupils were present in class. The day after, I tested positive for coronavirus myself, and we decided to postpone the project for a week, hoping more pupils and I would be back at school by then.

4.1.1 Tuesday 18.01.22

During the first lesson, the teachers introduced the pupils to the 'Shakespeare Project'. The pupils were shown the excerpt from Williams (2009) adaptation of *Romeo and Juliet* without text (see appendices E). Together with the teacher the pupils looked at the pictures and made up a short story for the first two panels of the comic. During this first session the focus is on writing the story, whereas grammar, spelling, and proofreading will be done later, for now, we focus on writing as much as possible.



<p>Picture 1</p> 	<p>Picture 2</p> 
<p>Narrative voice: "Once upon a time, there was two boys going to a party. They were nervous about going in."</p> <p>Bubble one "Ok, let's go in".</p>	<p>Narrative voice: "In the party they meet some cute girls"</p> <p>Bubble: "Omg! They are beautiful"</p>

Table 1: Model text made in the classroom 18.01.22

I watched the pupils writing eagerly for 25 minutes, they all had different strategies, some started with the dialogue, others began with the narrative voice. It is calm in the classroom, and the noise they make is connected to their writing and discussing their different stories. When I walk around, some ask me about *Romeo and Juliet*, and my MA, however, when I ask them about the play, they do not seem to realize that the comic they are writing is connected to *Romeo and Juliet*. They only know that I am doing something connected to *Romeo and Juliet* because of the NSD letter of approval they had gotten before I came. Connected to the story, they know that it is a love story, and their names, and one girl mentions that "they die in the end".

4.1.2 Thursday 20.01.22

During the second session the pupils were expected to finish both pages of their version of the comic. When they were finished with their stories, they got their computers, and used an online dictionary to make sure the words had been spelled correctly, as well as having their grammar checked. The teachers made a list with the tasks they were expected to do during this session: Finish page 1 and 2 of the comic strips, then proofread language and get approval from the teachers.

I sat down with one pupil that was not present on Tuesday and explained the task to her. She is an advanced pupil when it comes to writing, and loves to make stories, and is more creative than most when writing. When most of the other pupils are writing about marriage and parties, she decides that the story is a math lesson where the pupils are going crazy.

All the pupils present in class finish their story and proofread their written text. Some have written long texts with a good storyline. Others have written shorter stories using simpler language. Most stories are about a party or a wedding. However, one pupil has written about a carnival, one about a math lesson, and one about the Eiffel Tower. In most stories there is a boy and a girl who get married or become boyfriend and girlfriend. However, in one story there were two girls who married each other. There is a lot of kissing. Some have clear connections between the first and second page, others have unclear connections and made two separate stories. The pupils are talking about how their stories turned out and sharing ideas.

4.1.3 Tuesday 25.01.22

This is the second 45-minute lesson on the project. After entering the classroom, the pupils gather in the listening corner and the teachers explain today's assignment. During this session they will be divided into groups. Each group was supposed to first read everyone's stories out loud to each other, before they decide on a story to use in their drama performance on Thursday. When they had decided on a story, they were supposed to divide the roles between the group and write down their dialogue.

Group	Observations
Elephant Group	Quick, read to each other. Divide roles and begin practicing their roleplay.
Lion Group	They quickly start to read their play to each other and do not have much trouble deciding which version they want to use during their performance. They start to rewrite the comic into a script and decide who is going to be playing which role. Every group member writes down their lines in their English book.
Snake Group	They read through all versions first and decided to go with the funniest version, which is a math session that goes wild. They start to read through the story, and each pupil is writing down their lines on separate paper to be able to practice their role.
Koala Group	One of the boys starts by proudly reading his story out loud. The two others are shy about their stories and takes some time to read. They have trouble deciding which story to choose, since none of them want to use their story.

Antelope Group	Is quickly in progress with reading their stories to each other. They decide on a story, where the main characters' names are <i>Romeo and Juliet</i> , and start dividing the roles between themselves.
Kangaroo Group	This group starts off with reading without problem the two first versions of the story, however, the third member starts to goof around, running around with his paper and refusing to read. Eventually, after several messages from the teachers, they start to read to each other.

Table 2: Group observations from 25.02.22

4.2 Theater performance

The remaining three sessions were focused on the dramatization. The pupils used two sessions to adapt their comic into a script for a theater performance. Some of the groups could start to directly write down their lines after dividing roles between themselves, other groups had to rewrite some sentences to make better dialogue and a more coherent story. The final session was the big theater day. The classroom was rearranged into a theater, inspired by the Globe Theater in London, and each group got to perform their version of the play for the rest of the class.

4.2.1 Tuesday 01.02.22

Because many of the pupils and teachers in the school, including myself, got hit by the corona pandemic, we decided to postpone the project a week. Therefore, Tuesday 01.02 we had the third lesson from the lesson plan, for the second time. During this lesson, they started to prepare for Thursday's drama performance. The teachers explained that during this lesson, the groups who had begun and were present last week, could continue to make their chosen comic into a role play. The ones that were not present last session, were divided into groups and told that during this lesson, they were supposed to read their versions of the story, decide on one and begin to make it into a script for a roleplay.

All the groups spread out in the classroom and started to work. Some of the groups have gotten new members and decide to read their stories first to figure what story they want to use. In the group where they have a clear leader, they divide roles quickly and start to produce a script from their comic version. In the groups without a natural leader, there is more joking and fuss before they start working.

4.2.2 Wednesday 02.02.22

The pupils returned from recess and were finally ready to find their seats in the listening corner in group B. They are informed that during this class, they will be given different spaces to practice and prepare their play before tomorrow."

Group	Observations
Koala Group	Are rewriting the unfinished lines together and making sure the story is connected all the way. Debating language when they are rewriting, "for them", "on them" and "the priest is happy", what is the correct term to use in their final picture.
Antelope Group	Story is about <i>Romeo and Juliet</i> . They started with writing down their dialogue. They have counted 31 lines to be read and shared them between.

Monkey Group	Have divided the roles and have begun practicing. They have included lines in between the pictures in the comic, to make the story more coherent.
Tiger Group	Practicing. Reading through the story and writing down their lines. Roles and costumes are planned. Trying to make their performance as similar to the comic as possible.
Lion Group	They have divided the roles between them, some must play more than one role. However, they have decided to use costumes to separate the different roles played by the same person
Elephant Group	They have divided the roles between themselves and have started to take a closer look at the story. They don't find the story completely logical and are wondering if they must change something. They are preparing to do a reader's theater, where they perform the roles by changing their voices when they are playing different parts.
Kangaroo Group	Are struggling to begin and are by now the least prepared group. The three boys are not able to agree on anything. They ask for help, however, every time I sit down with them, they still struggle to figure out how they should turn the comic into a play.
Snake Group	Have divided roles and have started to practice. However, they struggle with seeing the coherence in the story and are wondering how they are going to perform all the *sniff* sounds on page two. They have decided to go with the funniest version made in their group, however, some of it is not appropriate for a roleplay in class. Their story still begins as a math lesson; however, they have discussed the story together, and rewritten page two into a more coherent and appropriate story.
Dingo Group	In the hallway. Having the door closed, says they have been practicing their play several times.

Table 3: Group observations from 02.02.22

4.2.3 Thursday 03.02.22

The pupils came back in from recess and had their fruit break. The classroom had been rearranged before recess and they had made a theater scene. Benches have been placed in a circle, with chairs for the audience around. The scene is inspired by the globe in London, which is an important point when they continue to explore Shakespeare later in the project. Before the show starts, they all need to think about how to be a good audience when others are performing. When others are performing, we should be quiet, pay attention, smile, cheer and laugh when we are supposed to! We should be supportive and create a safe environment for our actors. And give them a huge applause in the end!

Group	Observation
Antelope Group	There is a party in the castle and two boys enter. "Wow, this party is amazing". The boy that enters says "I'm in love with Juliet". Further, they are at the party talking about how they want to get girlfriends and dancing. The boy is constantly in his role as "Juliet", however, the girl changed between two different roles by taking her hat on and off. In the middle of the play, they had to have a short break to look at their lines. Romeo and Juliet kiss at the party and say, "I love you Romeo". Juliet walks outside and starts to call for Romeo. Romeo appears, and Juliet says, "I saw the guard kicking

	<p>you out” and they started to kiss. A guard comes out and removes Juliet from the scene. Romeo goes to his grandfather to seek advice on how he will be able to talk to Juliet again. The idea is for Romeo to marry Juliet, and Romeo proposes to her. Juliet says yes, and she (played by a guy) picks up Romeo (played by a girl) and they are happily married by the priest who is holding the green wood cross.’</p>
Monkey Group	<p>Once upon a time, 2 boys went to a party. (One boy is at the front of the stage, dancing, with his back towards the audience). There are two boys who have split the narrative voice between them. The boys are dancing and eating snacks at the party, when some of the other guests realized that they were not invited to the party. “Ohm, what the heck. Did you invite them?”. One of the boys sees a girl he likes and gives her a red rose (made with Lego), and proposes to the girl, followed by a kiss. They get married right away, and the newlywed couple goes to sleep, the wife goes to check if her husband is asleep. The girl asks, “are you awake?” and the boy answers “no, I am asleep”. When he wakes up, they start to kiss. The girl’s father takes her away, and the couple declares their love to each other as they are separated. The guy seeks advice from his grandfather, and they decide to get married. When they were married, they got to live happily ever after.</p>
Snake Group	<p>Once upon a time there was a math class, and two boys came running onto the stage. The narrator’s role changes into the teacher, and the boys are begging the teacher to let them go. The teachers told them they needed to stay, and the boys started to dance instead. The teacher must go get the principal, and the principal enters the classroom the principal Mr. Tomato enters. The pupils say they are sorry for their behavior “I’m sorry Mr. tomato” and the pupil and the principal kiss.</p> <p>At this point the narrator begins to laugh, and they have a short stop in their performance before they continue with their play. The play continues when one of the pupils in class sneaks out on the “balcony”, and calls “pstt, are you there?”. Two people meet at the balcony and kiss, before they must leave each other. The next scene is two men, where the young one asks to marry the older one’s daughter. The answer is yes, and the story ends with a wedding.</p>
Dingo Group	<p>Their story is about a girl and a boy, who meet at a party. They are speaking quite low, and I am struggling to understand what they are saying. The story ends with the two getting married and live happily ever after. Their acting has a high degree of fidelity with comic, they are recreating the pictures. They have one narrator who does most of the talking, and the two other group members’ main task is to act out the story.</p>
Lion Group	<p>The group leader, dressed in a cap, sunglasses, and a reflective band, guide the other actresses to where they should stand before they begin. Two boys are going to a party, where they spot a cute girl dancing. They are eating snacks and dancing. They spot the beautiful girl and walk over to introduce themselves. The princess</p>

	<p>must leave, but she meets the prince at the balcony, they are happy to see each other and say, "I love you". The mother enters the balcony and removes the girl from the situation. The boy goes to his grandfather and asks for advice. The boy and the girl get married and lived happily ever after.</p>
Tiger Group	<p>The narrator says, "one day the castle was playing music" and a girl enters the stage dancing. "I love the melody". A boy enters the room, and they ask the band for love songs. The band starts playing love songs, and a girl and a boy at the party kiss. The girl goes out on her balcony and shouts for Romeo. Romeo enters, and she says that she has been waiting for a long time. Romeo proposes to the girl, before her mother says she must go back in. "I must go now". The boy goes to his grandfather and talks about this amazing girl he has met. The girl (who has been kissing other boys first) agrees to marry Romeo and they are being wed. The girls stand in a line and bow.</p>
Elephant Group	<p>Romeo and his friend walk past the castle and realize that there is a party. Romeo enters the party and dances for hours, Romeo says "ahh, this is my favorite song". Some of the other guests at the party watch the dancing boy, and say "that is the one, the boy who stole your pocket". "This is so fun" says Romeo and continues to dance. Romeo is attending a wedding and keeps smelling the flowers. Romeo and a girl kiss. The girl went outside and was waiting for Romeo to appear. "Oh, Romeo, Romeo where are you?". Romeo appears and says, "I'm sorry my dear". Romeo apologizes for being late, and the girl leans in and says, "how cares, lets kiss". Ok says Romeo. The girl is being brought back into the house by her mother. The girl and Romeo are getting married, however, the priest says "haha, just kidding. I'm going to kill you guys" and kill them both. The narrator says" that's the end" and the play is over with two dead teenagers on the floor.</p>
Koala Group	<p>One day, two boys were looking at the princess. The princess was singing, and everyone was looking at her. The boys started dancing to her song. The two boys discuss how she is already married; therefore, they find it necessary to kill her husband. "What are you doing?" "Killing you,". The husband dies and one of the boys can marry the princess. They kiss, before the princess steps out on her balcony and sees another cute boy. In another bush there is a lady who tries to kiss another boy, but her father will not allow it. In the end the king and queen got married, and everyone was happy for them.</p>
Kangaroo group	<p>They are the least prepared group and have used most of the time they have gotten to practice at school to procrastinate. However, when they realized that they had to perform and that the other groups had done a real job they panicked and spent most of this class in the back trying to put together a performance. They decide to just read the actors' dialogue and act out what the pictures look like. They are using the comic to know their story and one of the boys is mostly reading everything, and the other boy is</p>

	acting out what he is saying. The one reading is changing his voice to the different roles.
BONUS PERFORMANCE	The performance ended with one girl, who had made a poem in Norwegian that she wanted to perform it for the others. <i>Snøkrystaller er vakre, Så flotte og hvite Og akkurat som oss finnes det ingen like.</i>

Table 4: Group observations from 03.02.22

4.3 Post-reflection interviews

The interviews were conducted a week after the role play session, so that the teachers had enough time to conclude the project with the pupils first. After the pupils had performed their versions of the play, they were introduced to the original story and William Shakespeare. The semi-structured interviews took place in a group room at the school and the two teachers were interviewed together. The interviews included some planned questions, but it was mostly a post-project reflective conversation on how the project went, what they thought the pupils had learned and other reflections connected to the project.

The interviews were divided into three main parts: planning, preparing, and the pupils learning outcome throughout the project. Additionally, I will present some of the questions and the teachers' statements. The interviews were conducted in Norwegian, and I have therefore translated the important statements to English. I have named the two teachers Dennis and Ole. Dennis is the teacher who has planned the project and is in charge of planning English for this class, and Ole is teaching English in the second group and is following Dennis' planning.

After conducting the interviews, I transcribed everything before I started to look for the same codes as I had on my field notes. I looked for statements that would complement the most interesting findings in my observations. There were also quotes from the teachers that were important for the thesis, but more overall reflections on the use of drama activities. The most interesting findings from the interviews will be presented in the following section and then analyzed and discussed in chapter 5.

The first question I asked them was "what made you choose to introduce your pupils to *Romeo and Juliet*, and William Shakespeare during English language learning?"

Teacher	Statement
Dennis's statement	"This project is based on a project I have used earlier. I am a fan of using comics when teaching English writing, or empty comics. To promote creativity and to provide the pupils with an automatic writing support. When using comics, the pictures can provide the needed support to writing English with their own words. I came across the comic version of Shakespeare <i>Romeo and Juliet</i> , and I figured it was perfect for 5-7 grade pupils, because of the romance between the two of them. Creating couples and being in love is something that engages them most now." "I also really believe in combining creative writing tasks and role plays, and it is very natural to use role plays when you teach Shakespeare. And

	<p>the pupils find it funny to create their own story and dialogue, and since they get to bring costumes - to the performance, they find it exciting.”</p> <p>“I have used this project two or three times before, and the pupils have mostly been motivated. They write a lot, they participate orally, which is probably the most challenging thing to get them to do in English”</p>
Ole’s statement	<p>“I believe that it is important to use this kind of teaching, which is more practical, because many of the pupils lose motivation and will not learn English well by only sitting and reading in their books and answering questions”.</p> <p>“Therefore, it is important to use these kinds of projects. During the project the pupils have written, dramatized the play and been introduced to the story to short movies after.”</p> <p>“It can motivate the pupils and maybe they will be more confident the next time they are asked to read an English text. It makes it less scary, and they are allowed to pronounce words wrong, because no one knows what word that was written in the first place since they have made their own roleplays.”</p>

Table 5: Teachers statements 1

Furthermore, I was curious as to why they had decided to use William Shakespeare, especially *Romeo and Juliet* for their drama project.

Teacher	Statements
Dennis	<p>“The first time I taught the project we had about different genres, and we talked about comedy and tragedy in both English and Norwegian. Back then we talked about different writers and different plays as well, not only Shakespeare, and then the focus was more on genre. This time around the main goal was to have a drama-based project period. I had access to the <i>Romeo and Juliet</i> version from before, and I found it suiting for this group of pupils because of the romance part”</p>
Ole	<p>“It is also something they have heard about before; they already have some background knowledge. Mostly everyone has heard the names <i>Romeo and Juliet</i> in some way”</p>

Table 6: Teachers statements 2

Further in the interviews, I asked them if they noticed that the pupils participated more in their English teaching during a project like their Shakespeare Project.

Teacher	Statement
Dennis	<p>“What I’m left with at least, with this group of pupils is that we know that many are nervous just reading out loud English in the listening corner. If it is only two sentences, you get everyone participating in the oral work. And even more in the preparation phase of the project when they are practicing and preparing. They were very engaged, and got to practice speaking English, and they got to work together creating something in English. In addition, they get to write quite a lot of English during the project.”</p>

	<p>“Through this project the pupils get to work with different parts of learning English. They practice oral skills, written skills and working together. They get to do a lot of different tasks, and they get to do work with a subject in several different ways, which might make it easier for them to remember later and they get more in-depth knowledge.”</p>
Ole	<p>“The pupils are good at different things. Some are mostly oral; some are great writers, and some find it funny to dramatize and act out the story. Therefore, they manage to include the rest of the group in the entire process.”</p>

Table 7: Teachers statements 3

Finally, we talked about what teaching methods they had in mind when teaching through authentic English literature and drama activities

Teacher	Statement
Dennis	<p>“I like this type of project because it gives the pupils the opportunity to start by working individually with a text, they produce themselves, a text they got to work at both in school and as homework. Here it is possible to adjust and use more time in school if the teacher wants to have more control and be able to be closer during the writing. We had one session with the workshop, but this can be adjusted based on how much time you must spend.</p> <p>Furthermore, the group share their texts with each other. Then they choose one too adjust, plan, and make a role play out of. It is a challenging cooperation for them to first agree on one version and transforming it into a play without any more support than the comics pictures, which makes it a quite demanding and challenging task for the pupils, however, it gives them the opportunity to collaborate in the English subject. It also makes the oral part less scary.”</p> <p>“I think a lot of the useful learning from a project like this is the work when they are preparing for the roleplay in groups. When I walked around, many of the groups had great discussions on changing words and sentences for each other, and they agreed on changing words and syntax to make the story better. They also agreed on who needed to speak when and made small adjustments to improve their play. I think these small adjustments provide them with a lot of learning. While the dramatizing section of the project provides them with motivation and a feeling of mastery. In the end it is important that they feel like they had a good experience, where they got to perform in front of the others, and it was something they could do again.”</p>
Ole	<p>“To have each other as support and backing within the group, is it important to make some considerations when creating the groups. You don’t put the three most insecure pupils together, because you already know they won’t be able to produce anything. The groups need to have someone who can push the others, and then we as teachers can go around and help where needed and encourage them to continue with the good work and help with words, they find hard to write or pronounce. This is usually</p>

	<p>the most frequently asked question in English, because they are terrified to pronounce a word wrong and for the others to laugh.”</p> <p>“A project like this also gives them time to practice their dialogue, for them to feel certain on what they are doing. Often when we are reading from a book, it is the first time they are seeing the text when they sit in the listening corner, which makes them insecure. During a project like this, they can practice their lines several times before performing, and it makes it less scary. The more confidence the pupils get from speaking out loud, the more confident they get, and they might be less uncertain the next time they are reading in front of the class.”</p>
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Table 8: Teachers statements 4

5 Analysis and Discussion

I analyze and discuss the book used in the project and my relevant findings in the observations and interviews. I have divided this chapter into four sections. First, I will give a brief analysis and discussion related to the used literature (5.1). Secondly, I will analyze and discuss findings connected to the preparation phase of the project, where the focus is on written work (5.2). The third section is focused on findings in the drama activity and the oral work the pupils did (5.3). The final section is based on findings from the interviews with the teachers and their post-projects reflections on the project (5.4). In this chapter, I have discussed the most interesting and relevant findings to my study, however, given the amount of data there are more findings that could be interesting to investigate further. In this case study, I focused on relevant findings within the pupil's oral participation, written participation, and collaborative assignments to answer my thesis question.

5.1 Multimodal texts in the classroom

This project the pupils are introduced to Williams Shakespeare's *Romeo and Juliet* through Marcia Williams multimodal adaptation of the play. Dennis said in the interview that he, as many other teachers, found it amusing, fun and motivating to use multimodal texts in language learning. Multimodal texts allow for reading in a hermeneutic circle, where both the verbal and the visual are used to convey meaning and is therefore an important tool when developing the pupil's literacy skills. The genre involves both reluctant and eager readers in the process and activates some of the pupils' most fundamental senses. In this study, visual literacy in multimodal texts means understanding what different features in the pictures means, and to convey meaning and making stories based on them (Krashen, 2004; Rose, 2001; Birkeland & Mjør, 2013; Nikolajeva & Scott, 2006; Birkeland & Mjør, 2013; Birketveit, 2016; Rimmereide, 2016).

Relevant for this research study are the social methodology and compositional methodology within the site of production and site of audience (Rose, 2001, p. 30). Looking into the site of production, the play is adapted similarly to a graphic novel. Shakespeare's *Romeo and Juliet* is adapted into a play over four pages and 34 panels. Underneath each panel is a textbook that contains the narrator's voice (Rimmereide, 2016). Inside each panel the play is told through pictures and short lines from the original play. Surrounding each page of the story, Williams has illustrated an audience. This makes the story look like it is being performed in the Globe Theater in London. Using this as a tool, the reader gets the impression that you are at the theater watching Shakespeare's plays being performed. The audience surrounding each play also has short lines commenting on the performance.

According to Gillian Rose's site of audience (2001), Williams has adapted *Romeo and Juliet* into a version that is suited for children and young learners. Williams decided to include some of the iconic lines from the original story, and at the same time, adapted the language in the play to be suitable to younger readers. The play is also visual, where Williams has illustrated the play in a format similar to how the play would be performed in Shakespeare's theater The Globe in London. The people in the book are drawn and their clothing is inspired by 16th century fashion.

In the "Shakespeare Project", the pupils used 11 out of 34 panels, and only the section from the ball at the Capulets and the balcony scene. Particularly to these 11 pictures is the yellow undertone in all of them, because further in the play the story is presented with a darker background color. Throughout art history, color has been a powerful, even predominant, concern of fine artists everywhere and can be a formidable ally for artists in any visual medium (McCloud, 1993, p. 185). In comics and picture books, colors strengthen the story and contrast against each other, and the use of color provides the reader with the iconic power of symbolism in the story (McCloud, 1993). Colors should not always be in balance; however, it should be a part of unity and wholeness in the picture and the story (Danbolt, 1999). Through history, our perception of colors changes, and colors that harmonize in one generation might not harmonize in other generations (Danbolt, 1999, p. 46). In this adaptation of *Romeo and Juliet*, Williams has decided to give all the panels a yellow undertone. A common association with yellow, for instance, is the sun, heat, and energy, but also danger, disease, and cowardice (Angelo, 2020). This ambiguity can be linked to natural occurrences and biological application of yellow, and whether the color is golden, reddish yellow (positive) or acidic, greenish yellow (negative) (Angelo, 2020). In Williams' adaptation, yellow can both be associated with the positive feeling of energy, maturity, and heat in the growing relationship between *Romeo and Juliet*. However, the color can also be used as a warning of the toxic relationship between the families and foreshadowing the tragedy in the end caused by the tragic relationship between the Capulets and Montagues.

In the project, the pupils had the opportunity to make their own version based on the play. They received a two-sided A3-paper with the 11 chosen panels, where all the text was removed. Their only requirement was to make a coherent story between the two pages, based on the pictures. First, they made their own individual story, before they developed one into a playscript in groups. The groups seemed to enjoy having such a free writing task, where they were only required to make a playscript connected to the pictures from the comic, and then practice their playscript. This could be because drama activities make the literary world more accessible for the pupils because it permits them to turn abstract written words into concrete images and to construct meaning from the text through collective and individual experience (Chang, 2012, p. 10).

Several groups, and mostly the groups where they used a girl's version of the story, had some connection to *Romeo and Juliet*. In the groups where they have decided to use one of the boy's stories, the main characters are given titles as princesses, princes, kings, and queens. The boys' groups seemed to allow more freedom from the comic. Even though many stories were about *Romeo and Juliet*, they only seemed to know the names and that it was a love story. Some had heard that they died at the end. When I asked why they had decided to use those names, I usually got the answer "because it is right?", and "since you are here". These answers made me believe it could be because they knew I would be working on something connected to *Romeo and Juliet*, and they wanted to make the 'correct' story, however, some of them would probably have recognized the story themselves anyway. Before the observations the pupils had gotten the NSD approval letter, and a letter with information about the project to get approval from their parents, and therefore they connected me with the story.

Out of 41 versions, I had the chance to collect 28 that were completed in the end. I could not collect all of them because some of the pupils had lost their sheets, forgotten it at home, or been sick during the project. Out of the 28 version I have, there were two

versions where the girl in the story is homosexual and marries another girl. Shakespeare's plays can be an important encounter to explore different aspects of life. For instance, multimodal texts can be a window and mirror into identities, and exploring different genders, cultures, ethnicities, and sexualities (Bishop, 1990; Mpike, 2019). Originally all of Shakespeare plays were played by male actors. Williams has allowed for this in her drawings and created characters that the pupils can give any gender to, and therefore, they are more than welcome to make versions of the play without the heteronormative gender roles, as seen in this example.

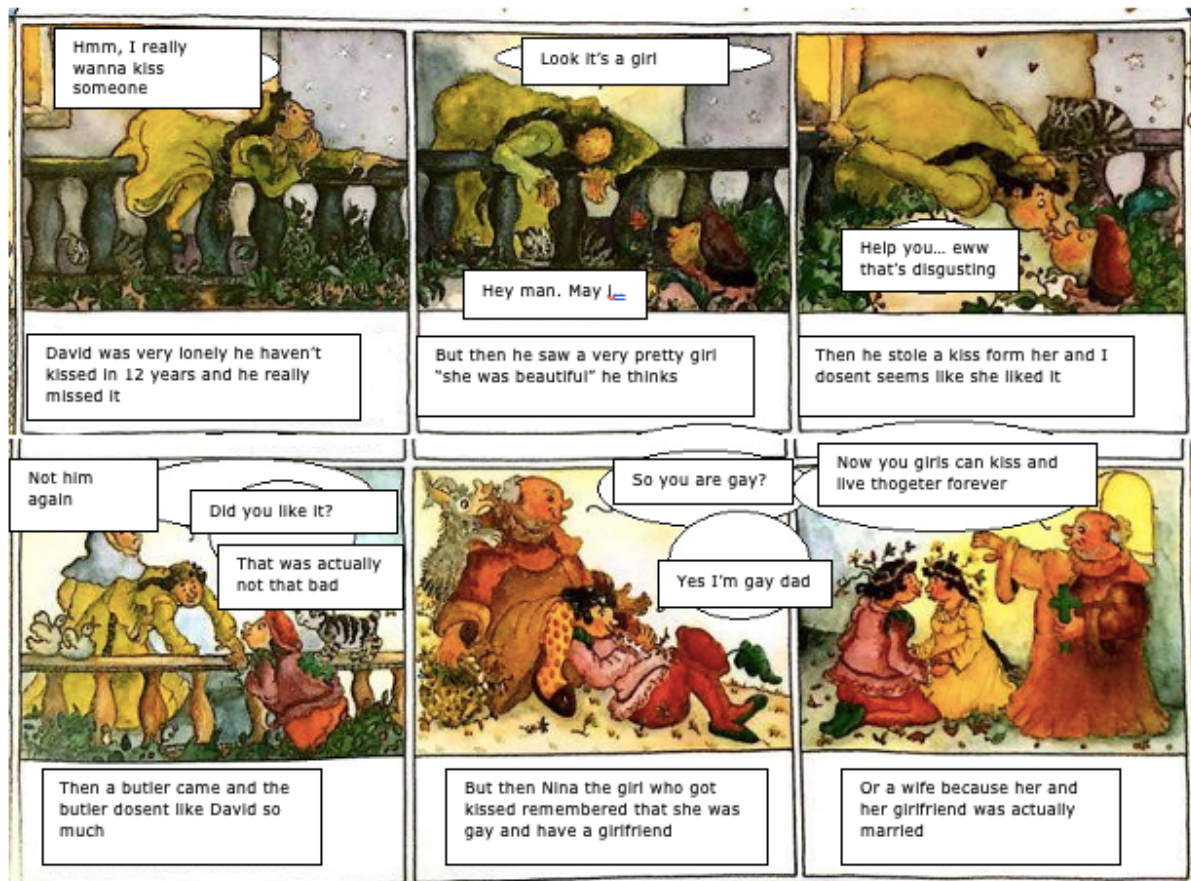


Figure 2: Version of the play with two girls in the lead roles.

However, in the final performances every group chose to have a girl and a boy that fell in love. Why the groups all chose to use the heteronormative gender roles in their drama performances could be because this is still the type of relationships they are mostly exposed to in literature, movies, and tv-shows. However, it could also be because they heard that other groups talk about *Romeo and Juliet*, and they wanted to do something similar, not be different, stand out, or make mistakes, as the teachers mentioned in the interview. They said that 6th graders are often concerned with being different from everyone else and not being a part of the majority.

5.2 Preparing for drama activity

5.2.1 Written and oral activities

The first three lessons I observed focused on the pupil's written production and each pupil was expected to write their own version of the excerpt. The pupils had two writing sessions in school, including homework to finish their story. During these lessons they were seated on their desks, and were working individually, however, they were allowed to use their computers in the second lesson to revise their grammar. The teachers, Dennis and Ole, mentioned in the interview that they wanted the pupils to go back and have a look at their text for a second time, to learn from their mistakes and use their digital skills to find words and meaning in online dictionaries. Unfortunately, in English learning, "It happens a little too often, that they write and then they put it away (and then it is forgotten)", especially since "there is a lot of good learning in being able to look up words and the right source that makes the word you have looked up is correct." The class teachers did spend more time in the preparation phase for the pupils to work well with their written texts. Dennis also said in the interview that it was important to give the pupils time to go back and practice revising their own texts. Dewey (2008) emphasized this in his learning theory "learning by doing". During the project, the pupil got the opportunity to compare, adapt and improve their own language. When doing this the pupils can see the difference between the words they have written and the correct spelling of the word, and the pupils learn from correcting their own mistakes, instead of doing "fill in the blank" grammar assignments in the textbook.

During the first lesson, the pupils were told to produce as much text as possible, and if there were unfamiliar words, they could write them in Norwegian. They should first produce their story, and afterwards investigate grammar and spelling. In the interview Dennis said that often when the pupils are writing in English "...they often stop when they do not know what a word mean or how a word is written". However, the goal of the writing session should be that the pupils just write as much as they can without stopping with every word.

"Instead, they can stop, go back, use more time, and get some help when the creative part of the writing is over, instead of using a lot of time struggling to know how to write certain words, spelling and grammar." (Dennis).

During that first writing session the pupils were very eager to start and the main sound in the classroom came from them discussing what they could see in the different pictures and what their characters should be called. Some started with writing the narrative voice, others with dialogue and some with the people surrounding the main story. The amount of text varies, the strong writers write small paragraphs and expand the story, the more reluctant writers have written shorter sentences. However, I believe this is one of the strengths with this type of written activity, as it is a very open assignment, and the pupils can write the amount they are capable of. At the same time, since most of the writing took place in school, the teachers can push them towards reaching their proximal zone of development and the pupils can use their imagination and creativity to explore the emotions and feelings hidden in the play (Säljö, 2016; Banks, 2013; Gibson, 2016).

During and after the first two lessons, Dennis mentioned that he had never seen this group of pupils so eager to write and produce such an amount of text in such a short time. In the interview he mentioned that he believed in this type of teaching and using comics, because he is a:

“Fan of using comics when teaching English writing, or empty comics. To promote creativity and to provide the pupils with an automatic writing support. When using comics, the pictures can provide the needed support to writing English with their own words.”.

Which is one of the benefits from using picture books in learning, because every time the pupils reread the pictures from the comic, a more complex prerequisite for an adequate interpretation of the whole story is generated (Nikolajeva & Scott, 2006). In Williams adaptation of *Romeo and Juliet* her illustrations provide the pupils with visual support, and can help all the pupils to understand the story and be a model when they are writing their own version (Rose, 2001; Birketveit, 2016; Birkeland & Mjør, 2013; Nikolajeva & Scott, 2006).

Ole followed with:

“I believe that it is important to use this kind of teaching, which is more practical, because many of the pupils’ lose motivation and will not learn well English by only sitting and reading in their books and answer questions”.

They learn the language and the story not only through reading, they are also putting themselves in the shoes of the characters they play, and they get to try out their language in an experiment with ideas, concepts, values, roles and language in action, which might make it easier for them to speak a second language (Chang, 2012, p. 6).

The pupils worked individually during the writing assignment, and therefore the main oral production did not properly start until the third and fourth lesson. However, I could hear when I walked around during the written assignment that the pupils were telling each other what they saw in the pictures, what they thought it meant, what their story was about and asking each other for words when they were uncertain of spelling or what a word was in English. Nevertheless, in this phase of the project, oral activity between the pupils is mostly in Norwegian, even though they were using English words in-between, or translanguaging, which is a very important step when learning a second language.

During the written section of the project, they used English when writing. The pupils also used teachers, other pupils and Google translate when they needed to translate a word or find a word. After they were organized in groups and started to make the play script for the roleplay, the pupils used both English and Norwegian in the process. They discussed sentence structure, how sentences changed meaning when they changed the syntax or grammar, English words and rewrote the sentences they figured sounded weird when they said them out loud. Other groups rewrote their text in this phase because they realized that there had to be more dialogue and coherency in the story when they were performing it on stage. For instance, the Koala Group read all the lines out loud, to rewrite unfinished lines and make sure the story was coherent throughout. When they came to picture 11, they were debating the language. They had originally written “the priest is happy” on the last picture where the king and queen are getting married and there is a priest in the picture. They discussed if the priest should be “happy for them” or if “happy on them” was the correct term to use in their final picture.

In the interview Dennis also mentioned that when he “walked around many of the groups had great discussions on changing words and sentences ..., and they agreed on changing words and syntax to make the story better”. He heard them discussing when each member of the group should speak, and how to make small adjustments to improve their story. Dennis also said in the interview.

“I think these small adjustments provide them with a lot of learning. While the dramatizing section of the project provides them with motivation and a feeling of mastery.”

During the project, the teachers also focused on making the theater performance a positive experience for everyone, where they were left with a feeling of joy and excitement afterwards, because it might make it easier for them to partake and speak in the classroom in English later. This is closely connected to what many researchers say about why drama activities and authentic texts should be used during language learning. The pupils get the opportunity to be creative together, but they also get to practice essential and authentic communication in a non-threatening safe classroom environment, which might provide them with the necessary confidence to partake in similar activities later (Chang, 2012; Kao & O'Neill, 1998; Özdemir & Çakmak, 2008; Stredder, 2009).

5.2.2 Collaborative activities

Together with practicing oral and written skills, one of the most important aspects when teaching this project, is to encourage collaboration amongst the pupils. During the third session the pupils were divided into groups and for the next three sessions they were working collaboratively in groups to prepare and practice their own version of *Romeo and Juliet*. To begin the collaboration, they were first asked to read and tell their own version to the rest of the group, before they decided on which one, they would continue to rewrite into a playscript. The groups were divided based on their level of English skills, from developing to a more advanced level of English knowledge. When dividing the groups, the teachers tried to make sure there were some advanced pupils in each group, to know they had someone to motivate and organize the groups. Ole mentioned in the interview.

“It is important when making groups that there are a few strong pupils in each group, to have someone who can motivate the group. Give them a boost and motivate them to make a finished product.”

Another important factor for why the groups should be divided based on proficiency level in English, is because:

“The pupils are good at different things. Some are mostly oral; others are great writers, and some find it funny to dramatize and act out the story. Therefore, they manage to include the rest of the group in the entire process.”

Quickly, I noticed that the groups with one clear leader were quicker to begin the process of making their scripts, dividing the roles among themselves, and planning for what they should bring and what they need to consider before performing their version. This could be because the group leaders took on the role of guiding the others to reach their zone of proximal development. Vygotsky determined that children are shaped in interaction with the environment, and they learn to master their bodies and to speak a language and develop an identity and learn about the world and themselves in

interaction and collaboration with others (Säljö, 2016). During the interview, Dennis mentioned that this type of assignment is:

“...a challenging cooperation for them to first agree on one version and transforming it into a play without any more support than the comics pictures, which makes it a quite demanding and challenging task for the pupils.”

The pupils must make their theater play based on only the pictures, which for some can be quite challenging. For others it is perfect that the assignment is open, and they can use their imagination to create their play script. During this type of collaborative assignment, the pupils get to use their fantasy and imagination, but they also have the chance to use each other to learn and develop their knowledge about the English language.

Ole said in the interview that:

“The groups need to have someone who can push the others, and then we as teachers can go around and help where needed and encourage them to continue with the good work and help with words, they find hard to write or pronounce.”

During the preparation phase there were differences in organization, motivation to work and how well their final product turned out. Among the nine groups the class was divided into, only group Kangaroo consisted of three pupils with no motivation to make their version into a script. Both teachers, the teaching assistant, and I, tried to help them start and tried to tell them that it was wise to at least do something, however, they told me they were planning to just read what the comic said. Only the group Antelope was super organized, had everything planned to detail and were well prepared. The remaining seven groups did all make scripts and had enough time to practice their play a few times before performing.

Dennis noticed that the pupils:

“... seemed more confident and participated more than I think they would if they had gotten a playscript, and everyone was supposed to perform the same story”

Ole added:

“It makes it less scary, and they are allowed to pronounce words wrong, because none knows what word that was written in the first place since they have made their own roleplays.”

I believe this could have influenced what story they chose to perform, and my suspicion got stronger when I looked through their versions and noticed that several pupils had changed their characters names to Romeo and Juliet after talking to other pupils. Which is also what Chang (2012) claims since drama as a method creates a unique space for creativity and symbolic use of space, time, and human presence, and in drama activities pupils' identities shift, space changes and time can be altered. It makes it possible for students to try out experiments with new ideas, concepts, values, roles, and language in action, and when the pupils are putting themselves in someone else's shoes and make decisions based on their character in a non-threatening dramatic world (Chang, 2012, p. 6). Pupils who usually find it hard to speak out loud in the classroom, might blossom when given the opportunity to speak in character or given lines to perform during language learning. Drama activities provide an active participation rather than being

passive, being independent rather than dependent and making independent decisions, becoming democratic, and noticing one's own skills (Özdemir & Çakmak, 2008).

5.3 Theater performance

In general, after looking at all nine groups' performances and written stories, many of the groups have included several of the most familiar elements from the story. Like how they meet at a party, how she calls his name on the balcony and that they marry in the end. Only one group has written that they are killed in the end, however, the priest kills them with a huge knife, instead of poison. What is similar for all stories is that there is plenty of kissing between the two main characters in the story. Dennis even said in the interview that one of the reasons for why he had decided to use *Romeo and Juliet*, was that "Creating couples and being in love is something that engages them most now." All the stories include kissing of some kind, and in all the versions someone is getting married.

All the groups used Williams' adaptation a lot in the preparation phase and designed their performances to look like the pictures in the Williams adaptation of *Romeo and Juliet*. The pupils are trying to recreate the pictures from the comic and are especially visual when they are doing the last two pictures. Nevertheless, most groups have managed to create one story from the pictures, where both sides are connected. Others have made two separate stories, not knowing how to connect the two pages of pictures together. Some of the groups have brought costumes and other props, others dressed in clothes with similar colors to the characters in the pictures from the comic. During the roleplay all pupils played different parts, the ones who were comfortable with acting on stage could be the center of attention, and the ones who are more uncertain were able to do the part as narrator and play a less central role in the play. After performing, several pupils came over to me and said that they wanted to do more theater and asked if they could set up the entire play.

On performance day, the classroom was reorganized to look like Shakespeare's own theater, the Globe, in London. Benches were used to make a half-circle symbolizing the stage, and chairs were placed surrounding the stage. The pupils got a few minutes to do their last-minute preparations and change into costumes. Before beginning the performances, Dennis had a chat with them on how to be a good audience and be supportive of their classmates when they had their performances.

5.3.1 Elephant group

The Elephant group was one of the most eager groups to get started on the drama section of their roleplay, however, during the second day of practice they started questioning the logic in the story and they were wondering if they had to change any of their lines to make the story more coherent. During practice, they prepared a reader's theater where they changed their voices to illustrate different characters. The main characters are called Romeo and Juliet. On the performance day, Romeo is sick, and Dennis stepped in to play the part.

Romeo and his friends walk past the castle and realize that there is a party. They decided to join and danced for hours. Someone at the party notices the dancing Romeo and says, "that is the one, the boy who stole your pocket", and at the same time Romeo meets a cute girl and they kiss. The girl, who has not been introduced by name, steps outside and starts calling "oh, Romeo, Romeo where are you?".



Figure 3: Elephant group's adaptation of the balcony scene

Romeo appears, he apologizes for being late, and the girl leans in and says, "who cares, lets kiss". Their kissing lasts until the girl's mother tells her to come back in, and they decide to get married. In the next scene the wedding begins, before the priest pulls out a huge knife and says "haha, just kidding. I'm going to kill you guys". Their play ends with two dead teenagers on the floor.

Based on the line "oh, Romeo, Romeo, where are you?" and the death scene in the end, it seems like this group knows some of the most famous lines from the original play. They know that Juliet, even though the girl is not named in the story, is calling for him at the balcony and that the two teenagers die in the end. The Elephant group had a reader's theater where, at least Dennis, but also some of the actors, brought their script to stage. They had included simple costumes to illustrate the different pictures from the comic, and three out of four, including the teacher, used their voice to speak loud and clear. The girl playing Juliet and the girl playing the priest had more confidence in their acting and took more place on stage than their final group member who was the narrator in the story and mostly read the lines in-between the acting. My interpretation of their performance is that the group has made their own version closely connected to the original, and therefore explored the romantic feeling, but also the desperation from Shakespeare's play (Banks, 2013; Gibson, 2016).

5.3.2 Antelope group

The Antelope group goes off with a quick start and agrees quickly on whose story they will dramatize. They decide to use Anna's story, and she and Elsa quickly begin to rewrite the story into a script. The group's third member Olaf participates only partly and often wanders off to speak with other groups. Their story has two main characters, Romeo, and Juliet. Romeo is played by Anna and Juliet is played by Olaf. Elsa plays the remaining parts and has the narrator's voice. They have counted that they had 31 lines and have tried to share them equally between themselves.

On the performance day, they have brought costumes, and Elsa has made a wood green cross, like the one the priest has in Williams' version. In their version of the play, two boys enter a party, talking about how they want to find girlfriends and dance. They see Juliet dancing, and Romeo says, "I'm in love with Juliet". Before picture five they need to have a quick look at the script, before they continue with a kiss between *Romeo*

and Juliet, followed by Romeo being kicked out and Juliet steps out on the balcony to look for him. Juliet says, "I saw the guard kicking you out" and they started to kiss. A guard (played by Elsa) removes Juliet from the balcony. Romeo goes to his grandfather to seek advice on how he will be able to talk to Juliet again. The idea is for Romeo to marry Juliet, and Romeo proposes to her. The priest marries them by holding his green wooden cross in the air, and after they say yes to each other, Juliet picks up Romeo and they share a kiss.

Like the Elephant group's performance, the Antelope groups version of the play also includes a lot of inspiration from the original story. Despite the name of the main characters, they have included that Romeo has been kicked out from the party, and Friar Laurence is a wise grandfather and a priest, which is sort of like his role in Shakespeare's play where he guides Romeo and gives him advice. To make their dramatization different and amusing, they decided to use a girl to play Romeo and a boy as Juliet. Elsa and Anna are comfortable on stage, they know most of their lines and have no problem with speaking in front of the audience. Olaf on the other hand is a bit more uncertain, and does not use his voice as much, he also uses the script for support. Within the group they have decided to give Olaf fewer lines and roles during the performance, to make it less scary for him, since Anna and Elsa already have more confidence when it comes to dramatizing and oral English. Since both girls are more advanced in English than Olaf, they have organized their performance in a way where they both capture the essence of the original story and make the performance a safe space for Olaf to partake in the activity (Belliveau & Kim, 2013; Gibson, 2016).

5.3.3 Snake group

The snake group consists of five members, and they decide to use Charlotte's version of the story. James takes control, and starts organizing the group's members, giving them roles and organizes which lines they should write down. When they start practicing their roles, they notice that the story is not cohesive, and some of the lines are not appropriate for performing in a classroom. During the second day of practicing their play, they get some help from a teacher to change page two from a loft of *sniff* sounds and kissing into dialogue and a story connected to page one.

On performance day, they have brought simple costumes to illustrate which roles they play, and the colors are connected to the colors the characters in the pictures wear. Tiana is the narrator and begins to tell a story from a math lesson, and James and Ray run onto stage. Tiana is then the teacher, and Bob and Blob are begging her to let them go to a dance instead of being in class. The teacher refused, and the class became mad and started to dance in the classroom instead. Since they refused to listen to her, she had to get the principal at the school, Mr. Tomato. However, as he enters the classroom, two of the pupils in class decide to get married and they turn the scene into a wedding. It seems like the couple needed to have a proper wedding as well, and after they did their special thing, which was kissing, the boy had to ask the girl's father for permission to marry her, before the priest wed them in their second marriage and they could continue to do their special thing, which was kissing.

The Snake group version is the one furthest away of the original from all the versions performed, situating the story to a classroom and a school context, instead of a castle or a party. Charlotte has used her imagination to expand the story beyond the pictures, and she has read the pictures in her own way, which is one of the strengths with using a multimodal genre in the project (Nikolajeva & Scott, 2006). The boys,

James, and Ray, playing the part as Bob and Blob, use the entire stage and know most of their lines by heart. They have no problem with using their voices and try to recreate the scenes from the comic to some extent. Tiana is more bound to the script and reads more than she performs and is not quite as confident with speaking loudly, even though I know she is quite skilled in English. This group has included a wedding and kissing like the other groups; however, they have managed to remove themselves from the original story and made a version where the scene is set to a familiar setting for them.

5.3.4 Dingo group

The Dingo Group have done most of their preparation in the hallway, and they have kept most of it secret before the performance. When I talked to them, they said they made a script and practiced through their story several times. They were the group I had the least contact with during the preparation part of the project, and the story I had the least information about before the performance.

The group consists of three girls, Belle, Bobble and Flower. Belle is the narrator, and Bobble and Flower act out the story. Belle places herself behind the desk that has been used as the balcony and starts to read the story. She says most of the lines, and Bobble and Flower act out the story. They are trying to recreate the pictures from the comic. Their story is about a girl and boy who meet at a party and fall in love. He proposes and they get married in the end and live happily ever after. However, this group speaks without much volume, and even the ones who are seated closest to them are struggling to hear what they are saying. Instead of using the entire stage, they use only a small section of it, as far away from the audience as they can get. In the interview the teachers said when they divided into groups, they tried to not put the most insecure pupils in the same group, to make sure there was someone in each group that would motivate the others to perform, however, this group consist of three insecure pupils when it comes to speaking English out loud. The Dingo group had one of the shortest performances, but they still did it. They did go on stage and performed their adaptation even though they felt uncomfortable before we started. For them, just being on stage and speaking English out loud was a major accomplishment, and I believe that if they had been put in groups with more advanced English speakers they would fall through and not participate as much as they did. Even though the group was uncertain to stand in front of the entire class, they knew each other well and managed to pull off a performance, which might also make it easier for them to partake and speak louder the next time they do something similar in the classroom (Chang, 2012; Sæbø, 2016).

5.3.5 Lion group

The Lion group did not have much trouble deciding whose story to create the roleplay from, and Simba starts to divide tasks amongst them. They split the roles and dialogue between them where Simba has the overall control and motivates them to be productive, but he is also helpful when needed. He keeps the group busy with their designated tasks, and by the end of the second session with preparation they have planned costumes and started to practice their lines. When I stopped by them during their practice, they practiced making the scenes as similar to the pictures in the comic as possible, which was extra noticeable in the scene where Romeo has his head resting on Friar Lawrence's lap, and they sat down on the floor. Simba has taken on the role as participating director and guides his fellow classmates.

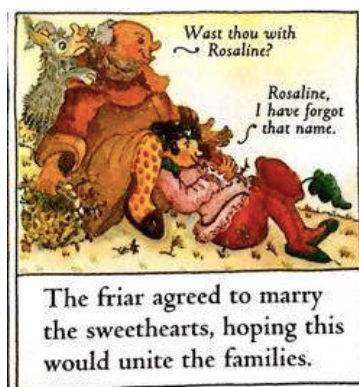


Figure 4: Picture 11 in Williams (2009) version of the story.

When they enter the stage for performing, Simba continues to do his part as director and guide the other actors to where they should be on the stage. Their story has one narrator and four actors. Their story is about two boys going to a party, where they see a cute girl dancing. After dancing and eating snacks, they decided to walk over and introduce themselves. The princess must leave the party, but the prince meets her at the balcony. They kiss and declare their love for each other at the balcony before the princess must go back inside. After consulting with his father, the prince asks the princess to marry him, and they lived happily ever after.

The Lion group has written about a prince and princess; however, they still have included many of the known elements from *Romeo and Juliet*, without writing the story about them. There is a boy and a girl who falls in love, and after consulting with their parents, they marry each other. Their story is more coherent than many of the other stories, and during their performance Simba plays a smaller part of the story, to let the others in his group shine. The group dynamic in the group is well functioning and they perform a well-organized play, and is a great example on how the group dynamic can help the pupils reach their zone of development and learn whilst working towards a shared goal, and how the pupils with a more advanced language can help their classmates (Dewey, 2008; Säljö, 2016).

5.3.6 Tiger group

The Tiger Group is an all-girls group, and during the preparation phase of the project they begin with organizing the play, selecting roles, and writing down their lines. They spend time planning costumes and have a chat with the pupil controlling the light, to ask if he can turn the light on and off at certain points in the play. They are very engaged and use their lunch break to continue to practice for their performance. Their story is about a boy and a girl called *Romeo and Juliet*.

During the performance, the narrator begins with "one day the castle was playing music", and a girl enters the stage dancing and saying, "I love the melody". A boy arrives at the party, and the two of them ask the band to play some love songs. They dance together and kiss, before the girl suddenly must leave. The girl walks out on her balcony and calls for Romeo in the dark. Romeo arrives and proposes to the girl. However, the girl eventually leaves the balcony. Romeo tells his grandfather about the amazing girl he has met, and they get married.

The girls in the Tiger Group are motivated and eager to perform. They are more dedicated than many of the other groups and have a well-organized and planned performance. They know most of their lines by heart and use most of the stage during the theater performance. After their performance they asked me and their teacher if the

class could do more of these kinds of activities, and why they did not perform the entire play. This group has seen the joy and fun of drama activities and got motivated by having a performance to work towards. They have explored the feeling of love and romance in the story and use this theme throughout their performance (Gibson, 2016; Williams G. , 2016).

5.3.7 Koala group

The Koala group consists of three boys Andy, Woody, and Buzz. Andy begins to read his version of the story to the others. Woody and Buzz are more shy and less advanced and need both time and motivation before they read their versions of the comic. When all stories have been read, they struggle to decide which story to use, because all of them find it embarrassing to perform something they have written. Eventually, they write their names on three pieces of paper and draw one of their names from a box. Even though they have decided on a story, they still need some guidance from their teacher before they start dividing roles and rewrite the comic into a theater play.



Figure 5: Excerpt from Koala groups version of the play, the first page included one wedding, and the next page included another wedding.

During the second session with preparations and practicing, Woody and Buzz start to go chronologically through the story and rewrite all unfinished sentences in the script. Woody is reading the lines out loud, and Buzz writes down how the sentence should be said. They are debating language when they are rewriting, whether "for them", "on them" and "the priest is happy", is the correct term to use in their final picture. They do spend a lot of time studying the language deeper, which shows the broad variety of skills the pupils must use during the project. Writing requires planning, formulating, and processing texts that communicate, and adapting the language to the purpose, receiver, and situation, and to choose appropriate writing strategies (Kunnskapsdepartementet, 2019, p. 4). It also requires several skills to create comprehensible output, and the pupil does in an assignment like this one, explore the language themselves, and therefore acquire a deeper understanding of the language (Gass & Mackey, 2006; Kunnskapsdepartementet, 2019).



Figure 6: Final scene in the Koala groups version.

Their story begins with two boys at a party, looking at the princess. She is singing a song, and all the guests are admiring her before the party suddenly turns into a wedding. The roleplay continues with a girl out on her balcony, thinking about her boyfriend, the king. He appears in the bush, and they kiss. In the end the priest marries them, and he is happy. The final picture in the comic is the one where they discussed whether to change the sentence for it to make more sense, since it should be the king and queen that is happy when they are getting married, and not the priest. The Koala group have made the comic into two separate stories, where a king and queen are being married in each story.

5.3.8 Monkey group

The Monkey group has four members, James, Mike, Randall, and Pete. James has taken the role as director and group leader. They have divided the roles, and everyone has written down their lines. James knows his lines by heart at the second practice, the others use their books to be sure of their lines. They have included lines in between the pictures in the comic, to make the story more coherent.

At the performance day, they brought with them simple costumes and they even have a small ring, like the ones you got from the dentist as a child, to use as an engagement ring. Randall and Mike have divided the narrative voice between themselves, whilst James and Pete are actors. Their performance begins with two boys going to a party. The two boys are dancing and eating snacks, when the other guests at the party realize that they were not invited to the party. One of the boys sees a girl he likes and gives her a red rose (made with Lego), and proposes to the girl, followed by a kiss. They get married right away, and the newlywed couple goes to sleep, the wife goes to check if her husband is asleep. The girl asks, "are you awake?" and the boy answers "no, I am asleep". When he wakes up, they start to kiss. The girl's father takes her away, and the couple declares their love to each other as they are separated. The guy seeks advice from his grandfather, and they decide to get married again. When they were married the second time, they got to live happily ever after.

James, Mike, Randall, and Pete's story is about a boy and a girl, who meet at a party, where the boy is not invited. They still fell in love and decided to get married before they lived happily ever after. They have here assumed that the reason why someone in the story has pulled out their sword is because there is an uninvited guest at the party. They have not given these characters names, but they have concluded that

Tybalt and Lord Capulet are not happy with having Romeo present at the party. The groups have beside romance and love, discovered the feeling of hatred and feud in the story, and decided to make this a part of their final version of the play script based on William's drawings of the scene.



Figure 7: Williams (2009) and the Monkey groups description of the feud between the guests at the party.

In the Monkey group, James knows all his lines and he dares to stand in front of the stage when acting, even though he stands with his back towards the audience often. Randall and Mike stand in the furthest corner from the audience when they read the narrative voice of the story. Pete tries to use the stage, but he is more uncertain in his acting than James.

5.3.9 Kangaroo group

The Kangaroo group consists of three boys, Peter, John, and Michael, and they are struggling to begin. During the first preparation session, they read their stories to each other and spend the rest of the session running around and disturbing other groups and only making fun of the assignment. They asked for help, however, every time I sat down with them trying to give them guidance, they were still struggling to figure out how they should turn the comic into a play. They mostly want to only read; however, we try to motivate them to include some roleplay. Eventually, we agreed that Peter should be the narrator on page one, and John should be the narrator on page two. Michael was going to be an actor all the way, and the two others would switch between narrator and actor. By the end of the second session with time to prepare, they had sort of agreed to this division of roles and lines and had barely started to practice their lines.

On performance day, Peter was sick and only John and Michael were present in class. During the last-minute preparation just before the performances began, they started to panic over the fact that they were the least prepared group, had spent all their practice time in school procrastinating and they had not brought any costumes or props. After the first preparation they came over to me and their teacher and asked if any of us could help them during the performance, since they were missing Peter. They also asked if it was okay for them to rewrite some of the sections. Instead of being in the audience, they were standing in the back of the classroom, desperately rewriting the play at the last minute, to have something to perform for the rest of the class.

When it was their time to perform, they brought the comic with them and did it like a reader's theater. Michael was reading the lines, and John tried his best to act out

some of the scenes. Their story ended up being about a boy and a girl named *Romeo and Juliet*. They met at a party, where everyone was singing and dancing. *Romeo and Juliet* want to get married at the party, but they must wait until the next day when they meet with the priest.

This group consisted of reluctant pupils who did not find it interesting or funny to partake in the drama activity, and instead of using the session they had at their disposal to prepare, they were goofing around. The Kangaroo group had the shortest and least prepared performance, and they spent most of their time during preparation to procrastinate, interrupt the other groups and did not realize that everyone else was preparing proper role plays to perform. However, when they understood that they would be the only ones without anything to show in class, they did do some last-minute work to at least have something. The fear of being left out of something that everyone else seemed to enjoy, was the small push they needed to make an effort and participate in the activity. When experiencing the class environment and the collaborative social learning between their classmates, they gained the necessary motivation to do something they did not find interesting in the first place (Chang, 2012; Irish, 2011; Kao & O'Neill, 1998).

Being a part of a fun activity everyone else was participating also came to show in our bonus performance, where one of the pupils who have individual subject curriculum² and do not partake in all the classroom activities, also wanted to perform in front of the others. She had not been a part of the project, but she attended the performances as spectator, and she had read parts of the original story with the special needs teachers. Instead of performing a play script, she performed a self-made poem, cited in table 4. This too shows how including drama activities can be as a teaching method, and how it can encourage and include everyone, with small adjustments and different requirements.

5.4 Post-reflections on the project

Two weeks after the final day observing, I was back to conduct the post-project interview with the two teachers, to hear the teachers' post-project reflections. The two teachers talked a lot about the effect this project had on their second language learning when they used authentic texts and gave them creative writing tasks. Dennis said that he was:

"...a fan of using comics when teaching English writing, or empty comics, to promote creativity and provide the pupils with an automatic writing support. When using comics, the pictures can provide the needed support to writing English with their own words."

Ole also added that another reason for using drama activities combined with written and oral work, is that it:

"...Is more practical, because many of the pupil's lose motivation and will not learn well English by only sitting and reading in their books and answer questions"

Drama in language learning can transform space and time, and the pupils are putting themselves in someone else shoes (Chang, 2012). Therefore, the comics can be used as

²Individuell opplæringsplan (IOP)

a great way of modeling a story and motivating the pupils to be creative before they start dramatizing. They are also being encouraged to explore different feelings and emotions through Williams' version of *Romeo and Juliet*, because one of Shakespeare's strengths is that he explores the timeless emotions and relations people have with each other (Gibson, 2016; Banks, 2013).

Whilst some teachers might argue that Shakespeare is too difficult for young learners, the teachers in the project decided to give the pupils an introduction to his plays through an adaptation suited for younger learners. In the interview Dennis said that he:

"...Noticed that when we read the original version of the comic, the pupils understood more of the story, even though some of the language is difficult for a 6th grader. Since they have been through a process where they have worked with the story in both writing and dramatizing, they understand more, even though they might not know the words isolated."

When talking about the original story after the drama performances, more pupils were able to understand and keep up with the parts of the story that were not included in the empty comic strips they made into their own version. Often texts in the classroom are being read once or twice, and many pupils struggle to keep up and remember the story afterwards. However, since the pupils are working with the same story using different basic skills, they get a more in-depth knowledge about the story. Dennis said he believed "they had a better understanding and control of the story, and I believe that if we asked them to retell the story after this period, they would know it better than some text from the textbook." Ole contributed to this discussion, that:

"A project like this also gives them time to practice their dialogue, for them to feel certain on what they are doing. Often when we are reading from a book, it is the first time they are seeing the text when they sit in the listening corner, which makes them insecure. During a project like this, they can practice their lines several times before performing, which makes it less scary. The more confidence the pupils get from speaking out loud, the more confident they get, and they might be less uncertain next time they are reading in front of the class."

Working with the same authentic text over time makes the pupils remember more, especially since they have both used their listening, writing and oral skills when working with the text. Regarding using Shakespeare in language learning, *Romeo and Juliet* was chosen first and foremost because of the youth romance which is a feeling the pupils can relate to, and they are interested in now.

Making their own version can also make it less scary to talk in front of others and makes it easier to be able to speak loudly in the classroom later, because no one knows exactly how the story is supposed to be, and if you pronounce a word wrong it is the character and not you that made the mistake. However, to secure a safe classroom environment where drama activities and theater performances are a natural part of the regular teaching, the pupils should be introduced to this method of teaching early. The structure of the project can be used all the way down to first grade, with the adaptation, limitations and a story that are more suited for younger learners. In the lower grades it might be more natural to use stories like "the three Billy goats" or Dr. Seuss, whilst Shakespeare is more natural to introduce in the higher grades. However, providing the pupils with a multimodal text, where they write the amount they manage and then

perform the text, is a great way of getting the pupils to talk out loud in the classroom from an early age. Picture books and comics can be used as a resource to provide support and create a writing module for the pupils.

In the interview Ole also mentioned that:

“We have so far talked a lot about the positive effects of using this type of project in teaching. However, we have spent a lot of time on only one text, and therefore you need to constantly consider how much time you can use on a single project as a teacher. There is a certain number of readings the pupils should be through, within a year, and with this project we spent three weeks on one text. Therefore, it can be challenging to have a lot of big projects throughout the year. However, these authentic texts can be used instead of textbooks, and you can work with different topics.”

Dennis added to this statement that:

“It is also a project where you use a lot of different competence aims at once. Since we are working with both writing and oral activities, you get a natural variation in activities. We also work with the competence aims connected to dramatizing. I have used the project several times, and there have been made a few adjustments here and there, and I would also consider using this setup again with them next year, and maybe use a more advanced play like Macbeth and adjust the learning aims “.

Drama activities in the classroom do require more time and planning from the teacher’s point of view, than using texts from the textbook, which might seem easier and less of a risk. Teachers might find it challenging to find enough space and time to use drama activities in the classroom. Time pressure and many pupils at once often pushes teachers into providing a reactionary, monological experience of language learning, instead of exploring the more practical methods of second language learning. Drama performances with all its attendant pleasures and risks, is how we learn about the world and in a project like this one the pupils will not only be introduced to an authentic text, but they will also be able to use and develop their basic skill in English (Irish, 2011; Kunnskapsdepartementet, 2017).

6 Summary and Conclusion

The present thesis has investigated how pupils can be taught English through drama activities and William Shakespeare's plays, and how this can affect the pupil's oral participation in ESL learning. The case study has been conducted as a classroom project, by collecting observations and a post-reflection interview with the teachers. Forty-one pupils and two teachers took part in the project that lasted for three weeks. The school project focused on teaching William Shakespeare's *Romeo and Juliet* through different written and oral activities, done individually and in groups. The material from the pre- and post-survey and interviews were used to answer the thesis statement which is how drama activities can be a resource in language learning and how these activities affect pupils' participation in oral, written, and collaborative activities in the classroom.

Before I conducted my research, I expected to find that some pupils enjoy drama-based language learning and found it fun to learn language through this method based on the previous studies conducted in Norway within the same field. However, I also expected that some pupils liked reading and writing when they were learning a new language and might prefer using more "traditional" learning methods.

This thesis found that, overall, pupils enjoyed participating in drama activities during language learning, and they participated more in both written and oral activities during the project. From writing their own individual version of Williams' adaptation of Shakespeare's play, to eventually performing their versions as a finished play, most of the pupils worked eagerly and were engaged in the project to some extent. The few pupils who did not partake for different reasons were assigned other tasks connected to the story during the preparation phase. These tasks resembled in many ways stage technicians, where they had tasks connected to controlling light, sound, decorating the classroom and being a good audience.

The group of pupils who participated in the project were known to be a quiet group, who rarely partook in oral activities, especially in English. However, in the classroom when preparing their plays for the theater performance and during the performances, almost every pupil in the class participated to some extent and did at least speak a few words of English. Even the more reluctant groups wanted to be a part of the activity and were motivated to perform after they realized the rest of the class had taken the task seriously and made great playscripts. The teachers also said after the first writing sessions that he had never seen this group so eager to write, and that they had never seen the pupils write the amount of text as they produced during this project. The pupils are not required to write long paragraphs, but they are writing down dialogue and short descriptions of how the play proceeds, to make a complete play script. However, this is still valuable language learning because they still need to practice, learn, and improve their syntax, grammar, and vocabulary. One of the strengths of using drama activities connected with writing their own dialogue, is that the pupils use their reading, listening, and writing skills, at once, and they practice producing valuable output. In addition, the pupils work in groups with translanguaging and finding connections between Norwegian and English language, which is an important tool in language learning.

Often teachers find it challenging to teach Shakespeare's plays, because of the advanced language and long texts. One of the strengths with this project is the use of Williams' adaptation of *Romeo and Juliet*, because her multimodal version of the play has made Shakespeare's original story accessible to young learners. Drawings and language have been adapted to suit younger readers, but Williams has still managed to keep the essence of the original story and the most important lines from Shakespeare's original play. Another strength is Williams' interpretation of the characters in her drawings because the drawings tell the story in a way that gives them room to interpret the characters in their own way. Williams' drawings are drawn in a way that makes the characters look like both male and female characters and makes it possible for the pupils to create their own adaptations of the story. Williams' adaptation provides the pupils with the necessary writing support, which most of them need to be able to begin the creative writing process and to write longer stories. By using this adaptation, Shakespeare's plays can be a useful resource in language learning and still provide the pupils with useful knowledge about one of the great authors of the world.

When analyzing the pupils' written work, it was interesting to see how well the pictures in Williams's adaptation explains the story. There are 41 versions, and even though the pupils are all different, they all seem to head in the same direction somehow. This observation can mean different things, because of the model text made in the classroom, most pupils made their story about a party or a wedding, or because they talk together. However, I cannot help but wondering if this is because Shakespeare has had such an influential role in how love stories have been written since he produced his world-famous plays in the 16th and 17th century. Elements from the tragedy about the two star-crossed lovers from fair Verona can be found in most romantic movies, written books and plays made ever since. However, these questions are an entirely different study, but it could be interesting to conduct a similar study on a larger scale to see if this would be the outcome with a larger base of participants involved.

If I were to conduct the study again, I would be participating and observing the final lessons where the pupils were introduced to the original story and worked with different assignments connected to William Shakespeare and his original texts. I decided not to include this, because my focus was on drama activities and language learning. Nevertheless, in hindsight, it would be interesting to be there as a fly on the wall when the original story was introduced, and they discussed the play. One thing I know after observing this project being taught in the classroom is that it is a project I will use in my own teaching practice. Mostly because it is a project where the pupils get the opportunity to work with a variety of tasks, where they use several of their basic skills within English language learning in the Norwegian school curriculum. The pupils are also introduced to authentic English multimodal texts, and not only texts adjusted for textbooks in school. It is also a project where the teacher has a lot of freedom to make the project well suited for their current group of pupils. The structure of the project can be used to introduce other texts, and in other grades than just 6th grade. It is also a nice way to introduce the pupils to William Shakespeare's different plays, depending of what topic the teacher teach at the moment.

The results from this case study support implementing drama didactics in the ESL-classroom and is an example on how William Shakespeare's plays can be used in Norwegian education without being too difficult for the pupils. It is an example of how teachers can use aesthetic learning in addition to traditional teaching pedagogy and integrate drama activities as part of the pupil's language learning.

This case study is limited to how drama activities can be used as a teaching method when introducing the pupils to authentic English multimodal texts. Furthermore, since measuring the effect of drama activities would require, among other things, to measure word production before and after the school project, the project was limited to the teachers' perception and classroom observations to measure the effect. The teachers' experience with teaching this project has to some extent been included in the discussion to give a nuanced picture of how the project already has been further developed. The pupils included in the project have answered informal questions during the project and have not been invited to participate in interviews to give more insight to what they thought about the project.

This study together with Kvaale, Holm's and Pande-Rolfsen & Heide's previous studies, creates a more nuanced picture of how William Shakespeare's plays can be used in a Norwegian school context, and how they can be used as a resource when learning English through drama activities and authentic literature in different grades. These studies have all shown that drama activities positively strengthen interaction, and evidently creates greater oral participation amongst the pupils. Furthermore, my findings suggest that teaching Shakespeare does not always mean investigating several weeks, putting up theater plays and concentrating all teaching towards this project. Theater performances in the classroom can be done on a smaller scale, which makes it more accessible and less scary for the teachers, but it still provides the pupils with the necessary excitement needed to participate orally in drama performances. It is amazing how engaging it is to let them bring costumes to school and redecorating the classroom to motivate pupil's participation in something they often find scary and uncomfortable.

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Appendices

Appendix A: Approval from NSD

Appendix B: Consent letter for interview

Appendix C: Consent letter for observation

Appendix D: Overview of the project

Appendix E: Williams (2009) *Romeo and Juliet*. Homework without text

Appendix F: Williams (2009) *Romeo and Juliet*. Original.

Appendix G: Observation guide

Appendix H: Interview guide

Appendix I: Interview before translating.

Appendix A -approval from NSD

Meldeskjema for behandling av personopplysninger

18.11.2021, 14:17



NSD sin vurdering

Prosjekttittel

A case study from a Norwegian classroom on how we can use Shakespeare as a resource when teaching young learners English through drama activities.

Referansenummer

198052

Registrert

07.10.2021 av Amalie Kapstad Bruland - amaliekb@stud.ntnu.no

Behandlingsansvarlig institusjon

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

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

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Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

Amalie Kapstad Bruland, amaliekb@stud.ntnu.no, tlf: 99417980

Prosjektperiode

18.10.2021 - 25.05.2022

Status

18.11.2021 - Vurdert

Vurdering (1)

18.11.2021 - Vurdert

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 18.11.2021 med vedlegg, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 25.05.2022.

LOVLIG GRUNNLAG UTVALG 1

Prosjektet vil innhente samtykke fra foresatte til behandlingen av personopplysninger om barna. 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/foresatte kan trekke tilbake.

Lovlig grunnlag for behandlingen vil dermed være foresattes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

LOVLIG GRUNNLAG UTVALG 2

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 foresatte 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 lengre enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER

NSD vurderer at informasjonen om behandlingen som de registrerte og deres foresatte 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/foresatt tar kontakt om sine/barnets 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).

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: Markus Celiussen

Lykke til med prosjektet!

Appendix B – consent letter for Interview

Kan du delta i forskningsprosjektet

“A Qualitative Case Study on how Shakespeare’s *Romeo and Juliet* can Be Used when Teaching Young Learners English as a Second Language Through Drama Activities.”?

Dette er et spørsmål til deg om du kan delta i et forskningsprosjekt hvor formålet er å finne ut hvordan William Shakespeare sin «*Romeo og Juliet*» kan brukes som en ressurs i språklæring. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Jeg er 5.års student på grunnskolelærerutdanningen til NTNU og skal i løpet av dette året skrive master i Engelsk didaktikk. Prosjektet er en del av min masteroppgave, der jeg ønsker å se nærmere på hvordan man kan bruke William Shakespeare sin *Romeo og Juliet* kan brukes som en ressurs i språklæring, gjennom drama aktiviteter og skriftlige oppgaver. Elvene skal ha om Shakespeare i Engelsk undervisning i 2 uker som tilsvarer 6 undervisningsøkter.

Hvem er ansvarlig for forskningsprosjektet?

Norges teknisk-naturvitenskapelige universitet (NTNU) er ansvarlig for prosjektet.

Hvorfor får du spørsmål om ditt barn kan delta?

(This section had to be removed to ensure anonymity for the participants in the study.)

Hva innebærer det for deg at du deltar?

Deltakelse i dette prosjektet for deg vil være at jeg får observere engelsk undervisningen som handler om *Romeo og Juliet*, og at jeg i etterkant får ha et intervju om prosjektet.

Jeg vil være til stede i 6 undervisningsøkter på 45 min i en periode på 2 uker, og observere hvordan undervisningen utspiller seg i klassen. Alle observasjoner og intervju vil bli anonymisert etter NSD sine retningslinjer og kun brukt for å skrive en masteroppgave.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

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.

Det er kun jeg, Amalie Kapstad Bruland, som ansvarlig student og veileder min som vil ha tilgang til datamaterialet. Navn og personlige andre opplysninger vil bli anonymisert og lagret på ekstern harddisk. Filmopptak vil bli skrevet om til en anonymisert observasjonslogg, som ikke kan spores tilbake til by, skole eller klasse.

Hva skjer med opplysningene når vi avslutter forskningsprosjektet?

Opplysningene anonymiseres når prosjektet avsluttes/oppgaven er godkjent, noe som etter planen er ved innleveringsfrist 25.mai 2022.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg, og å få utlevert en kopi av opplysningene,
- å få rettet personopplysninger om deg,
- å få slettet personopplysninger om deg, og
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Norges teknisk-naturvitenskapelige universitet har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:

- Norges teknisk-naturvitenskapelige universitet ved
 - Amalie Kapstad Bruland. (Student)
 - amaliekb@stud.ntnu.no
 - +47 99417980
 - Delilah Bermudez Brataas (Veileder)
 - Delilah.brataas@ntnu.no
 - +47 73558938
- Vårt personvernombud:
 - Thomas Helgesen
 - thomas.helgesen@ntnu.no
 - +47 93079038

Hvis du har spørsmål knyttet til NSD sin vurdering av prosjektet, kan du ta kontakt med:

- NSD – Norsk senter for forskningsdata AS på epost (personverntjenester@nsd.no) eller på telefon: 55 58 21 17.

Med vennlig hilsen

Delilah Bermudez Brataas

(Forsker/veileder).

Amalie Kapstad Bruland
(Lærerstudent)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om **prosjektet** "A Qualitative Case Study on how Shakespeare's *Romeo and Juliet* can Be Used when Teaching Young Learners English as a Second Language Through Drama Activities."?

og har fått anledning til å stille spørsmål.

Jeg samtykker til:

- At jeg kan delta i engelsk undervisningen om «Romeo og Juliet».
- At jeg bli observert i undervisningen og at observasjonene kan brukes i en masteroppgave.
- At jeg kan bli intervjuet

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

(Signert av prosjektdeltaker, dato)

Appendix C – Consent letter for observations

Kan ditt barn delta i forskningsprosjektet

“A Qualitative Case Study on how Shakespeare’s *Romeo and Juliet* can Be Used when Teaching Young Learners English as a Second Language Through Drama Activities.”?

Dette er et spørsmål til deg om ditt barn kan delta i et forskningsprosjekt hvor formålet er å finne ut hvordan William Shakespeare sin «*Romeo og Juliet*» kan brukes som en ressurs i språklæring. I dette skrevet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Jeg er 5.års student på grunnskolelærerutdanningen til NTNU og skal i løpet av våren skrive master i Engelsk didaktikk. Prosjektet er en del av min masteroppgave, der jeg ønsker å se nærmere på hvordan man kan bruke William Shakespeare sin «*Romeo og Juliet*» som en ressurs i språklæring, gjennom drama aktiviteter og skriftlige oppgaver. Elvene skal ha om Shakespeare i Engelsk undervisning i 2 uker som tilsvarer 6 undervisningsøkter.

Hvem er ansvarlig for forskningsprosjektet?

Norges teknisk-naturvitenskapelige universitet (NTNU) er ansvarlig for prosjektet.

Hvorfor får du spørsmål om ditt barn kan delta?

(This section had to be removed to ensure anonymity for the participants in the study.)

Hva innebærer det for deg at ditt barn deltar?

Deltakelse i dette prosjektet vil for ditt barn være å delta i den ordinær engelsk undervisningen. Jeg vil være til stede i 6 undervisningsøkter på 45 min i en periode på 2 uker, og observere hvordan undervisningen utspiller seg i klassen. 2 av øktene vil bli filmet, før de i etterkant vil bli skrevet om til observasjonsnotater og videoen vil bli slettet. Alle observasjoner vil bli anonymisert etter NSD sine retningslinjer og kun brukt for å skrive en masteroppgave.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger at ditt barn får delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

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

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Opplysningene anonymiseres når prosjektet avsluttes/oppgaven er godkjent, noe som etter planen er ved innleveringsfrist 25.mai 2022.

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Med vennlig hilsen

Delilah Bermudez Brataas

(Forsker/veileder).

Amalie Kapstad Bruland
(Lærerstudent)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om **prosjektet** "A Qualitative Case Study on how Shakespeare's *Romeo and Juliet* can Be Used when Teaching Young Learners English as a Second Language Through Drama Activities."

Jeg samtykker til:

-
- At mitt barn kan delta i engelsk undervisningen om «Romeo og Juliet».
 - At mitt barn kan bli observert i undervisningen og at observasjonene kan brukes i en masteroppgave.

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

(Signert av prosjektdeltaker, dato)

Appendix D – Letter to the parents

Til 6.trinns foreldre og elever

Hei!

Jeg heter Amalie, og går femte og siste år på lærerutdanningen på NTNU. Denne våren skal jeg levere master, og i den forbindelse har jeg vært så heldig å få lov til å delta i engelsk undervisningen til 6.trinn på i en kort periode.



Masteren min skal handle om hvordan man som lærer kan bruke dramaaktiviteter i språkundervisning, og spesielt hvordan man kan lage korte rollespill basert på allerede kjente historier. Det jeg ønsker å observere når jeg er i klasserommet er om elevene engasjerer seg mer i engelsk undervisningen når man inkluderer dramaaktiviteter. Om elevene tørr å snakke mer høyt og bruke engelsken sin mer enn det gjør i mer tradisjonell språkundervisning. De fleste observasjonene vil bli skrevet for hånd, men jeg ønsker å filme deler av undervisningen, som i etterkant vil bli skrevet om til notater og alle filmer vil bli slettet.

Alle elevene skal få delta som vanlig i undervisningen, og jeg vil kun inkludere anonyme observasjoner av elever som har sagt ja til å delta i prosjektet. Jeg vil også gjennomføre intervjuer med lærere og deres erfaringer med dramaaktiviteter i engelsk undervisning. Målet med prosjektet er å se om trinnet som helhet har utbytte av dramaaktivitetene.

Skulle dere ha spørsmål til prosjektet, er det mulig å kontakte meg på epost eller telefon.

Håper så mange som mulig vil delta i prosjektet og på forhånd, tusen takk!

Med vennlig hilsen Amalie Kapstad Bruland

E-post: amaliekb@stud.ntnu.no

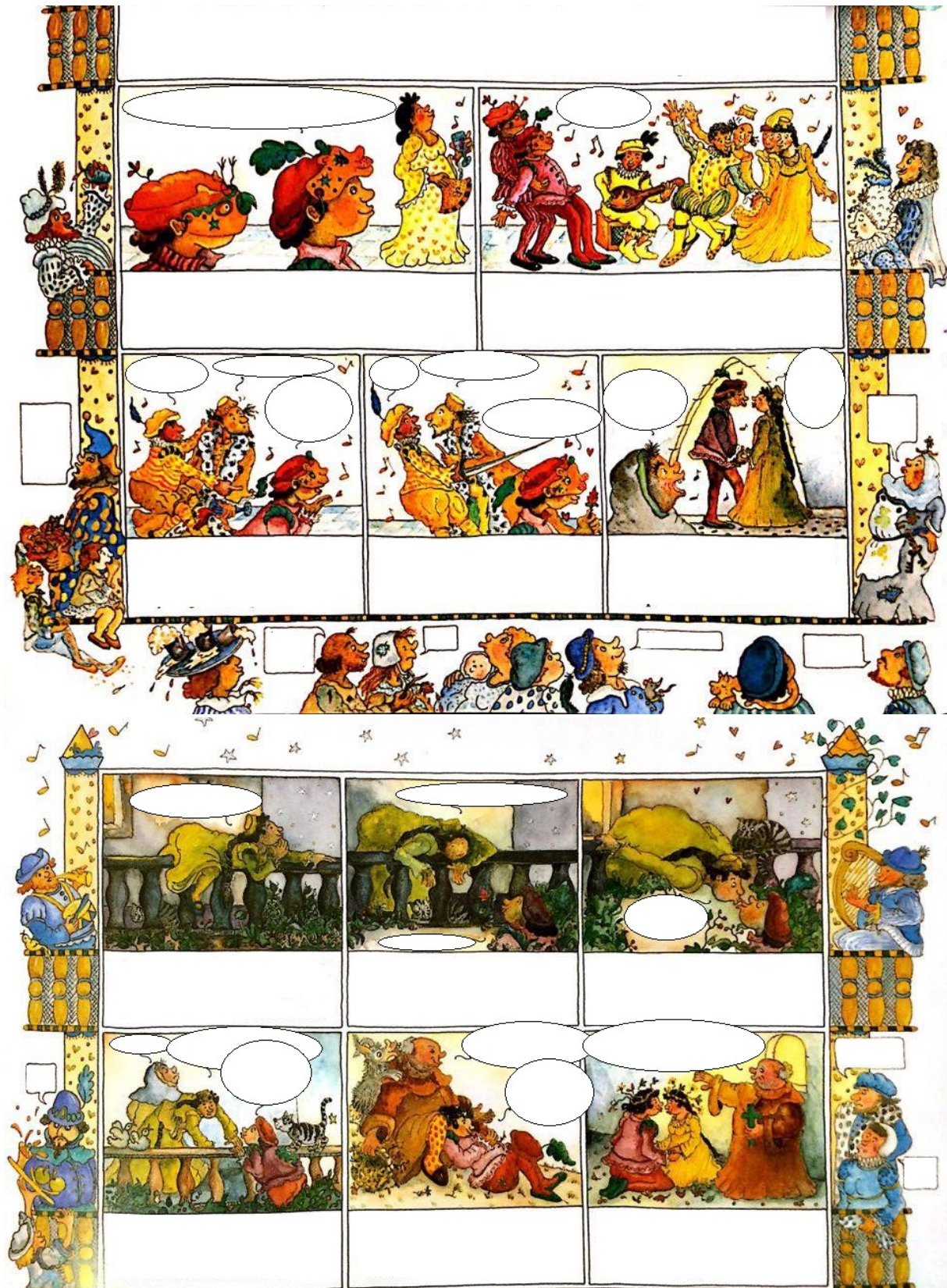
Telefon: 99417980

Appendix E- overview of the project.



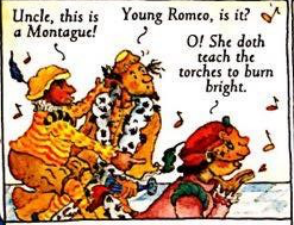




Week	Lesson	What?																								
Week 1: Preparation	<u>Tuesday:</u> <u>45 min</u>	<p>The lesson begins with introducing "Dictionary detective".</p> <table border="1"> <thead> <tr> <th>Word</th> <th>I think it means...</th> <th>The dictionary says...</th> <th>Use it in a sentence</th> </tr> </thead> <tbody> <tr> <td>Study</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Theatre</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Actor</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Audience</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Tragedy</td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>For homework the pupils should first write down in Norwegian what they think the word means, then should they find the correct meaning from a dictionary before they use the word in a sentence.</p> <p>Introduce the pupils too the first page of the excerpt from Marcia Williams "Mr. Shakespeare's plays" (see appendix E). During this lesson the pupils should write the narrative voice and dialogue to the first page.</p> <ul style="list-style-type: none"> - Square means narrator - Bobble means dialogue. <p>Write an example with the pupils first before they start producing their own versions. Encourage them to write, the most important thing is to make a story, proofreading can be done later.</p> <p>For homework they should complete page 1 of the comic.</p>	Word	I think it means...	The dictionary says...	Use it in a sentence	Study				Theatre				Actor				Audience				Tragedy			
Word	I think it means...	The dictionary says...	Use it in a sentence																							
Study																										
Theatre																										
Actor																										
Audience																										
Tragedy																										
Preparation	<u>Thursday:</u> <u>90 min</u>	<p>Continue to work with the excerpt from the book. Focus should be on having dialogue for each roll. The highly experienced pupils should have a narrator in their stories too. The pupils will have the opportunity to use online dictionaries on their computers to find unknown words and correct spelling.</p> <p>They need to get their excerpt proven by a teacher before they can start to work with English online tasks on 'Skolen min'.</p>																								
Week 2: Drama-Activity	<u>Tuesday:</u> <u>45 min</u>	<p>Divide the pupils into suiting groups, preferably groups of four. The class should be spread around in the classroom space. During this session the groups should go together, read everyone's version, choose the texts they find most appropriate and start preparing their roleplay.</p>																								
Drama-Activity	<u>Wednesday:</u> <u>90 min</u>	<p>Preparing the role-play. The pupils should be rehearsing their roleplays in groups. Some groups might need to add some dialogue if it is very short. Remind them that</p>																								

		costumes and props are welcome. Prepare for performance.
Drama-Activity	<u>Thursday:</u> <u>90 min</u>	Performance day. Transform the classroom into a theater, and each group will be performing their version of the excerpt of Marcia Williams adaptations of William Shakespeare <i>Romeo and Juliet</i> .
Week 3 Shakespeare continues	<u>Tuesday:</u> <u>45 min</u>	Show the pupils the original excerpt from the story, read through it in class + and do a roleplay of the original story with volunteers from the class + divide the class into the two families. Provide the pupils with information about William Shakespeare and his time (how the plays used to be shown and some fun facts about this period.). https://learnenglishkids.britishcouncil.org/short-stories/romeo-and-juliet (use to show how it used to be when Shakespeare lived)

Appendix F – "Romeo and Juliet" Homework without text



Appendix G – “Romeo and Juliet” original text

<p>In the ancient Italian city of Verona, Lord Capulet was planning a party. He was sure no members of the Montague family would turn up, as the Capulets and Montagues had been feuding for years. The quarrel ran so deep that even their servants fought. But Lord Capulet was wrong.</p>				
<p>Is love a tender thing? It is too rough, Too rude, too boisterous; and it pricks like thorn.</p> 		<p>Did my heart love till now?</p> 		
<p>Romeo, Lord Montague's son, and Mercutio, his friend, <i>did</i> come – in disguise. He was infatuated with Lord Capulet's niece, Rosaline.</p>		<p>Romeo, however, instantly forgot Rosaline when he saw Lord Capulet's sweet young daughter Juliet. Her beauty stole his heart.</p>		
<p>Nuts for sale! Eat my fine nuts!</p> 	<p>Uncle, this is Young Romeo, is it? <i>Young Romeo, is it?</i> O! She doth teach the torches to burn bright.</p> 	<p>'Tis a shame. He shall be endur'd. A snowy dove trooping with crows.</p> 	<p>The only son of your great enemy. My only love sprung from my only hate! And her only 13.</p> 	
	<p>Unfortunately, Romeo was recognized by Lord Capulet's fiery nephew, Tybalt.</p>	<p>But Lord Capulet forbade fighting at his ball and made Romeo welcome.</p>	<p>So Romeo wooed Juliet and soon their love was mutual, despite the feud.</p>	
	 <p>Will you be my Juliet? No! He loves her. Go on! Kiss her.</p>			
<p>O Romeo, Romeo.</p> 				
<p>As the party ended, Juliet ran to her balcony to declare her love for Romeo to the stars.</p>		<p>O gentle Romeo. O! It is my love.</p> 		
<p>Romeo risked death by climbing the Capulets' orchard wall to see Juliet.</p>		<p>That night, the loving pair agreed to wed in secret, lest their feuding families part them.</p>		
<p>Buzz off!</p> 	<p>Madam! Parting is such a sweet sorrow. Hence will I go to my ghostly father's cell.</p> 	<p>Wast thou with Rosaline? Rosaline, I have forgot that name.</p> 	<p>These violent delights have violent ends. Soppy nonsense! Yes, dear.</p> 	
	<p>As dawn broke and Juliet's nurse finally got her to bed, Romeo raced to Friar Laurence.</p>	<p>The friar agreed to marry the sweethearts, hoping this would unite the families.</p>	<p>Later that morning, Juliet joined Romeo at the chapel, and the happy pair were wed.</p>	

Appendix H – Observation Guide

Topic	Observation
Preparing the drama activity	<ul style="list-style-type: none">- How are the pupils' own interpretations of the play in their own writing?- Will they recognize the balcony scene?- Will they make their stories similar to the original?
Drama Lesson	<ul style="list-style-type: none">- How are the pupils dramatizing of the scene?- Are they influenced by the original story?- Are they similar to Shakespeare play?- Do they bring any of the original lines to their adaptations?
Participation and oral production	<ul style="list-style-type: none">- How are the performances?- Do they participate more than usual?- Do they produce more oral production than in a usual English session?

Appendix I – Interview Guide

Topic	Main Questions
Background	Thanks for agreeing to contribute to this master project and interview. Why don't you introduce yourself and a bit your background as a teacher?
Planning the project	<ul style="list-style-type: none"> - What made you choose to introduce your pupils to <i>Romeo and Juliet</i>, and William Shakespeare during English language learning? - Why did you choose to use <i>Romeo and Juliet</i> as your chosen play? Also knowing it is a tragedy. - Can you briefly describe your Shakespeare Project? - Why have you chosen to use dramatizing in English learning, did you have any teaching method in mind? - What about the language learning goals for the project? How does this project address the curriculum and assessment requirements?
How did the project go	<ul style="list-style-type: none"> - Have you changed the project to make it better or more suitable for the class he has now? - How do you feel that the project went? - Do you think the pupils enjoyed having this project? (?) - Do you think that the pupils have participated more or less than usual during this project? - Is there anything in particular you have noticed, or given extra thought during the project? - Why did you choose to teach the project a third time?

