

Master's thesis

NTNU
Norwegian University of Science and Technology
Faculty of Social and Educational Sciences
Department of Teacher Education

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Pre-service Teachers' Perspectives on Drama Activities for EFL Learning

A Qualitative Study

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

Supervisor: Fredrik Mørk Røkenes

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Kunnskap for en bedre verden

Abstract

Over the past decades, drama activities in its several forms have been found to be a useful approach in language classrooms by both scholars and teachers. Previous studies indicate that Norwegian teachers are positive to the idea of using drama, and that many currently do. With this in mind, the purpose of this thesis is to explore the perspectives pre-service teachers have of drama activities for EFL learning. The research question to be studied is as such: "what are pre-service teachers' perspectives of drama activities for EFL learning?". In order to study this, I have conducted a qualitative study using a phenomenological research design, where eight pre-service teachers were interviewed through the use of dyadic interviews. Their perspectives of drama activities for language learning are viewed in relation to previous research and the new national curriculum in Norway, as it is the most significant document both teachers and pre-service teachers need to study and utilize in their teaching. The results showed that the pre-service teachers interviewed were generally positive to using drama activities in the English subject, and that they recognized that the method can be used for development of a range of language skills. The results also indicate that the participants experienced drama activities as an authentic learning method that prepares pupils for the real world. However, simultaneously, the results imply that the full potential of drama activities may not be realized. Many of the participants had quite a narrow definition of drama activities and saw several challenges with using it in a real-life classroom.

Keywords: Pre-service teachers, EFL learning, drama activities, pedagogical drama, dyadic interviews, qualitative study, phenomenology.

Sammendrag

Dramaaktiviteter har i de siste tiårene vist seg å være en nyttig metode i språkundervisning, og tidligere forskning indikerer at lærere i Norge er positive til ideen om å bruke drama i undervisning, samt at mange nå gjør det i en større grad. Med dette som bakgrunn, er målet med denne oppgaven å utforske lærerstudenters perspektiver på dramaaktiviteter for engelsk språklæring. Problemstillingen som skal undersøkes er følgende: «hva er lærerstudenters perspektiver på dramaaktiviteter for engelsk språklæring?». For å kunne undersøke dette, har jeg gjennomført en kvalitativ studie med et fenomenologisk studiedesign, hvor åtte lærerstudenter ble intervjuet ved bruk av parintervju. Perspektivene og tankene deres er sett opp mot tidligere forskning, samt den nasjonale læreplanen i Norge, da læreplanen er det viktigste dokumentet for både lærere og lærerstudenter å forholde seg til, studere og bruke i sin undervisningspraksis. Resultatene viser at lærerstudentene som ble intervjuet utviste generelt positive holdninger til bruken av dramaaktiviteter i engelskfaget, og at de anerkjente at metoden kan bli brukt til utviklingen av en rekke språkferdigheter. Resultatene indikerer også at deltakerne følte dramaaktiviteter er en autentisk læringsmetode som forbereder elever på den virkelige verden. Derimot indikerer samtidig resultatene at det fulle potensialet til drama aktiviteter kanskje ikke er realisert, da mange av deltakerne hadde en smal definisjon av drama aktiviteter, og så flere utfordringer ved bruken av det i et virkelig klasserom.

Nøkkelord: Lærerstudenter, engelsk språklæring, drama aktiviteter, pedagogisk drama, dyadiske intervju, kvalitativ studie, fenomenologi.

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List of Abbreviations

EFL	English as a Foreign Language
FL	Foreign language
L2	Second language
NSD	Norwegian Centre for Research Data
NESH	The National Committee for Research Ethics in the Social Sciences and the Humanities
UDIR	The Norwegian Directorate for Education and Training
TEFL	Teaching English as a Foreign Language
LK20	Kunnskapsløftet 2020

1 Introduction

In this chapter, I present the background and an overview of the conducted study. My choice of topic is also explained and justified, and the purpose of the study as well as the research question are then presented. Additionally, the role of drama activities is reviewed in accordance to the national curriculum, as it is the most important document for teachers to relate to in their work. Previous studies in the relevant field are then presented, following, last but not least, an outline of the thesis' structure.

1.1 Background and context

When looking back at my own schooling, I remember few activities where we were active. When drama activities were introduced, it was usually big performances that we worked on for weeks or months, that were presented for an audience (usually the parents and the rest of the school). Otherwise, it was a lot of listening to the teacher talk, answering questions that the teacher asked, and sitting still. The textbook was also frequently used, as I can recall. However, drama activities, and active learning in general, has been proven to be a very effective way of learning (Ara, 2009; Kao & O'Neill, 1998; Morken, 2003; Slade, 1954; Swale, 2009; Winston & Stinson, 2011). Drama activities in all its shapes and forms can foster engagement, self-agency and confidence, and studies have shown how pupils who are allowed to learn through drama activities generally score higher on tests of competence (DICE, 2010). However, studies also show traditional ways of teaching still dominates today's classrooms, and the use of drama activities are in slow progress, even though teachers generally seem positive towards the method (Bachmann 2004; Imsen 2003; Kao & O'Neill, 1998; Klette 2003; Solstad, Rønning, & Karlsen 2003; Sæbø 2003; Tveita, Almendingen & Klepaker 2003).

It was not until I started studying to become a teacher and met some of my teacher educators that I started reflecting on the use of drama activities for educational purposes, and especially for language learning. The mix of learning about this method at university and trying out drama activities in schools during my practicums made me fall in love with it. When talking about drama activities with my friends at university, however, I was surprised at how many did not enjoy the method. They did acknowledge the opportunities drama activities could bring into the classroom, but would nearly shudder at the thought of doing it themselves in classes at university, and did not seem that intrigued in general. It was these conversations and observations that led me to dive deeper into pre-service teachers' perspectives of drama activities.

My professors at university also had us reflect on how it would be to enter schools as new teachers. As newly educated, we come with an abundance of new ideas and perspectives on teaching, and most of us are eager to implement this knowledge into the schools and our own practices. However, the social position of new teachers in Norwegian schools today vary to a humbling degree. According to Amdal and Ulvik (2019) newly educated teachers are often offered jobs where they need to run between several classes, and teach subjects they have no formal education in. They conclude with worry that the experienced teachers' needs and wishes are prioritized over the newly educated. Such work conditions may lead to less experimentation with new methods of teaching, due to both time-constrains, lack

of support and insecurity in the new role as teacher (Caspersen & Raaen, 2014; Huberman, 1989; Kuzmic, 1994; Ritchie & Wilson, 1993).

Some studies in the field of drama activities have proposed to investigate pre-service teachers' perspectives for further research (Berntsen & Riis, 2020). As it has not been researched much in the last decades and in accordance with the new curriculum, I decided to delve deeper into this indeed.

1.2 Purpose and research question

The purpose of this study is to examine pre-service teachers' perspectives of the use of drama activities for EFL learning, in order to allow for a deeper understanding in regards to the use of drama activities in the English subject in Norway. It is just as important to study pre-service teachers' perspectives on the topic as in-service teachers', since the pre-service teachers are the ones who will soon come into the schools with their new, fresh ideas and knowledge. Their perspectives may potentially give an indication of how the future English instruction will look like, or the possibilities of the future instruction. The following research question will help address the purpose of my study;

- What are pre-service teachers' perspectives of the use of drama activities for EFL learning?

1.3 Drama in the National curriculum

In 2020, Norway got the new national curriculum *Kunnskapsløftet 2020* (UDIR,2020), henceforward referred to as LK20. One of the core values in the core curriculum is 1.4: the joy of creating, engagement and the urge to explore. The core value 1.4 is, along with most of the content in the curriculum, quite vague. It does not mention many forms of creative teaching and learning specifically, such as drama, singing, or other art forms. It says, "the pupils must learn and develop through sensory perceptions and thinking, aesthetic forms of expressions and practical activities" (UDIR, 2020). The only form of creative learning that is mentioned specifically is the act of play; "for the youngest children in school, playing is necessary for well-being and development, but in education as a whole, play provides opportunities for creative and meaningful learning" (UDIR, 2020). I find this interesting as drama activities are, especially in the younger grades, often connected to the pupils' natural play (Morken, 2003). The Norwegian Directorate for Education and Training (UDIR, in short) also write about some principles for education and all-round development. They state that the primary education is an important part of pupils' lifelong processes, which has "the individual's all-round development, intellectual freedom, independence, responsibility and compassion for others as its goal" (UDIR, 2020). In order to achieve all-round development, it is necessary to give the pupils a "wealth of experiences" by varying the activities presented to them, "from structured and goal-oriented work to spontaneous play" (UDIR, 2020), as well as both interactive and independent work. As drama activities is a very varied method of instruction, it can facilitate the development of multiple skills of the pupils in numerous ways. Using activities where the pupils are active in their own learning process, which pupils often are when doing drama activities, may promote pupils' sense of mastery as well as joy of movement (UDIR, 2020).

Additionally, it is stated that the primary education shall facilitate the pupils' unfolding and interaction in authentic and practical situations, in order to prepare the pupils for real life and a society that demands a certain degree of competence in reading, writing and oral

communication in the English language. Communication is, in fact, one of the core elements in the English subject, along with “language learning” and “working with texts in English” (UDIR, 2020). In light of my thesis, this is interesting because drama activities have been found to provide an authentic learning situation, where development of real-life communication skills are the focus. UDIR defines communication as being able to create meaning through language, and the ability to use language in both informal and formal settings. The communication training in school should provide the pupils the opportunity to express themselves, and interact in practical and authentic situations.

English is also a key subject for the pupils’ development of identity, cultural understanding and communication skills. The pupils should be given opportunities to communicate with others locally and globally, regardless of cultural or language background, and the subject shall develop the pupils’ intercultural understanding of different ways of living, ways of thinking, and communication patterns (UDIR, 2020). The intention of these goals presented in the LK20, is to prepare the pupils for the real world, which in turn is one of the key aspects of pedagogical drama activities. These aspects will be reviewed further in the theoretical framework.

1.4 Thesis overview

The thesis consists of six chapters in total; the introduction, theoretical background, methodology, findings, discussion and conclusion. The purpose of the following chapter, the theoretical background, is to give an overview of previous studies done in the field. Theory on second language learning along with definitions of the term drama activities and on the use of drama in the EFL classroom is provided, as well as previous studies done on teachers’ and pre-service teachers’ perspectives of drama activities for educational purposes. In the third chapter, the methodology is presented, with an explanation of research design, ethical considerations, method of data collection, as well as the method of analysis of said data material. The fourth chapter, findings, presents the findings from the analysis of the collected data material, which is discussed in light of relevant theory and the national curriculum in the following chapter, the discussion. Finally, a conclusion is drawn and the study’s implications are reviewed, along with my suggestions for further research.

2 Theoretical background

In this chapter, literature and previous studies surrounding the topic of drama activities and language learning is presented. The term drama is defined and connected to the educational setting, as well as language learning. Literature written of both teachers' and pre-service teachers' perspectives is also presented.

2.1 Learning English as a foreign language

In Norway, English is taught as a foreign language, which means the pupils have the advantage of already knowing at least one language system as they learn English. Stern (1983) included two aspects in his understanding of what it means to know a language;

1. The language user knows the rules governing his native language and he can "apply" them without paying attention to them.
2. The native speaker has an intuitive grasp of the linguistic, cognitive, affective, and sociocultural meanings expressed by language forms (pp. 342-343, as cited in Hedge, 2000, pp. 46-47).

Over the past decades, the focus on how to learn a language has shifted from grammatical knowledge and being able to speak as a native speaker, to communicative practices, where there is a focus on being able to communicate in the real world (Hedge, 2000; Neokleous, Park & Krulatz, 2020). Hedge (2000) stated that it is important to note that the standard for formal correctness is not any lower than previously, but risk-taking and error is viewed as "part of the process of achieving communicative competence" (Hedge, 2000, p. 47).

For foreign language learners, there are several key communication strategies that are both common and important for them to learn, one of these being translanguaging. Translanguaging is a broad term, but is defined by García and Kano (2014) as:

A process by which students and teachers engage in complex discursive practices that include all the language practices of students in order to develop new language practices and sustain old ones, communicate appropriate knowledge, and give voice to new sociopolitical realities by interrogating linguistic inequality. (p. 261)

Translanguaging is the art of accessing and assembling linguistic knowledge from all language resources one has available. So, for Norwegian pupils, this would be linguistic knowledge from Norwegian and to some extent English, as well as other potential languages they know from home. One form of translanguaging is code-switching, where a person switches either a single word in a sentence, or from one sentence to the next in their available languages (Baker & Wright, 2017). It is important to note that the term codeswitching has been criticized. According to García, as well as other translanguaging scholars, the term is discussed within a monoglossic ideology, meaning a view of languages as separate. Instead, she thought linguistic knowledge should be viewed as a fluid and unique repertoire, consisting of several different linguistic features (García & Li Wei, 2014; Otheguy, García, & Reid, 2015). However, the term codeswitching is still acknowledged and applied in this thesis, as the participants of the study discussed this aspect of translanguaging when sharing their perspectives of pedagogic drama for EFL learning.

Another important aspect of foreign language learning is non-verbal communication, which, according to Surkamp (2014), has been neglected in research on FL learning over the years. She argues that non-verbal communication is very important when learning foreign languages, as it has been found that up to 65 % of a conversation between humans is conveyed non-verbally (Birdwhistell, 1955). Also, in a language learning setting, teaching non-verbal communication skills can serve as a compensation strategy for listening and speaking, provide authentic communicative situations, and help pupils get over their inhibitions of speaking a foreign language.

Non-verbal communication is usually defined as everything verbal communication is not, which as shown above is a great deal of human communication. It is viewed as an umbrella term, where Surkamp (2014) provides insight into different categories. She presents mainly two; paralinguistic phenomena, such as side noise, speech melody, speech rate, and form of articulation. The other is non-vocal phenomena, such as physical reactions, facial expressions, external characteristics of a person, and body language (or kinesics phenomena, if you will). These are all part of daily communication in real life, and are important to learn both for effective communication, as communicative strategies for FL learners, and to understand the world around ourselves. Surkamp explains:

Non-verbal signs are not always coded in an unambiguous way. This is due to the fact that not all signs are emblematic, which means that they can be used in different ways by individuals according to the context or specific group. Moreover, there can be cultural differences in the use of one and the same sign. (p. 31)

Therefore, by learning to interpret and understand non-verbal communication practice, the pupils may also learn about culture, which is one of the learning goals in the national curriculum (UDIR, 2020).

2.2 Definition of drama (activities)

Oftentimes when one thinks about the term drama, many connect it to being up on a stage, learning finished manuscripts, and performing to an audience. These are the typical traits of theatre, which according to Swale (2009) is "a medium of performance created for the benefit of an audience" (pp. xiv-xv). Drama activities in an educational setting, however, are activities based upon theatrical values in order to encourage pupils' creative engagement. Morken (2003) calls this pedagogical drama¹, where the focus is on the process rather than the product. Such activities have proven to be very valuable to language learning. It may provide great opportunities for exploration and discovery, by providing a safe space for pupils to build relationships, overcoming their inhibitions, and using their own creative imagination (Swale, 2009). In addition, drama activities have been proven to promote confidence in pupils, as well as creativity, teamwork, trust and spontaneity (Elaldi & Yerliyurt, 2017; Kao & O'Neill, 1998; Morken, 2003; Swale, 2009). It allows the pupils to both learn together creatively, and shine as individuals. Drama activities can additionally be related to real life, which may make the activities feel more valuable for the pupils. The connection to real life may, in turn, make it more motivating for pupils to participate in the lessons, having them produce more language than they might have done otherwise, as "talk arises out of the nature of situations" (Heathcote, 1980, p. 22).

¹ In this thesis, the two terms 'drama activities' and 'pedagogical drama' are used interchangeably.

2.3 Using drama in an EFL classroom

According to Morken (2003), we can see elements of drama in children's play when they are as young as five years old. At this age, it is common for children to do role-play, such as playing classic scenarios like family and doctors. In these types of play, the children imagine themselves being someone or something different. As previously mentioned, the Norwegian curriculum states that play is necessary, especially for the younger pupils' development and enjoyment in school, and also comments on the possibilities playing brings into education as a whole (UDIR, 2020). Based on the information provided by the curriculum as well as the fact of drama elements in natural play, using drama in all aspects of teaching could be considered an appropriate approach. However, instructors need to be aware of how to implement drama activities in order for them to be fruitful in a learning setting. The scholar Slade (1954) stressed that pedagogical drama should be for the participants only, and provided three ground rules for use of drama for educational purposes (it is important to note that these rules mostly apply for role-play activities):

1. Try to find the sincerity and depth in the play
2. Avoid the "grown-up" form of theatre
3. Avoid the considered and critical spectator, and never use the word audience.

(As cited in Morken, 2003, p. 80)

Slade did not believe the focus of drama activities in education should be on performance, as this could hinder the pupils' development, enjoyment and self-confidence. There are, however, some disagreement on the role performance plays in instruction, as for example Park (2015) thought the aspect of performance was especially important in pedagogical drama.

Drama for pupils' development is supported by scholars such as Kao and O'Neill (1998), Swale (2009), Vankúš, (2005), and Özdemir & Cakmak (2008), who stated that drama activities help pupils build self-confidence and boost their creative abilities. Furthermore, Zelinová (1999) found that drama activities may also enhance the development of children's sensory and motor skills, evaluation, and retention (as cited in Vankúš, 2005). According to Stern (1980), these potential outcomes of drama activities may facilitate oral communication skills. Grounding the teaching in activities that comes natural to the pupils and that they may be more engaged in will further motivate the students in their language learning process, by facilitating meaningful as well as enjoyable learning (Ara, 2009).

Slade (1954) determined that the best years to do pedagogical drama are the ages between seven and twelve years old, as impressions from the world outside of the child and their experiences with it grow more important for them at this age. Winston and Stinson (2011) stated that the very nature of improvisation you find in drama activities simulates real life events, where activities such as role-play encourages pupils' flexibility by "developing a sense of mastery in various language situations" (Stern, 1980, as cited in Zondag, 2021, p. 3). As drama provides the pupils with specific settings, it is also a free space to explore abstract ideas and concepts, as well as moral, ethics and social concepts (Norman, 1981, as cited in Park, 2015, p. 315). Thus, drama activities can be used in educational settings for learning about and understanding the world around oneself.

Slade found that the speech- and movement abilities of children in the age of seven to twelve develop quickly, and their language-flow often get started during role-play (Slade, 1954; Morken, 2003). This makes drama activities excellent for foreign language learning.

2.3.1 Drama for foreign language learning (L2)

As mentioned, the psychological benefits of drama, such as building self-confidence, have been found to enhance oral communication skills (Stern, 1980). This view is supported by several other scholars such as Park (2015), Ashton-Hay (2005), Aldavero (2008) and Galante and Thomson (2017). As mentioned, Park (2015) stated that performance as a feature of drama has a specific relevance to the EFL classroom. According to him, performance may facilitate all main learning styles; both visual, aural, tactile (or kinesthetic), reading and writing (Park, 2015; Kao & O'Neill, 1998). By facilitating multiple modes of learning, it is more likely the pupils become more engaged in their learning process. However, performance can, according to Slade (1954), cause the pupils unnecessary stress in a learning setting. Additionally, performance may pull focus away from the process of the activities, which is what is considered important in pedagogical drama.

Drama activities can also provide more authentic learning situations, where the pupils are allowed to practice the target language in a closer to natural setting. According to Savignon (2018) pupils need to experience communicating in the target language through participation in "the interpretation, expression, and negotiation of meaning" (as cited in Zondag, 2021, p. 3), which can be achieved through role-play, for example. During role-play, as well as other drama activities, the pupils get a chance to be creative and improvise when communicating, which are both important features of authentic dialogue (Sawyer, 2003; Winston & Stinson, 2011). According to Kao and O'Neill (1998), the very usefulness of drama for FL learning lies in that it provides context for several language encounters, where authentic dialogue between not only the pupils themselves, but also between pupils and the teachers are encouraged. They also emphasized the role non-verbal communication plays in drama activities, as this is both a well-known FL learning strategy for communicating meaning, and a big part of authentic communication. In one of their research projects, they found that the group of learners thought body movements and changes in intonation could compensate for insufficient language ability in communication (Kao & O'Neill, 1998, pp. 106-107).

2.4 Previous research

In this section, previous studies done of teachers' and pre-service teachers' perspectives are presented. When looking for previous literature, I started my search through the databases ProQuest, ERIC, and Google Scholar. When searching, I used search words such as attitudes, perspectives, pre-service teachers, student teachers, in-service teachers, drama, drama activities, primary school and foreign language learning. I found that there generally has not been done too much research on drama activities for foreign language learning here in Norway, and what has been done has often studied teachers' perspectives of drama use. That being said, I did find some studies done on pre-service teachers' perspectives of drama. There is, however, generally little research done on this in Norway, and what has been done is now over a decade old. In that time, we have gotten a new national curriculum (LK20), and the teacher education program has changed quite drastically, from being a four-year education programme to five years as an integrated master's course. There is a need for new research of this topic, therefore pre-service teachers' perspectives on drama activities are studied more closely in this thesis.

2.4.1 Teachers' perspectives of drama activities

As presented above, there are many strong arguments for using drama as a method for teaching English. In a study done by Stabler in 1978, it was discovered that several schools failed to acknowledge drama as a process with many varied language possibilities, leading them to avoid that method of language instruction. Although Stabler's study was done decades ago, more recent studies show similar perspectives. Several projects that were done in relation to the evaluation of LK97, found that the majority of teachers integrated creative and inventive ways of teaching and learning in a small degree (Bachmann 2004; Imsen 2003; Klette 2003; Solstad, Rønning, & Karlsen 2003; Sæbø 2003; Tveita, Almendingen & Klepaker 2003). However, it seems that the teachers' views of pedagogical drama are evolving, slowly but surely. For example, Koushki (2019) found that FL teachers felt drama activities could foster engagement, which would in turn lead to language acquisition.

Berntsen and Riis (2020) also studied teachers' perspectives on drama in EFL learning in their master thesis. They stated that their most important finding was that the participants believed that teachers play an important role when using drama activities in TEFL. By that, they meant that it is up to the individual teacher whether or not to implement the method in instruction, and this decision seemed to be based upon teachers' personal interest, personality, ability and willingness. Berntsen and Riis' participants were positive to using drama, stating that it could contribute to making the learning relevant for real life situations and the pupils' personal development. However, they also expressed thoughts around how many other teachers might find drama challenging and scary, or see it as unbeneficial or a waste of time. This statement suggests that the teachers who are comfortable with using drama and see the value of it will bring it into the classroom, while others who may not have as much knowledge about the method will shy away from it (Berntsen & Riis, 2020).

2.4.2 Pre-service teachers' perspectives of drama activities

Previous studies prove that the use of drama is highly dependent on individual teachers' preferences and knowledge around the term. Seeing how well drama as a method for language teaching and learning has proven to be, this may be considered a loss in Norwegian language instruction as it is today. When concluding their study, Berntsen and Riis² (2020) suggested including pre-service teachers' perspectives and reflections around drama activities for future research. This is important to look further into as today's pre-service teachers soon enough will be our societies next teachers, who can bring in new ways of teaching.

In 2007, Sæbø conducted a study surrounding pre-service teachers' perspectives of drama in teaching in Norway. She found that the students generally were positive to drama as a way of teaching, but saw teachers' lack of professional competence as a challenge. When digging deeper into the pre-service teachers' perspectives, she found that their experience of drama in their own education affected their attitudes towards future use of drama activities in their own teaching (Sæbø, 2007). Many also pointed out that drama activities were more suiting for some subjects than others. The majority of the participants felt drama was more important to use in 4-7th grade and 8-10th in English classes, while a third

² It is important to note that Berntsen and Riis' study is a master thesis, and is therefore not of the same quality as the other studies. It is defined as grey literature, as it has not undergone the same peer reviews as published research (Krumsvik & Røkenes, 2019).

of participants felt drama did not belong in the English subject at all for the lowest grades (Sæbø, 2007).

A similar study was done in Turkey by Elaldi and Yerliyurt (2017). Their participants displayed positive and agreeable attitudes toward the impact of drama activities on learning, socialization of students, individual or group work skills, and school connectedness. Many of the pre-service teachers expressed that drama activities provide pupils with permanent, effective and fun learning, where they could actively participate and develop their creativity as well as abstract thinking skills, a view that is supported by previous research results (Duban & Düzgün, 2013; Heller, 2005; Morris, 2001; Özdemir & Çakmak, 2008).

3 Methodology

In this chapter, the research design of the thesis is presented, along with the participant and recruitment strategy, method of data collection, method of analysis, the quality of the study, and ethical considerations when conducting the study.

3.1 Research design

3.1.1 *Qualitative research design*

The current study is a qualitative study. Creswell and Creswell (2018) define qualitative research as “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem” (p. 4). Qualitative studies are typically situated within the constructivist worldview, where the belief is that individuals construct their own meaning of the world through engagement with their surroundings. According to Crotty (1998), humans are “born into a world of meaning bestowed to us by our culture” (as cited in Creswell & Creswell, 2018, p. 8). A researcher with this perspective, such as myself, then typically asks participants broad, general questions, often through discussions and interactions (Creswell & Creswell, 2018). This was done in this thesis in order to explore the complexity of individuals’ subjective meanings and experiences. I have attempted to explore and understand the individual perceptions and experiences of pre-service teachers regarding drama activities for EFL learning. Using a qualitative method allows for a deeper understanding of a concept, which is the aim for this thesis. There are a lot of different qualitative research designs, such as narrative research, grounded theory, and ethnography (Creswell & Creswell, 2018) however this thesis uses a phenomenological one.

3.1.2 *Phenomenological research design*

Phenomenological research design stems from philosophy and psychology, where the basic purpose is to “reduce individual experiences with a phenomenon to a description of the universal essence” (Van Manen, 1990, p. 177). In order to achieve this goal, it is characteristic to conduct interviews when gathering the participants’ experiences (Creswell & Creswell, 2018), which I have done in this thesis. The purpose of this thesis is to attempt to summarize pre-service teachers’ individual experiences with the phenomenon drama activities in EFL, through mainly focusing on describing what the participants all have in common (Creswell, 2013). It is important to note that the goal is not to explain these perspectives nor solve an issue, such as with action research for example (McNiff & Whitehead, 2002). The goal is rather to describe the experiences and perspectives of the participants, as is one of the basic philosophical assumptions of phenomenological research design (Creswell, 2013).

In some cases when doing this form of research design, it is necessary for the researcher to bracket themselves out of the study by discussing their personal experiences with the phenomenon to be explored. As I chose to study this phenomenon based on my own interest of drama, I bracket myself out of the study. This will, however, be presented further in another section (see “my positionality”).

3.2 Participant and recruitment strategy

When deciding who would be ideal participants for my study, I used a sample strategy called judgement sample, purposeful sample (Marshall, 1996). This sample strategy entails that I actively chose the most productive sample to answer the research question (Marshall, 1996). For the research context, my ideal participants were pre-service teachers that study English courses and are in their third to fifth year of the teacher education program. As I reached out to potential participants, the recruitment process proved more difficult than anticipated. There may have been several reasons for the recruitment issues, one being that many people were under stress from COVID-19 ravaging the country and the restrictions that came with it. Nevertheless, after a quite extensive search for participants, eight pre-service teachers fitting my description were interviewed.

These pre-service teachers were in the age group 20-30 years old, and belonged to a large university in the middle of Norway with a 5-year primary and secondary school teacher education program. Seven of the participants were a part of the primary teacher education program (1.-7. grades), while one participant was a part of the lower secondary teacher education program (5.-10. grades). In order to find my participants, I first of all needed permission from NSD to conduct my study. The study was approved (see appendix 2), and is discussed further in the section "Ethical considerations". The next step was to contact the course coordinator of one of the students' courses in their third year. I received permission to join one of their lessons in early January, where they were informed of the study and asked to participate. The information was given both orally and in a written format (see appendix 3), and a consent form was also attached (see appendix 3). In addition, I also made contact with the students in their fifth year of teacher education, where the same information was provided.

3.3 Method for collecting data

The method chosen for collecting data in this study was interviews. As previously mentioned, interview as a method for data collection is very common in qualitative studies such as this. It is a popular choice because the method is optimal in order to get insight into a person's experiences, opinions and feelings (Larsen, 2017). In order to really capture the participants beliefs and experiences about a common phenomenon, it may be very useful to facilitate discussion among them (Larsen, 2017). This can be achieved through the use of dyadic interviews.

Dyadic interviews are defined by there being one researcher questioning two people at the same time, in order to gather information about how the pair perceive the same phenomenon (Allegretti, Borkan, Reis, & Griffiths, 2010; Arksey, 1996; Dale, Johns, & Walsh, 2021; Houssart & Evens, 2011). Therefore, the interviews in this study were conducted in pairs. Dyadic interviews are most commonly done with participants who share a pre-existing relationship, and rarely with strangers (Kvalsvik & Øgaard, 2021). According to Kvalsvik & Øgaard (2021), however, although there has been very little research done on dyadic interviews between strangers, there is reason to believe that this method could have similar results when done with strangers who share the same experience. Therefore, I was intrigued to investigate how well the dyadic interview method worked with my group of participants, for this particular study. The participants of my study were a mix of people with pre-existing relationships and strangers, as some were in their third year, and some were in their fifth year of study. As most of my participants are studying in their fifth year, some of the pairs knew each other from being in the same classes for around three to five years. Among these, some might have developed strong relationships over those years,

while some might have hardly ever spoken together outside the classroom activities. Other pairs had never met each other until the day of the interview. These relationships were not further explored, however.

Due to COVID-19, there ended up being a mix of physical and digital interviews. The first two interviews were completed physically, while the last two ended up being conducted digitally due to both sickness and distance issues. Archibald, Ambagtsheer, Casey and Lawless (2021) conducted a study where they asked 16 practice nurses about their experiences of using Zoom when participating in online qualitative interviews. They found that 65% of the participants preferred Zoom in comparison to in-person interviews, other videoconferencing platforms and over the phone. The reported advantages of using Zoom were in forming and maintaining rapport, convenience, and simplicity and user-friendliness, where the "robust but simple privacy and security options" (p. 4) were also brought forth as a key advantage. However, when conducting the interviews for this study digitally, one of the participants in each interview had technical issues, resulting in them not being able to share video. This resulted in some of the participants losing quite a few important aspects of communication, such as the non-verbal communication cues and when it is appropriate to cut in (Deakin & Wakefield, 2014; Weller, 2015). It then became clear that the participants had a harder time discussing amongst each other, and especially for the third interview, the participants talked more one at a time, instead of there being a conversation. Nevertheless, using Zoom proved to be invaluable as it allowed the participants to come together despite geographical distance and sickness, which was also the main reason I chose to implement digital interviews. Additionally, although there was not as much conversation as in the physical interviews, there was no noticeable difference in the answers and reflections of the participants.

When conducting interviews, it is important to be aware of the asymmetrical relation between the interviewer and the interviewee. It is the interviewer who initiates the interview, asks the questions, and defines what the topic of the interview is (Creswell, 2013; Kvale & Brinkmann, 2009; Larsen, 2017). There are mainly three structures one can follow when doing a qualitative interview; structured, semi-structured and unstructured interviews (Larsen, 2017).

For this thesis, the interviews were semi-structured. In a semi-structured interview, interview questions may be produced before the interview, but the interview guide is flexible in regards to the order the questions are asked, and that follow-up questions may be asked when considered necessary by the researcher (Kvale & Brinkmann, 2009; Larsen, 2017). For this thesis, I constructed an interview guide prior to the interviews. I wanted to keep the questions broad to get as much insight into the participants' perspectives of drama activities as possible, but at the same time attempt to keep the focus on EFL learning. As I also wished to understand where my participants' perspectives came from, I decided to first add some background questions concerning their experience with drama activities (see appendix 1). Following this, the main question concerning their perspectives of drama activities in an EFL learning setting were made (see appendix 1) At first, I thought that was all I needed in order to conduct satisfying interviews. After reading previous research and literature of language learning, however, I decided I wanted to go deeper by presenting the participants with statements taken mostly from previous studies and research, to supplement and perhaps narrow down some of the broader questions they were first asked. These statements issued more discussion among the participants, and gave me further insight into the participants' thoughts on drama activities for EFL learning.

Semi-structured interviews are additionally a good choice for correcting the asymmetrical relationship between the interviewer and interviewees, as one may also be flexible regarding the participants' initiative to bring up themes and elaborations (Larsen, 2017). As I wished to explore the participants' experiences and perspectives on drama activities, the semi-structured interview felt like the best fit, as both I as the researcher and my participants could be a bit more flexible and spontaneous during the interview. As Larsen (2017) stated; a flexible process where one can change the questions along the way, contributes to more information which can, in turn, give a better basis for drawing conclusions (p. 94, my translation). Additionally, the asymmetrical power dynamic between us may have been a bit more balanced, as the interviewees also had the opportunity to influence the structure and content of the interview, to some degree. This claim is supported by Kvale and Brinkmann (2009), who suggested more collaborative interviewing in order to correct the asymmetry.

The interviews were conducted in the month of February, the first taking place 07.02, while the last took place 22.02. The interviews lasted between 25 and 40 minutes, and were conducted in Norwegian for the participants' comfort. The physical interviews were conducted at one of the universities in the middle of Norway, while the digital ones took place over Zoom, where the participants were at various locations in the country. The physical interviews were recorded using an audio recording device, while the digital interviews were recorded via Zoom (this is described further under "3.6.1. NSD approval").

I transcribed the interviews by listening to the audio recordings, and writing the statements and sounds down in a word document. The transcriptions were about 4500-5000 words. These documents were saved in a secure, password-protected server. The transcriptions were first done in Norwegian, and I then translated the relevant parts of the transcriptions to English as I started analyzing my findings.

3.4 Method of data analysis

Larsen (2017) defined the act of analysis as studying text or image in order to observe patterns and connections. There are several types of analyses one can do, however for this thesis a reflective thematic analysis was conducted. This approach was presented by Braun and Clarke in 2006. The term reflective thematic analysis might be understood as an umbrella term of sorts, as there are many different ways to conduct such analyses, which is cleared up further by Byrne (2021). For this thesis, an experimental orientation was deemed appropriate. According to Byrne, one using experimental orientation typically focuses on "the examination of how a given phenomenon may be experienced by the participant" (p. 6). I examined how the phenomenon of drama activities in EFL learning was experienced and perceived by my participants, pre-service teachers. Using this approach to analysis of the data material collected entails investigating the meaning and meaningfulness of the phenomenon to the participants, and it is then important to remember and appreciate that "the thoughts, feelings and experiences of participants are a reflection of personal states held internally by the participants" (Byrne, 2021, p. 6). Examining these personal views of participants is vital in order to acknowledge the socially constructed nature of the research topic (Byrne, 2021, p. 6), which was the point of this data analysis.

When analyzing the data material, guidelines provided by Braun and Clarke (2012) were used. These guidelines are;

- Familiarization with the data

- Generating initial codes
- Generating themes
- Reviewing potential themes
- Defining and naming theme
- Producing the report. (pp. 60-69)

These steps are not necessarily taken in order. Data analysis is an interactive process, and often times one needs to go back to steps that has already been done. When familiarizing myself with the data material, I read through the transcripts two times, where it was only the second time I started to mark and write comments in the margins, leading me to generate initial codes. Out of these, I made some initial themes, and at point four in the process, I went back to the initial codes, looked at them in accordance with the early themes, and then adjusted accordingly. The participants' responses were coded as P1 (P: Participant; 1: Participant number). In the beginning stages of analysis, I did this through hand-coding, but as the process went on, I started using NVivo for assistance in the analysis work. NVivo is a computer software program. Such programs have lately become more popular for researchers to use as it helps to "organize, sort, and search for information in text or image databases" (Creswell, 2018, p. 192). However, MacMillan and Koenig (2004) uncovered a misuse and failing understanding in the research society of how to use such software programs. Many researchers think of it as a method of analysis, where the analysis is being done for you. MacMillan and Koenig, however, find this concerning, as software programs are made for assistance in organizing material, not as an analyzing tool. In this thesis, NVivo was used for organization and illustration of collected data material only, in order to have an overview of the material and the process of analysis.

3.5 Quality of the study

In this section, the quality of the study is discussed through examining the reliability and verifiability of the study, in addition to its limitations.

3.5.1 Reliability

The term reliability refers to the trustworthiness of a study, and whether the process of making and conducting the study is characterized by accuracy (Larsen 2017). Reliability in qualitative studies is often more challenging than in quantitative, as it in for example interviews often is a high risk of the informant being affected by the situation and the interviewer, which may influence what is being said right there and then (Larsen, 2017). As some of the participants in this study were interviewed over zoom, this could be a potential situation which affected the participants and their answers. The same could be said for the relationships between each participant being interviewed together, as the level of comfort most likely varied between the pairs.

Reliability in qualitative studies is often connected to trustworthiness, in terms of whether the data collection process has been systematic and in accordance with normal prerequisite (Grønmo, 2016). In addition to this, it is important for the researcher to accurately and in detail describe the methods used for collecting data material and analyzing these, so that others may consider how these have been done (Silverman, 2011). I have attempted to describe my chosen method of both data collection and analysis as detailed as possible in sections 3.3. and 3.4. above. The theoretical standpoint should also be made clear, as it will affect how the data has been interpreted (Larsen, 2017).

Arguably, one of the most important things a researcher does to ensure reliability in a qualitative study is to view the data material critically at different times during the process. It should be ensured that the questions asked during interviews are clear, open-ended, and understandable, that the transcriptions are being done in an accurate manner, and that there is an accuracy in the coding of texts (Larsen, 2017). To ensure that the research process was conducted in an appropriate manner, I looked critically at my interview guide after each interview, making small changes if deemed necessary. I also sent the transcripts to my participants to make sure that it was correct according to them (which is discussed further under the section "validity"). To ensure that the coding of the data material was done in an orderly fashion, I used NVivo for assistance in organization and overview of the data material, and followed Braun and Clarke's (2019) guide to analysis and coding to a certain extent.

3.5.2 Validity

Creswell and Miller (2000) claim that validity is one of the strengths of qualitative research. Validity is related to a study's credibility, transferability and plausibility (Larsen, 2017), and is based on determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account (Creswell & Miller, 2000, as cited in Creswell & Creswell, 2018, p. 199). Larsen (2017) makes the distinction between internal and external validity, where internal validity concerns the consistency between the findings and the theoretical framework, or between the different methods applied, if done so. External validity, on the other hand, concerns whether or not the findings of a study have transferability, and if they can say something about social connections other than the one that have been studied (Larsen, 2017).

The study's plausibility refers to whether one is studying what they are supposed to study (Larsen, 2017). The main question that the researcher needs to ask themselves becomes; have I collected data that is relevant for my thesis, so that the conclusions drawn are accurate and valid? In order to make sure I did this, an interview guide was made. Even though the interviews were semi-structured, and some questions could change, be added or not asked at all, making an interview guide was considered to be a good idea. The interview guide allowed me to make sure that I was getting information relevant for what I am actually studying, which is the perspectives and experiences pre-service teachers have of drama activities. The questions were made with this clearly in mind.

According to Larsen (2017), a study's credibility is about whether one's interpretations of the data material is valid for the reality that has been studied. To make sure that this is true, Creswell and Creswell (2018) present eight validity strategies;

1. Triangulation,
2. member-checking,
3. using rich, thick descriptions to convey the findings,
4. clarify the bias the researcher brings to the study,
5. present negative/discrepant information that runs counter to the themes,
6. spend prolonged time in the field,
7. using peer debriefing to enhance accuracy, and
8. using an external auditor to review the entire project. (pp. 200-201)

For my study, I used three of these; triangulation, member-checking, and establishing the bias I bring to the study. Because these are the ones most relevant for this thesis, I only go more in depth into these strategies.

Triangulation is about “examining the evidence from the sources, and using it to build a coherent justification for themes” (Creswell & Creswell, 2018). For this thesis, themes and categories emerged based on the participants’ perspectives, and can therefore be considered to adding to the validity of the study (ibid.). After this process, I conducted member-checking in the form of giving my participants insight into the finished transcripts of the interviews to make sure that they felt the representation of their experiences were accurate (ibid.). The transcripts provided to them were slightly altered in terms of removal of filler words, so that the participants could focus on the content of the transcriptions and hopefully remain confident in themselves (Carlson, 2010). I am also aware of my own position and the biases this brought in regard to the thesis, which is delved into further in the section “my positionality”.

The transferability of a study concerns whether the findings can be transferred to other groups than the ones that have participated in the study (Larsen, 2017). Due to this study being done over such a short amount of time, the number of participants is quite few. I understand that this weakens the study’s external validity, as it might not be as transferable as one might desire. However, the study has been based on relevant literature and previous studies, and the findings are connected to these, which provide the study with some external validity (Creswell, 2014).

3.5.3 *Limitations of the study*

When assessing the quality of the study, limitations of the study become relevant to discuss. Larsen (2017) present some disadvantages connected to doing a qualitative study. First of all, one cannot generalize statistically, such as one can when doing a quantitative study. It is also difficult to generalize the results of this particular study as there are relatively few participants, due to both time constraints and limited resources. In addition, doing a qualitative study present more challenges and may be more time-consuming when treating the data material that have been collected (Larsen, 2017). Often times, researchers choose interview as a method for data collection, which was also the case for this study. Participants may find it harder to be honest when participating in a qualitative interview with the interviewer right in front of them, and participants not telling the truth is a common disadvantage to qualitative methods (Larsen, 2017).

As this project started to take its form and it was time to contact possible participants, the COVID-19 situation in Norway reached a peak with the omicron-variant as it started appearing in Norway in January. As people at the time were really anxious and no one really knew how dangerous the virus could be, several corona-restrictions were placed in the country, such as no physical lectures or classes. These restrictions limited my access to pre-service teachers, made exploring other possibly interesting options such as observations in practicum very difficult, and affected the execution of the interviews.

One final disadvantage that could be considered relevant for this study is that of control-effect (Larsen, 2017, my translation); me as the interviewer or the method of interviewing itself may have influenced the results of the interview. An example of this could be how performing some of the interviews digitally could have limited the participants’ discussion to a degree, due to lack of non-verbal cues in the conversation and smaller technical issues.

3.6 Ethical considerations

In all phases of a qualitative study, ethical considerations must be done “regarding what ethical issues might surface during the study and to plan how these issues need to be

addressed” (Creswell, 2013, p. 56). The ethical considerations relevant for this thesis are the approval of the NSD and my positionality as the researcher (Creswell, 2013).

3.6.1 NSD approval

According to Norwegian law, researchers must act with caution to make sure that all research happens in accord to acknowledged, ethical norms within the research fields. The law also applies to the preparations for research, reporting the research, and other research-related activities (The Research Ethics Act³, 2017, §4-5). In order to achieve this, I sent my study to the NSD for approval. To have the study approved, I had to make sure I provided my participants with as much information on the study as possible, as well as the option to withdraw from the study at any time, without any explanation. These considerations were important in order for me as a researcher to respect the participants’ autonomy, dignity, freedom and integrity, as determined by NESH. The approval from NSD can be found in appendix two. The information and consent form provided to participants are also added in appendix three, along with the interview guide in appendix one.

How the collected data material is saved and handled according to the participants’ rights and integrity is also an important ethical consideration to make. The physical interviews were recorded using an audio recording device, while the digital interviews were recorded via both Zoom and an audio recording device. In Zoom, both video and audio were recorded, but same as the physical interviews, only the audio was used when transcribing and analyzing. After the interviews ended, these recordings were saved on a secure server, which was password protected and could only be accessed by me. Additionally, the personal information of the participants was anonymized and saved in a different document, also on a secure server only I had access to, and the participants were referred to by code in the transcripts.

3.6.2 My positionality

Many ethical considerations can be tied to the researcher’s role and reflexivity in the study being carried out. Therefore, it is important to reflect on in all phases of the study. According to Creswell and Creswell (2018), reflexivity requires commenting on two points; past experiences with the research problem, participants, or setting, and how those past experiences shape interpretations. I am a pre-service teacher myself, and have taken the same classes as the students I interviewed. The reason I chose to study perspectives on drama activities is that I am personally very positive towards using drama activities for language learning, and am planning to use it in my own instruction when that time comes. However, in my experience, there have been many pre-service teachers who say they see the value of drama activities, but who do not want to use it themselves. I believe these past experiences pushed me to look for the diversity in experiences and perspectives, and my hopes when gathering data material were to not get solely positive perspectives from the participants. These views have affected part of the study, for example with what questions I have chosen to ask my participants. Ideally, I wanted to get an idea of what the majority of pre-service teachers think about drama activities, and the possibilities (and limitations) it brings into a language classroom.

³ Forskningsetikkloven.

4 FINDINGS

In this chapter the findings are presented. When the participants were interviewed, they were first of all asked about their own experience with drama activities in school and in their teacher education program, in addition to their own definition of drama activities. For most of them, this definition laid out the rest of the conversation, and it was (for some more than others) clear how that definition colored their opinions of the use of drama in the classroom. One thing all of the participants had in common, however, was that they explicitly expressed that they were positive to drama activities for EFL learning.

What is interesting, is that the wider the participants' definitions were, the more positive they seemed towards using drama activities in the classroom. Generally, it seemed like most of the participants were aware that drama activities could take many different forms, however, several participants still talked about drama more as theatre, than as varied activities that focus on a learning process. Based on the participants' answers and the relationships between these answers, two themes were generated; advantages and challenges.

4.1 Advantages

This theme was generated as the participants generally discussed drama activities in a positive light regarding language learning, and talked about several key aspects around pedagogical drama that has been discussed also in previous literature. When generating the theme advantages, three sub-themes emerged; preparing the pupils for real life, versatile form of teaching, and language skills.

4.1.1 *Preparing pupils for real life*

Many of the participants expressed how drama activities could prepare the pupils for real life. P2 said in their interview:

They are allowed to, which is what, or at least what I believe is an important goal in the English instruction, is that, how you can facilitate the pupils' use of their oral skills without there being, like, a manuscript, that they should function, that is the goal, that they should function abroad and, speak English, and write English, and communicate.

According to the Norwegian national curriculum, this is indeed a goal of English instruction. In addition, P6 said

Yes, I believe drama can be a very good method to use, especially in language learning, and that is also because you can, create a context that can imitate real life, and how it is to use the language there, which can be very valuable for the pupils' learning.

P4 said something similar regarding preparation for real life:

And then you can add this, like, because what drama can give the pupils is this, that they can practice, like real life situations, without it being real life, that you, you pretend to be at a café, that you do those types of things, which have them practice the language.

These participants generally seemed to have a wider definition of drama activities. Others had a narrower definition of drama, but they also agreed on such activities' relevance to real life;

Like, in a way you learn a, more everyday language and everyday speech, even though they like read, a manuscript, that manuscript is in a sense based on how, generally people would have spoken, then. (P8)

In addition to this, P8 also expressed how drama activities could help the pupils explore both their own and others' opinions, a skill which is valuable for the preparation for real life. P8's definition was closer to theatre than P4 and P6', therefore manuscripts were a topic for discussion for a big part of the interview. P8's perspectives were also evident in some of P7' statements, as well as P1, and P3 and P2 to some degree.

P5 agreed with P6 during their conversation about drama promoting real life skills, and answered;

Yes, I agree with that too, that it, because, you can't plan a conversation in real life, then, when you speak with a person, it comes to, yeah you can't plan it, but, and that, like, that you can practice with drama activities, the spontaneity of it.

Spontaneity and improvisation are two words many of the participants connected to drama activities, and felt was an important learning outcome for the pupils. When presented with the claim "Drama resources should be appropriate for students to put on 'plays' in class. Otherwise, it can be fruitless and time-consuming" (appendix 1), P7 responded with

(...) personally, I would have used more, drama, or learned more about how to use drama in smaller activities, in instruction, and that can also contribute to, rendering the situation, it is to, dramatize something in the classroom harmless, when it isn't like something big, that you necessarily need to present, to, many and that you have to rehearse, but that it becomes, a bit more, spontaneous then, and less formal. Where it is more focus on, using, using the language, but also, dramatizing something.

P7's statement also points to an aspect that is important to the definition of pedagogical drama used in this thesis; drama as a process where the focus is on language learning, rather than end products such as performance. This process is mentioned by several of the participants. P4 shared an experience they had in the classroom, where they used drama in the English subject. The project was of a bit larger scale, where the pupils made their own small performance. The pupils had to write their own manuscripts based on pictures the teacher provided, which then had to be shaped into a play. During this work, the pupils proved to be very independent in their learning process; they needed to go back and revise what they had written, consider what worked and what needed to go. P4 commented according to this process that "even though the oral skills were the focus, development of writing skills also ended up becoming an outcome, in the drama activities". In the first interview, P1 and P2 discussed the learning process behind drama, where P1 proposed "(...) You can use it in layers, like for example first you can make a comic strip, and then, and then you can write a story about it, and then you can transfer that to a role-play". P2 added "one also imagines that, it is possible to allow the pupils to make drama activities themselves, and then suddenly all the language skills must be used, when they are supposed to write themselves, and read, and produce". Their discussion arose around the questions of whether drama activities were better for some language skills than others, and if they were planning on using drama activities as future teachers.

Another statement the participants were presented with, was "Pupils develop abstract ways of thinking through the use of drama activities" (see appendix 1). In the interviews, several of the participants agreed with the statement, while some were more unsure. P6, for example, answered

Well, I think because, it is some spontaneity to it [drama activities], and that, you collaborate with others, so you have to like, listen to others, and work with them, and that helps to develop something, inside the brain and ways of thinking, and that it isn't necessarily, one right answer, it is, often many ways to solve, drama activities. Or perform it. And it is more about creativity, and that is also, a little abstract.

When discussing this, the participants had quite a few different ideas of how it could improve abstract thinking skills. Creativity and imagination were the words that were used the most, but others also mentioned interpretation of text and making it your own as central, as well as feelings and spontaneity. In the second interview, P3 and P4 were unsure at first, but through discussion they came to the conclusion;

Yeah, in a way, like, with drama you can construct abstract, or construct situations, then, that the pupils potentially may find themselves in. Like, social things, or things where they get to play out situations that are abstract, kind of, like, yeah, abstract specifics. So, in that way it can maybe help develop that ... way of thinking. (P4)

To which P3 replied: "Yes, because it does help a little to have it in the specific setting, with the abstract theme. It does".

Throughout nearly all of the interviews, the participants consistently mentioned collaboration as an important learning outcome of drama activities. In fact, it is mentioned in some shape or form in the answers to almost all the questions asked and statements presented, where many explained how pupils get to practice their communication skills as they collaborate and communicate with others. P3, for example, said: «I was thinking about communicative learning, it isn't that many other ways to do it other than to actually participate in, communication activities. And that is often drama". Another aspect of collaboration was the feeling of safety in numbers; "I also experienced with these types of activities that it became easier for the pupils to participate, orally, because they are doing an activity that they are doing together as a group" (P6).

At the same time, self-agency and independence were also aspects many frequently touched upon. Interestingly, in the last interview when presented with the statement "Drama provides the pupils active participation rather than being passive, being independent rather than dependency and making independent decisions, becoming democratic, and noticing one's own skills" (appendix 1), P7 and P8 did not agree with pupils being more independent. They referred to how the pupils most often collaborate with others when doing drama, thereby being dependent on others. The reason why their perspectives are interesting, is that throughout the interview, both participants discussed aspects of self-agency and independence. For example, when asked about the statement "Pupils develop abstract ways of thinking through the use of drama activities" (appendix 1), P8 said

(...) It depends on the activity, I have a feeling that a lot of drama has a tendency to be very, stuck to the manuscript they [the pupils] have received, (...) but at the same time like, they get, they get the rights to do whatever they want with it, like, what movements, do they associate with that setting, how do they want, the others around to react, in a way, it becomes more than, to just say those words, but like what those words means to them.

P7 agreed with this, saying

(...) At least if you are working with a, a completed manuscript, that will be very, specific, but at the same time it is like a lot, of action that happens, that happens between the lines in a role play, that, it will be up to the pupils to, interpret and make, into their own, so yeah.

Other participants agreed with the part of independence in the statement to a higher degree, where for example P2 said

(...) by experience it [drama] has made the pupils much more involved, they become independent, they do things themselves, they are, they, we were suddenly just walking around there, as teachers and didn't really have anything to do because the pupils thought it was so fun and that they got to decide themselves what masks to make, and, so it becomes, really the entire process is full of learning, even though, one might not think so, at, at once.

P3 also thought that the pupils could be more independent though drama, but that this was dependent on the type of drama activity, and how the teacher facilitated the activities; "independence maybe depends on how you facilitate the drama activity, like that example you had [refers to P4] where they made themselves, that is more independent, than when they are just handed a manuscript with all the sentences".

P3's statements also point to pedagogical drama being able to take on many different forms, leading us to the next subtheme of advantages.

4.1.2 Versatile form of teaching/learning

One thing that was brought up in the discussions around drama in the classroom, was that it was a different way of teaching, which had the potential to engage the pupils and make them more active and creative. P2 said "That is kind of the point of drama. That they [pupils] get to, participate actively, and, contribute themselves, like, that it, it is another way of working than the teacher just standing there, telling them what to do". P5 explained it as "drama activities open up for the possibility of thinking outside the box". Several participants also connected this different way of teaching to the element of fun; "So very fun to see, things like that, and they [pupils] themselves think such activities are, more enjoyable than having to write answers from a book. I noticed" (P5).

Generally, the word fun was mentioned quite a few times, in quite a few contexts. P4 said

I have kind of experienced both from what I did in practicum (...) that we only used many like little activities, we never put on a play, but we had warm-up activities and other like small, that you could integrate in the instruction, and the pupils found it very fun.

P6 also talked about their own experiences with drama in class, where the pupils made a story and told it in freeze frames. They said:

That was a very open task, what kind of story they were supposed to make, and how they should solve this by showing freeze frames, and it was up to them, so, you give them a lot of, like they get to choose themselves and, develop collaboration skills, practicing coming up with their own ideas, and, how to, yeah, solve tasks together. And it went really well, they [the pupils] thought it was really fun.

From this example, it seems appropriate to assume that the pupils enjoyed self-agency and collaborating with others, as well as being active. P7 also connected the aspect of creativity to the fun of drama; "(...) Because you maybe, have a bit more fun with, creating something together, maybe also especially if you use drama in the sense of not retelling a play that has already been, but that they create something, new". P1 even ended their interview with the words "drama is fun!", where P2 agreed by saying "It is important, to vary the instruction and, make it enjoyable for the pupils, in order to teach them, more".

Many participants also talked about how drama activities can provide the pupils with a safe space for language learning, as the atmosphere is more enjoyable, the threshold for producing language is lower, and the pupils may feel more relaxed. Some participants expressed pupils may experience a language barrier, where talking seems intimidating, as they may be judged or do something wrong: "Maybe in English it would be an extra barrier, because you have that language, like, the issue with language" (P1). P5 also shared their experience with this:

So, you kind of teach the pupils that it is, okay to speak in class as well. I don't know how much experience you have from that in primary school, but in secondary school the pupils have a tendency of not wanting to talk because they are very nervous about getting judged, among other things, but again the times I've had drama activities with them, like, the threshold for talking has been lower.

In their interview, P2 talked about an instance in class where their pupils were working with a performance of a Norwegian fairy tale, where they expressed

At least in practicum and such we've usually allowed the pupils to make masks and things like that so they kind of can have something in front of their face so that, they feel they are stepping in to another role, and then they dare to speak a lot more, and we noticed.

P3 and P8 also discussed the safety of manuscripts:

I have seen it, the pupils become engaged, and dare to try more, when they are a bit like 'it's okay, we're just going to try, it's fine' and get, if they have a manuscript with some sentences, that they get to practice beforehand, they become a bit more confident in what they are saying, it's correct, and then they become engaged. (P3)

While P8 said:

(...) a natural form of practicing, communication for the pupils without necessarily having the stress, of remembering words themselves, necessarily, because many times you can initiate a task such as 'discuss this together', and like they have that frustration of not having the right words they want to use, and then drama will kind of, first of all remove that fear then, and also naturally introduce words to them, that they themselves may use later in, similar conversations.

P2 expressed the importance of spontaneous drama activities, and not giving them finished manuscripts. However, they also discussed the positive implications of using at least part of a manuscript; "maybe they get to have a, manuscript, and the ones who, the others who kind of don't, maybe don't need a manuscript, but that they are allowed a manuscript it they want it, that it makes them feel safer". Generally, it seemed that several participants felt manuscripts also could be used to provide a safe space for language learning.

Another interesting aspect of this is how some of the participants connected using drama to English textbooks; "(...) the only way they get to test it [communication] out is to, play the dialogue out with each other. And sitting reading lines from a dialogue in a textbook with each other is a form of drama activity" (P4). P8 said something along the same lines;

it [drama] doesn't necessarily have to be, 'today we're doing Shakespeare and this we will be doing the rest of the week or month', like it can be, just small plays, or just dramatize what you see in the textbook.

P2's statement in their interview was in direct opposition to this, although P4, P8 and P2 all spoke of communication skills. P2 said "It is like good that they get to practice speaking spontaneously then, and not just ... dialogues that they have in their books. That they get a bit of, spontaneous training of oral skills". Although P4 thought drama activities could be

reading out lines from a textbook, they made it clear how they preferred to use pedagogical drama;

(...) I will be focusing more on including like small drops of drama, where you have small activities like warm-up activities, or as a, to do something different, and that you maybe put up like small performances and such now and again, but that it should be a bit like, it shouldn't, because I think that if you, I think perhaps if you were to put on big performances frequently and such, it becomes a lot of work, (...) but if you can do it with a bit of a lower threshold, that it is fun for both the pupils and the teachers.

P6 also had a clear view of how to and why they were planning on using drama activities:

I will absolutely use drama in my own teaching, and I think I am going to use it quite a lot, both as a tool to create a sense of safety in the classroom, a way of varying, the instruction, and also because there is a lot of learning potential in it.

In reference to the safety aspect of the statement above, P6 also mentioned that drama activities could make it easier for the pupils to talk, as "drama often invites different answers, there is no, like, correct answer, of what you are supposed to say". They were not alone in thinking drama activities had a lot of learning potential in an EFL classroom, which will be further reviewed in the next section.

4.1.3 Language skills

When the participants were asked whether drama activities were better for some language skills than others, I expected everyone to say that it was most fitting for oral skills. My presumption turned out to be true, but what I did not expect was that all the participants said at least one other language skill as well. Many of the answers to this question came in different variations, but mostly with the same meaning as the answer of P3; "I would kind of agree that it works best for development of oral skills, but it isn't limited to oral skills". The other skills that were pointed out by participants were mainly reading and writing, where one of the participants, P8, even mentioned reading skills before oral skills. They explained;

Because, they need to read the manuscript and that, very often it like becomes more reading aloud, it, they look at the manuscript and kind of just reads what is written. But then it builds more and more on that they are supposed to, use oral [skills] more, then moving away from the manuscript.

Another participant, P5, also mentioned digital skills, as in their experience of using drama in middle school pupils felt more comfortable and engaged when they were allowed to make movies. They were the only participant to mention digital skills in conjunction with drama activities. P5 also mentioned seeing how pupils used communication skills to a higher degree when doing drama activities, and connected this to the lower threshold drama may bring to language production;

Also it's like, like that threshold where everything needs to be perfect in English is removed, so [I] heard, in many of the situations that it were a lot of mixed sentences, between, whether they were really speaking in English and Norwegian, it could be that they started the sentence in English, forgot a word in the middle, said that in Norwegian, and then continued in English.

This could be an example of the communication skill translanguageing. Communication was a focus for many of the participants, as it seemed many found that to be an important goal in the English subject. In this regard, P7 expressed:

I think like, if I view it [drama] in a wider perspective, then all types of activities, where we ask our pupils to communicate, with each other, and like recreate an everyday situation, really be to dramatize, something from the real world, and in that sense I would say drama is invaluable, because it is kind of that which, yeah, enables our pupils in, practicing that of communicating with others, as you, will, in real life then, that we practice in the classroom.

When talking of communication, several of the participants focused on oral skills, which was expected. As presented under the subtheme "preparing for real life", participants such as P3 and P4 expressed how the only way to really learn communication, was to communicate, which most often was done through drama activities. In accordance with this, P4 expressed:

And then you bring in this, if you get to ask a question, if you are only going to say something, and if you like, because yeah, like how is the language... this about intonation, and language, and yeah, all these things,

In the same interview, P3 also said:

Because it is also about who you speak to and when, when can you talk, because if you are just sitting reading a dialogue then you don't necessarily focus that much on what the other is saying. But when you have an activity of a kind, where you have to, maybe improvise a little or, figure things out, you suddenly need to adapt to what was said. How should I respond, and then you have the communication-aspect, part of it.

P6 also discussed body language as an important part of developing communication skills; "I think drama is especially suitable for practicing oral skills, both with talking, and listening, and also expressing oneself with the body, and the body language". Out of all eight participants, P6 was the only one who discussed body language as a learning aspect of communication skills.

In the statements above, it seems the focus of communication is on oral communication. P4 also seemed to notice this, and attempted to explain why this was the case:

You often talk quite a bit in drama, and it has often been the oral skills that has been focused on when using drama activities. But, there are opportunities to implement written [skills] or grammar, but you might just have to adapt the tasks some more, then. And that may require a bit more of the teachers, and that's why the focus is mostly on the kids just speaking, when doing drama.

However, like P4, most of the participants showed insight into how drama activities could facilitate other valuable language skills, along with language knowledge connected to and necessary for FL learning. Grammar is one example of such language knowledge, which P4 mentioned in the quote above. There were two participants, P6 and P4, who talked about grammar explicitly, while other participants such as P8 talked about it implicitly.

Although many participants agreed drama is an enjoyable way of teaching with quite a few advantages, several also made the point of not using it too much. P4, for example, expressed

I definitively think I will be using it quite a lot, but as mentioned it has to be a variation there, everything in English can't be drama. We may have to do some ordinary reading and, things like that as well.

P7 and P6 both discussed how drama needs to be done in a way that is appropriate and facilitates learning:

That one doesn't just end up doing drama because, drama is, kind of, a fun detour of what we normally do, but that it actually, has a purpose, in the language instruction I want to do. In the English subject. (P7)

P3 stated the following concerning varying the instruction:

Because I think it's really fun, but I... think they need that variation, especially if you have a couple [pupils] that don't find drama like the best thing in the whole world, so if you have a class where everyone enjoys drama, you can have more of it, but it is also important to not forget the ones who find things boring as well. Because if there is too much of it [drama] it will have consequences for the subject in the end, because then it will be like 'oh, English is only drama'.

This brings us over to the next theme of findings: challenges.

4.2 Challenges

As previously mentioned, several of the participants discussed drama in light of performance and manuscripts much of the time. Although most of the participants still seemed positive towards the method, and saw these aspects of drama activities to have some positive traits, these views along with others also came with a great deal of challenges when implementing drama in a classroom. As the theme "challenges" arose, so did three subthemes; the teachers' role, school factors, and the pupils' comfort.

4.2.1 Teachers' role

When discussing drama in the EFL classroom, nearly all the participants discussed aspects regarding the teacher and their role. In these discussions, the participants' definition of drama activities became apparent again, where the narrower the participants' definition of drama was, the more negative implications it seemed to have for the teacher. When asked whether they would use drama activities in their own instruction when becoming teachers, P7 and P8 both commented that they rarely thought about the method, where P7 added "[I] maybe also think about it as something that requires a lot of preparation, in order for it to, be appropriate, to use that method". Other participants also mentioned preparation as a possible challenge, as it could prove time-consuming and require quite a bit of knowledge from the teacher. P3 stated:

It can probably be time-consuming to think about and figure out good ways to do it, but if you get good at it it'll go fast. So, I think everything is just time-consuming, everything is time-consuming until you like get used to it.

The amount of preparation seemed to depend on the type of drama activity, and the goal of the activities. For example, P4 expressed "Like, if you are to put on entire plays and things like that, that requires, quite a lot of planning of the teacher, and practice, definitely". In their interview, P1 and P2 discussed how drama activities could be democratic, where P1 said:

I think it might go both ways, like, often the teacher just ends up assigning roles and chooses the play because it's easier, because it requires so much more resources and, like, instead of the pupils doing everything themselves.

Here, although preparation is not mentioned specifically, the underlying tone of the statement suggests a belief of a great workload for the teacher.

These views on preparation can also be connected to how the participants viewed drama activities; from the example above, the participants were discussing drama activities as

performances and plays. This was generally how they spoke about drama activities, even though both P1 and P2 said drama activities could take on many different forms when asked for their definition of drama. At one point in the interview, P1 stated

I kind of enjoy like, classic literature and classic, like Shakespeare and such is something that, for example, like it can be used for all grades almost, so you can have the more complicated, so, the more *real drama*, but you can also implement it in like a fourth grade, like, it, it's very recognizable in Romeo and Juliet, for example (emphasis added).

From this statement, it seems safe to assume that the participant felt that theatre is actual drama, and is something one may have to work their way up to throughout the grades. This understanding of drama was evident not only for P1 and P2s interview, but for other of the participants as well.

Several participants also mentioned personal lack of knowledge and creativity as challenges. P6 said "I am very positive to it, but I think that it requires some knowledge from the teacher so that it isn't just, playing. But that it actually, should be some learning as well". In their interview, while discussing which language skills drama activities could be suitable for, P3 said "Yeah, because it isn't impossible to do other things, it isn't. It's just, the creativity that fails a bit". P5 also mentioned their own creativity as a challenge, and connected this to not being exposed enough to drama through the teacher education program. In fact, several of the participants mentioned teacher education at some point during the interviews, where some expressed a wish both to learn more about it, and learn through it. P7 stated:

(...) I also think that it, could be a connection there, between that we have received little, little knowledge about it and thus that it becomes a [higher] threshold then, to use it in instruction, because one may not have gotten, any tips on how to use it in instruction, in a way that doesn't require a lot of work, yeah. Prior [to instruction].

Here, the worry of preparation time becomes apparent yet again. In their interview, P6 expressed "I wish it would be emphasized more, when we know how much pupils can learn from it, so that it would be easier for all teachers to use it", to which P5 agreed:

I feel it, like is a general problem, with the teacher education that we like get to hear so much about, these types of techniques, activities like this, is brilliant for learning, but we don't get to experience it enough to actually dare to use it.

At the very end of their interview, P7 said "Hopefully we can get, a bit more of it, in the teacher education (...)". As several participants expressed, the teacher education program has an important part to play in how future teachers will choose to conduct their instruction, which makes this an important find when looking at and understanding the participants' perspectives of drama activities.

Generally, the participants' personal feelings towards drama were also a topic in the interviews, where several mentioned their own standing point. For example, P5 talked about two incidents where they did drama themselves; once in tenth grade, and once in the teacher education program, digitally. Both of these incidents were described as "awkward". P2 also mentioned their personal feelings towards this, where they said "I myself am not a very big fan of drama, like, I have never enjoyed having to do it, on, in different situations, so it's, the way you facilitate drama as well". P1, P6 and P4 also mentioned their own feelings, where all of them enjoyed drama personally: "I think it's fun myself" (P1), "I am

very for drama in, I am writing a masters about it, and I have written an R&D paper⁴, so, I might have, a bit too positive" (P4). These statements might indicate that teachers' own personal feelings play a part in the decision of whether to use it or not in the EFL classroom.

4.2.2 School factors

The participants mentioned several other factors that could prove challenging, where many of these were connected to the schools' practices, values, and resources. When asked whether they would use drama in their own teaching as future teachers, P5 responded with

Well, I pretty much agree to that too, I imagine I'll use it quite a bit, it depends a bit on what kind of plans that is implemented at the school I'm going to work at as well, though. Because if they have a lot of other things that are set, that they wish to prioritize over such activities [drama] then it will, most likely fall more behind. But as long as I have the possibility, I will implement at least some drama in my, my teaching.

The school culture was a factor only P5 mentioned specifically, however, it may be assumed that they are not alone in this perspective. They also connected this to other teachers:

Because if they [pupils] aren't open for a lot of those types of activities, then you as the teacher will also feel pressured not to use it. But it can also affect whether the pupils are open to using drama activities, if they are used to never doing it with the other teachers, so like, it isn't easy to start a new way, of learning things.

P4 said something along the same lines:

So that, I feel that drama like, you need, if you have it with them from they are little, or from like first or second grade, then they have gotten used to it, then they may have a bit of confidence in it, they think it's fun.

Generally, it seems like the participants feel that the comfort of the pupils is important when deciding whether to use drama or not in a class, which here is closely connected to the school's values and practices. Another factor that was discussed, was in relation to the schools' resources; the space of instruction. Many of the participants mentioned open classroom spaces as a challenge when doing drama, as drama may require a bit of noise and movement. In this regard, P3 stated:

I think perhaps the biggest challenge would be potentially noise, at least in the open classroom solutions they have now because it's very annoying when you are sitting there and you are having a quiet activity, and then the other half is 'hæla I taket'⁵ and noisy because what they are doing is super fun, and it requires some, noise.

In their interview, P5 and P6 also discussed the challenges of space, where P5 stated

Also, if you have open classrooms. (...) If you are looking into each other's classrooms I can imagine some pupils feeling uncomfortable doing such activities where they know that they may be seen by the other classes next to them.

P6 agreed with them, but also brought up another potential challenge with physical space:

⁴ The Norwegian term is FoU. R&D is short for research and development, and is used as collective term for activities related to the generation of new knowledge and technology in a creative and systematic way where the outcome is uncertain (Li,2022).

⁵ 'Hæla I taket' is a Norwegian term, which is used for someone who is very eager, loud and excited.

(...) and maybe other limitations around the framework you have, for example use of space, if you have a classroom full of desks it can be a bit difficult to facilitate using, if you need a lot of floor space, which one often does.

P8 had similar concerns, saying:

And then it's, that of space I noticed, was very difficult, like if there are several groups that are to practice the same play, or that it is different plays, I only have one classroom and like, 'yeah okay, you each get a corner', then it is very disturbing and a lot of other things happening, that it, kind of, they don't get as much out of it, kind of.

From this statement, it seems that P8 feels little space might lead to a sense of chaos both for the teacher and the pupils. Chaos was something several other participants also mentioned as a potential challenge, where P1 for example stated "Then it perhaps is something to the fact that it can become a little chaotic too, then. That could be a, potentially, negative side", to which P2 agreed, saying "Yeah, like, how to organize practice and, when they are in different groups, and you are only one teacher, and ... it might be a little, chaotic, but ... yeah, it can always be solved with good planning, though". P7 shared their experience of using drama in their practicum, saying:

Then it is that, you, by, that they should be allowed to be in different groups, and doing different things, and kind of, unfold themselves creatively, it suddenly becomes difficult to keep track of whether everyone is doing what they should be doing and, yeah, maybe that's what I'm thinking about like, first and foremost.

From P7's statement, they seem to be somewhat torn; on the one hand, they feel the pupils deserve to work more freely and creatively, but on the other hand, this has negative implications for the teacher.

4.2.3 The pupils' comfort

Generally, as mentioned in the section above, it seemed like the participants were very concerned about the pupils' comfort in class. P1 explained: "Perhaps the pupils shouldn't be pressured too much, that it rather needs to come from within". P2 stated "it should be comfortable for the pupils". This train of thought seemed evident in all the participants, as many discussed how the pupils' level of comfort and whether they liked or disliked the method should play a big part in the decision of using it. In this regard, P6 expressed "Yeah, and I think that, it may, it depends on the class you have and the fact that there may be some pupils who find it scary, to work like that". P8 also mentioned how some pupils may find drama scary;

Like, I have had very, like it depends a bit on the age group, but, no matter the age group I always feel there are, some pupils who kind of, finds it a bit uncomfortable, or that they, perhaps is a bit scared, don't manage to hold, isn't interested, and, in like, having, theatre is so, you need to rehearse so much, I think many get a little scared, by it. And a little tired, at least from what I have experienced.

P3 discussed how the composition of the pupils in a class may affect to what degree a teacher may use drama activities:

It's this composition of pupils, if half of the class likes it and half don't, then you can, that's an argument for using a bit more of it at least. But if it is, if it's just a couple, then they should also be allowed the joy of drama, but then it may perhaps be to a smaller degree, because most of them don't enjoy it.

P2 said something similar in their interview:

(...) But, it's also, like you, there is a variation in the instruction, which allows you to keep engagement and that the pupils are motivated, so you don't have to overdo it, and like use drama for every theme you are doing, but, you also need to adjust it to one's class, whether they like it or don't like it, but, probably going to use it, because I, view it as quite important when assessing, oral skills, and things like that.

The focus on comfort could be connected to the participants' sense of importance regarding taking care of the insecure and quiet pupils in school. In their interview, P3 and P4 discussed: "and then there's those who think it's boring" (P3) "Yeah, the ones you struggle to integrate. Those are also a challenge" (P4). In this discussion, P4 also pointed out:

And those, but my impression there is that, it may not always just be that they [the pupils] find drama boring, it's more that they have to stand in front of the others and like those are the things you find difficult, then, that it is more of a spotlight on you. When you are to perform your, your role.

P3 agreed that insecure pupils indeed were an issue that needed to be reflected upon, but also said

(...) because, you are kind of more forced to participate, in a way, but at the same time I think most of them [pupils] don't think it's so bad when everyone else also have to do it. It's worse when you are kind of like 'okay but now you are, we are putting the spotlight on you alone, now you are going to participate'.

The individual spotlight drama might bring with it has been brought forth as a positive side of drama by Swale (2009). Therefore, it is interesting to see how the participants discuss it in a negative light.

4.3 Summary of findings

As presented, the main advantages that were discussed among the participants were how drama activities prepares the pupils for real life by giving the possibility of several important language skills, which teaches them communication skills valuable and relevant for the real world. Using drama could also, according to the participants, provide a safe learning environment, where the threshold for producing language were lower, and the pupils could be more active, engaged and feel enjoyment in the learning process.

When diving further into the participants' expressed challenges around doing drama activities, it seemed like many of them saw drama activities as a good "break" from normal instruction, and that it shouldn't be overdone as it may cause the pupils to be bored and think negatively of drama activities. It was also made clear how important the pupils' sense of safety and comfort was when deciding if and how to use drama activities in a class. At the same time, the participants acknowledged that drama activities may improve pupils' self-esteem and relationships in class, making it a safer learning environment.

What was interesting from these findings, were how different the participants' understanding of drama activities were, and how many talked of drama with a focus on the use of manuscripts and performance. You can also observe how the advantages, and sometimes also challenges, really flow into one another, and how they for many go almost hand in hand. Often, there are both positive and negative sides to aspects connected to drama activities (such as manuscripts), which many of the participants reflected on during these interviews.

5 Discussion

In this chapter, the findings presented are viewed and discussed in relation to previous literature and research done in the field of pedagogical drama.

The participants found several meaningful factors of drama activities that could lead to language learning, such as it providing a safe space, opportunities for collaboration, situations simulating real life, and, to a certain degree, a deeper focus on the language learning process over a certain outcome. These are all traits that are commonly mentioned in previous literature.

Swale (2009), for instance, stated that drama activities could provide a safe space for pupils, where they could unfold creatively and build relationships as well as confidence. She elaborates by explaining that the main aim of drama activities is to “develop collaboration as a form of creative meaning” (p. xiv). The participants in this study also put a great focus on allowing the pupils their creative space and collaboration between each other, having them build good relations between one another. Interestingly, none of the participants explicitly mentioned confidence as a possible outcome of drama activities, even though this is widely acknowledged in the field (Elaldi & Yerliyurt, 2017; Kao & O’Neill, 1998; Morken, 2003; Swale, 2009). They did, however, discuss aspects surrounding confidence. P3, for example, talked about how giving pupils parts of or whole manuscripts could assure them in their language production, as well as doing such activities together could make it easier for the pupils to dare produce language.

Manuscripts were generally mentioned and discussed quite a lot by the participants. The manuscripts seemed to play many different roles, giving the pupils a sense of safety, comfort, and providing support in their language production. In addition, manuscripts were generally connected to activities more closely related to theatre, where for many, role-play and a sort of performance would be involved, whether that would be for the class only or for parents or others. According to Slade (1954), performance should not be present in pedagogical drama in primary school, as that takes focus away from the language learning process drama activities provides, and focuses on a certain finished result instead. This focus might end up making the pupils more insecure than productive in their language learning. It should be said, however, that Park (2015) had another idea entirely, as he stated that the performance aspect of drama was very special in the EFL classroom, as it could promote pupils’ oral as well as writing skills. Morken (2003) agreed with Slade. She expressed the importance of viewing the process as important rather than an end product in pedagogical drama, as that is where the magic of the pupils’ development and language learning happens. I find this interesting because although many of the participants mainly discussed aspects of performance and theatre, they still expressed how the focus and joy lay in the process of the activities, while the end results (such as a performance) did not matter as much.

The fact that the participants were so focused on the use of manuscripts is also interesting considering that many scholars in the field point to the improvisation aspect of drama being fruitful to language learning, rather than reading finished dialogue. Some of the participants also discussed how reading dialogue in a textbook could be considered a drama activity, however, there was some disagreement on this. P2 felt that drama activities gave

the pupils a chance to practice more authentic communication, which they specifically stated was not achieved through reading dialogues in textbooks. According to Winston and Stinson (2011), it is through improvisation you can really simulate real life, which can both challenge the pupils and motivate them. For some of the participants, like P8 and P7, the discussion of manuscripts came from their understanding of drama; they had a narrow definition of drama, where drama activities were mainly perceived as theatre and performances. For others, like P3, P2, and P1, there was a mix of a partly narrow definition, as well as the thought of language scaffolding and/or emotional support. Both Slade (1954) and Zondag (2021) advice against using a lot of finished script, as it may hinder the pupils' language learning process and prevent actual interaction between them. However, it is important to note that the participants in this study are pre-service teachers, and as shown through other studies (see Zondag, 2021; Elaldi and Yerliyurt, 2018) it is natural for them to view class content in a more nuanced way in relation to the pupils' individual needs, both emotional and academic.

Some participants, like P5 and P6, discussed the improvisational aspect of drama activities to a greater extent. These participants seemed to have a wider understanding of the term drama activities. Like Winston and Stinson (2011), both P5 and P2 discussed how improvisation in the activities was truer to communication in real life, which as P2 stated, is what we are preparing the pupils for in school. As mentioned, LK20 also states that preparing the pupils for real life is a goal of the English instruction, as is all of the work that is done in school. The primary education shall, according to LK20, facilitate the pupils' unfolding and interaction in authentic and practical situations, in order to prepare the pupils for real life (UDIR, 2020). Most of the participants recognized the possibilities of authentic learning situations drama activities could bring into the classroom, even though they defined drama activities differently. Both those who focused on the aspects of performance and reading manuscripts, and those who focused more on improvisation and bodily movement, agreed that drama activities may prepare pupils for the real world.

Another important aspect of the safe space drama may provide in the classroom, is the pupils' engagement and enjoyment. It was mentioned by nearly all of the participants, and is in alignment with previous studies done in the field. According to a study done by Koushki (2019), FL teachers feel that engagement fosters language acquisition, and drama activities fosters engagement. Similarly, several of the participants for this study also discussed how drama activities could lower the threshold for speaking English, which was often connected to enjoyment and a more relaxed environment. Zondag (2021) found similar results, where enjoyment decreased the fear of making mistakes, and reduced psychological risk. As mentioned, Morken tied pedagogical drama to children's natural play, in other words, basing the drama activities on both theatrical values and the drama elements found in their natural play. Play is also pointed to as important to integrate in various ways in the instruction in LK20, however, none of the participants directly linked drama activities to play. The only reference to play was made by P6 and P7. They both stated it was important that the drama activities were well thought out and planned by the teacher, so that it would not be a fun detour of normal instruction, but rather an instrument for language learning. So, even though the participants connected drama activities to fun and engagement, none directly connected it to play.

Nevertheless, it seemed like the participants felt that the pupils' enjoyment was crucial to the decision of using drama activities or not, or at least to what degree, which makes sense considering how one needs to be engaged and interested in order to truly unlock their learning potential (Koushki, 2019). However, as the participants discussed this in their

interviews, a question arose; most of the participants talked of drama as one specific type of activity, even those with wide definitions of the term. P3, for example, said:

It's this composition of pupils, if half of the class likes it and half don't, then you can, that's an argument for using a bit more of it at least. But if it is, if it's just a couple, then they should also be allowed the joy of drama, but then it may perhaps be to a smaller degree, because most of them don't enjoy it,

while P2 said "you also need to adjust it to one's class, whether they like it or don't like it". Drama activities are, however, very varied, and there is no one way of doing it. Both P3 and P7 also expressed how the only way to truly learn communication skills was to execute it, which, in their regard, meant doing drama activities. So, the question is: can one really base the decision of whether to use drama activities or not on what the pupils think about it if it is 1. Necessary for communication practice, and 2. A very varied and flexible language instruction method? Is it even possible for pupils to generally not enjoy drama, in any shape or form? Pre-service teachers will naturally review a variety of factors when deciding what methods to use, however, one may wonder if this is sewing pillows under the pupils' arms. For example, P2 said that pupils could receive some lines for their safety and comfort, even if they did not really require them. Of course, the line between useful scaffolding and unnecessary guidance is often a fine one to walk. However, it seems several of the participants were wary of using drama activities to a perhaps unnecessary degree.

The importance of safety and comfort in the classroom environment is important not only to these participants, it has also been mentioned by other participants in previous studies (see Berntsen & Riis, 2020; Elaldi & Yerliyurt, 2017). However, a known positive trait of using drama activities is to create trusting, safe environments (Kao & O'Neill, 1998; Swale, 2009), which is something the participants in this study also shed light on; P6, for example, stated they would use drama activities for exactly this purpose. Other participants who did not mention creation of safe learning environments explicitly, still discussed it through stating that drama activities could lower the threshold for speaking, as the pupils might feel safer in numbers. The connection between safe learning environments and drama activities poses a rather intriguing question; what comes first, safe, healthy learning environments in order to use drama activities, or drama activities to ensure safe, healthy learning environments in the EFL classroom? It seems to be somewhat of a contradiction in what the participants were saying regarding this, thus creating a safety paradox.

Another contradiction present in some of the participants' statements, is that of self-agency and independence. Throughout the interviews, nearly all of the participants discussed these aspects of using drama activities implicitly. As presented in the analysis, when confronted with the statement "drama provides the pupils active participation rather than being passive, being independent rather than dependency and making independent decisions, becoming democratic, and noticing one's own skills" (Özdemir & Cakmak, 2008) (Appendix 1), some of the participants disagreed with the notion of pupils being independent. P8 and P7 discussed how this could not be right, as drama is based on the pupils collaborating, thus being dependent of others. However, I argue that pupils can be independent even as they are collaborating, as they in supporting each other manage to break their own limits, whether those be language or emotional ones, and they are able to make choices in the activities that are their own, both as a group and independently.

Many scholars have pointed to abstract thinking skills as a possible outcome of doing pedagogical drama, where for example other pre-service teachers in a study by Elaldi and

Yerliyurt mentioned just this as a learning outcome of drama activities. However, what the term “abstract thinking skills” really means and how to achieve it was not explained as detailed, which made it an interesting statement to present to the participants in this study. The statement went as follows: “Pupils develop abstract ways of thinking through the use of drama activities” (appendix 1), and as mentioned, most of the participants agreed with this, but some found themselves unsure of the meaning of the term. Several of the participants connected abstract thinking skills to being creative and collaborating with others, where P6 thought that collaborating with others might “develop something in the brain”. P4, after some discussion with P3, came to the realization that drama activities could bring a specific setting with a safe framework, where the pupils could experience and explore more abstract, social situations they could find themselves in later in life, thus developing abstract thinking skills. Norman (1981) presented similar findings, as he stated drama provides specific settings where the pupils are free to explore abstract ideas, which very well could be future personal situations as described by P4.

As I anticipated, the participants connected pedagogical drama to development of oral communication skills. This connection follows the trend of previous studies in the field, as oral communication is the skill most frequently researched and discussed (see for example Kao & O’Neill; Morken, 2003; Stern, 1981; Swale, 2009; Zondag, 2021). However, several participants also made a point of it not being limited to the development of oral skills only, but that reading and writing could also be developed further. Generally, the participants displayed positive attitudes towards pedagogical drama being used for language learning. This attitude is different to some of the participants in the study done by Sæbø (2007), where as many as one third of the participants felt drama activities had no place in the English course for the lower grades.

Even though the participants in this study acknowledged the potential uses of drama activities, using drama for development of writing or reading skills would according to them require more of the teacher considering planning. The assumption of a need for additional planning might be correct, but according to Swale (2009) the preparation need not be difficult, and may provide great learning outcomes in the end. In addition, many participants stated they struggled with their imagination and creativity, limiting the options of how to implement pedagogical drama for development of reading and writing skills. As P4 stated, as drama activities may require more of the teacher, oftentimes one ends up using drama activities for oral skills where the pupils are talking. When going through previous studies, it may be suggested that there is a lack of research done on the potential of pedagogical drama for skills other than oral, that are relevant for FL learners.

The focus on communication skills seemed to come from the need to prepare the pupils for the real world. For Norwegian FL learners, this means preparing them not only for life in Norway, but also globally. As presented, there are several communication strategies important for FL learners to know. P5 discussed translanguaging (García and Kano, 2014), more specifically code-switching, as they explained how the pupils in their class in practicum started shifting more between the languages available to them. They would for example use the Norwegian word in an English sentence if they could not remember the English word. Other elements that were brought up were body language and intonation, which are both important for fluent communication in all languages. P3 stated that pupils through drama activities could practice real communication, like “it is also about who you speak to and when”, while P4 talked about asking questions, and how the intonation may indicate some types of communication. These are all non-verbal, paralinguistic phenomena important for conveying meaning. Body language is also a non-verbal phenomenon,

however, unlike intonation it is non-vocal. It is too a very important aspect of communication, as much of the meaning is conveyed through our body language (Birdwhistell, 1955; Surkamp, 2014). As Abercrombie (1968) said: "we speak with our vocal organs, but we converse with our entire bodies" (p. 55). What is interesting, is that none other than P6 explicitly discussed body language as a part of language learning throughout the interviews, especially considering it is so important for authentic communication. It was only mentioned once by two other participants, P4 and P7, who both said it was good for the pupils to move around from time to time, without connecting it to communicational competence.

Another aspect of language learning some of the participants brought up in relation to using drama activities was grammar teaching, something I did not anticipate. Traditionally, one may view grammar instruction in written work, more so than oral. However, the participants who brought grammar up for discussion discussed it in the context of oral communication practice, where for example P4 said "(...) whether that is to sit and build Legos and one makes a piece and the other is supposed to sit with their backs to the other and explain, then you implement that of prepositions". Grammar learning is not something frequently discussed in literature in the field, but it is mentioned in the national curriculum, under the headline "language learning" in the core curriculum. The LK20 states:

Language learning refers to developing language awareness and knowledge of English as a system, and the ability to use language learning strategies. Learning the pronunciation of phonemes, and learning vocabulary, word structure, syntax and text composition gives the pupils choices and possibilities in their communication and interaction. (UDIR, 2020)

Although the participants expressed a number of reasons to use pedagogical drama, several reasons not to use it were also uncovered during the interviews and analysis. Some have already been mentioned, such as the pupils being uncomfortable and insecure, and the participants' own knowledge and creativity-gap. The knowledge-gap was mentioned by several of the participants, and many connected it to the teacher education program. Interestingly, this came to light also when they were asked the background question "How much drama activities have you been exposed to at the teacher education program until now?" (Appendix 1), where the answers differed to a surprising degree. Generally, most participants stated they had been exposed to little drama in the teacher education, and nearly everyone wished for more of it. However, while some answered they had experienced next to nothing, others stated it had been a fair amount. The reason why this is an interesting find is that most of the participants have been taking the same classes throughout their entire education, which should indicate that they would have similar answers for the background question presented above. One thing all of them had in common, however, was that they felt most of the exposure to drama activities took place in the English classes. This experience might also explain why my participants displayed more positive attitudes towards using drama activities for EFL learning than the pre-service teachers in Sæbø's study.

The participants' personal feelings toward pedagogical drama were never directly stated as a reason not to use drama in instruction, however, their own feelings were mentioned by several in a different context. P5 gave examples of two times they themselves had experienced pedagogic drama, once in high school, and once in the teacher education, where both these times were described as "awkward". P2 said that they personally did not enjoy doing drama activities, but would use it as a teacher as they had seen the advantages to the method in practicum. P2's statement is quite interesting, considering one of the participants in Berntsen and Riis' study had the same perspective, contradicting the

Berntsen and Riis' finding that the choice of language instruction method was based on personal preference. The same goes here; P2's statement goes to show that personal preference playing a part in the justification for using drama activities or not is not accurate for everyone, although it might be so for a majority of the participants. Both P4, P6 and P1 displayed a personal interest, and stated that they enjoyed the method. The fact that so many of the participants felt the need to mention their personal interest, may indicate that it is a common and accepted part of the consideration of whether to use pedagogical drama or not in the EFL classroom. In their thesis, Berntsen and Riis (2020) found similar perspectives in their participants, as it was clear from their answers that they believed the teacher's own feelings and knowledge of the method were typically considered in the decision of using drama activities. Whether this is appropriate grounds to make pedagogical decisions is an intricate issue. Teachers in Norway on one hand have freedom in the choice of what teaching methods they want to use⁶, while one on the other hand could argue that the decision should be based on relevant research and professional judgement rather than personal feelings.

The role of the teacher was not the only factor to consider according to the participants. P5 specifically discussed how their future workplace's values and traditions of teaching would affect the amount of drama they would bring into their classroom. As this was proposed as a topic for further research by Berntsen and Riis, it is clear that it is a common worry in the education sector. P5 said that if the school did not focus much on the use of drama activities, and if the other teachers did not use drama activities, it would mean that they themselves were going to use it less. Teachers in Norway are expected to collaborate closely in their profession, in order to conduct the school's practice in accordance with the curriculum and ensure the most optimal development for all pupils (UDIR, 2020). However, the national curriculum also states:

All school staff must take an active part in the professional learning environment to develop the school. This means that everyone in the environment must reflect on the value choices and development needs, and use research, experience-based knowledge and ethical assessments as the grounds on which to base targeted measures. (UDIR, 2020)

Both in collaboration with others and individually, teachers need to keep a balance in the school's work here and now, and the work for the future (UDIR, 2020). For pre-service teachers, it is likely that many will follow the didactic and pedagogical culture of the school they first start working at, as they need to gain more knowledge and experience in the profession as the first years of work is often tough for new teachers (Amdal & Ulvik, 2019).

P5 were the only participant to discuss the matter of school affairs. However, several discussed that of schools' resources, such as space. This reference was both in regards to physical classroom space and the school buildings. Several participants pointed out that drama activities often require space to move, whether that be space to practice role-plays in groups (P8), or improvisational activities. Although physical space is not commonly discussed as a challenge in previous literature, I argue that it is indeed something instructors need to consider when implementing drama activities in the instruction. Both P5 and P3 also discussed open schools as a challenge when doing drama activities. P3 said that the noise that likely will come from the activities may disturb other classes, making drama activities difficult to incorporate in the instruction. P5 focused more on the pupils'

⁶ The Norwegian term is "metodefrihet", which gives teachers the right to choose for themselves what methods of instructions to bring into their classes.

comfort regarding open classroom spaces, as they thought some pupils may find it scary and uncomfortable that other pupils might see them when doing the drama activities.

Even though the participants discussed many relevant reasons to implement pedagogical drama in the EFL instruction, it sometimes seemed as many saw it more as a break from ordinary instruction rather than an independent learning and teaching method. P6 and P7 seemed to be aware of this. They both explicitly stated that their knowledge of the method was crucial when implementing it in the classroom, so that it was appropriate for the language instruction they wished to conduct rather than simply for the fun of it. Several of the other participants did not mention this specifically, but did state that drama activities could not be used all of the time. P4 said "you need to have ordinary reading and writing as well", while P3 and P8 thought that too much drama activities could prove boring to the pupils over time, which could lead them to lose engagement (P2). These claims might be true to some extent, but the fact that so many of the participants felt the need to state this so clearly, indicates that the potential of drama activities may not be fully realized.

6 Conclusion

During this thesis, I have attempted to answer the research question:

- What are pre-service teachers' perspectives of the use of drama activities for EFL learning?

by doing a qualitative study with a phenomenological research design. The chosen method for data collection was semi-structured, dyadic interviews. The participants in the study were pre-service teachers studying English in the teacher education, where there was a mix of pre-service teachers in their third year and fifth year of study. When analyzing the collected data material, the two main themes of findings were advantages and challenges of using drama activities for EFL learning, where each had three subthemes. For advantages, these were preparing pupils for real life, versatile form of teaching/learning, and language skills, while for challenges, they were the teachers' role, school factors, and the pupils' comfort. Through the analysis as well as the discussion of the findings, I discovered a range of factors that influenced the pre-service teachers' perspectives of the use of drama activities for EFL learning.

First of all, the findings showed a positive attitude towards drama activities for language learning amongst the participants. Several of them also acknowledged the range of drama activities, and that it is a flexible, variable method of instruction. However, the analysis revealed a surprising range of definitions among the participants, where most of them had a closer to narrow definition. The discussions often revolved around performance and role-play, and manuscripts were very often brought up as a topic of discussion. Manuscripts inhabited, according to the participants, the role of language scaffolding, and were for some participants a requirement when implementing drama in the classroom. This view of manuscripts is interesting, considering scholars such as Slade (1954), Morken (2003) and Winston and Stinson (2011) have found that manuscripts and performance may hinder the development and enjoyment of pupils, as the feeling of safety as well as authentic language skills is developed through improvisation and a free flow of creativity where the focus is on the process of the activity rather than the end results. Even though most participants were adamant that manuscripts could prove beneficial and necessary, many also discussed improvisation to a certain degree. However, it became evident that the ones who discussed improvisation the most, where the participants with the widest definitions of drama.

When discussing the promotion of different language skills, oral communication skills were the main focus of discussion amongst the participants. However, every participant made sure to clarify that other skills, such as writing and reading, could also be developed by using drama activities. Communication skills were related to the preparation for real life, and the participants touched upon not only verbal communicational skills, but also different types of non-verbal ones, such as body-language and intonation. However, most of the participants reported a higher degree of production of language as an important learning outcome of drama activities, and only three participants mentioned non-verbal communication skills, where out of these, only one participant mentioned non-vocal communication skills as a possible language learning outcome. This finding was interesting, as it has been found that up to 65% of conveyed meaning in conversations are non-verbal.

Similar to the results of Berntsen and Riis' study, my participants seemed to hold the belief that it is up to individual teachers whether to implement drama activities in the instruction or not. The personal feelings of a teacher are, however, not something that should affect the choices of implementing a method or not, as these decisions should be based off of professional and pedagogical knowledge, as well as relevant research. Tied to feelings, however, were also the sense of a lack of knowledge around the implementation of drama activities. Several of the participants felt this lack of both knowledge and creativity themselves, causing them to be unsure of whether to and how to use drama activities for EFL learning. The participants all uttered a wish for more knowledge of the method in the teacher education program, by learning more about it and through it.

The findings also uncovered some contradicting opinions among the participants, where the so-called safety paradox was one several of the participants had in common. There was a certain agreement among the participants that drama activities could promote a safer learning environment and lower the threshold for speaking aloud. At the same time, if the pupils were quiet, insecure or simply did not enjoy doing drama activities, that was a reason to use it less. In other words, if the environment does not feel safe, teachers should be cautious of using pedagogical drama, thus creating a paradox; you cannot use drama activities before the pupils feel safe and comfortable with it, at the same time as drama activities can promote a safe, healthy learning environment.

The perspectives of the pre-service teachers in this study proved to be varied and complex, more so than first anticipated. Generally, they all had a positive outlook on drama activities for EFL learning. Simultaneously, the definitions of drama activities varied to a great extent, and a great deal of insecurities and challenges were uncovered when delving deeper into the participants' statements and discussions. One possible implication, as well as suggestion for further research, would be to examine the use and role of drama activities in the teacher education program more closely. This could perhaps be achieved through interviews with teacher educators as well as pre-service teachers, and by observing classes over a longer period of time. Another suggestion for future research would be to do a mixed method study or a quantitative study on pre-service teachers' perspectives on drama activities. By using other research designs, one may reach a larger range of participants and be able to study the phenomenon further in both width and depth. In addition, I also agree with Berntsen and Riis that further research on the impact the school organization and collegiate might have on newly educated teachers and their choice of methods for EFL instruction could be very useful.

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Appendix 1: Interview guide

Mål / Goals
<ul style="list-style-type: none">Gain some insight in the knowledge and experience of drama activities of 3rd grade pre-service teachersResearch the perspectives/attitudes they have of drama activities as a method of English teaching in Norwegian schools.
Bakgrunnsspørsmål / Background questions
<p>Har dere selv hatt drama i undervisning i løpet av egen skolegang? Did you ever experience drama activities being used when you were in primary school?</p> <p>Hvordan definerer dere begrepet dramaaktiviteter? How would you define the term "drama activities"?</p> <p>Hvor mye drama har dere blitt eksponert til på lærerutdanningen til nå? How much drama activities have you been exposed to at the teacher-education programme until now?</p>
Hovedspørsmål / Main questions
<p>Basert på egne erfaringer og perspektiver, synes dere drama er en god metode for språklæring på barneskolen? Hvorfor/hvorfor ikke? Based on your own personal experience and perspectives, do you find drama to be a good method for teaching language at primary school? Why/why not?</p> <p>Er det noen språkferdigheter dere tenker drama egner seg bedre til enn andre? I så fall hvilke, og hvorfor? Are there any specific language skills you believe drama is more suited for than others? If yes, which and why?</p> <p>Vil dere implementere drama i egen engelskundervisning som lærere? I så fall, i hvor stor grad tror dere? Do you think you will be implementing drama activities in your own English teaching as teachers? If that is the case, in what degree?</p> <p>Ser dere noen baksider/utfordringer med å bruke dramaaktiviteter i undervisning? I så fall hvilke? Do you see any challenges or negative implications to using drama activities in teaching? If yes, which and why?</p>
Påstander / Statements
<p>1. «Dramaaktiviteter fungerer best til utvikling av muntlige ferdigheter.» "Drama activities work best for the development of oral communication skills."</p>

2. «Elever utvikler abstrakte måter å tenke på gjennom dramaaktiviteter.»

“Pupils develop abstract ways of thinking through the use of drama activities.” (Elaldi & Yerliyurt, 2017)

3. «Dramaressurser burde brukes til å lage skuespill i klassen. Om ikke, kan aktivitetene bære lite frukt og være tidkrevende.»

“Drama resources should be appropriate for students to put on ‘plays’ in class. Otherwise, it can be fruitless and time consuming.” (Elaldi & Yerliyurt, 2017, p. 18)

4. «Dramaaktiviteter gir elevene muligheter til aktiv deltagelse fremfor passiv, å være selvstendig fremfor å måtte avhenge av andre, og gjøre selvstendige valg, bli demokratisk, og legge merke til sine egne evner.» (Özdemir & Cakmak, 2008).

“Drama provides the pupils active participation rather than being passive, being independent rather than dependency and making independent decisions, becoming democratic, and noticing one’s own skills.”

5. «Drama i språkundervisning er uvurderlig, siden man oppmuntrer tilpasningsdyktighet, språkflyt, og kommunikativ kompetanse» (Belliveau & Kim, 2013).»

“Drama in language instruction is invaluable, as you encourage adaptability, fluency, and communicative competence”.

Appendix 2: Approval from NSD

10.12.2021, 11:40

Meldeskjema for behandling av personopplysninger

NSD NORSK SENTER FOR FORSKNINGSDATA

Vurdering

Referansenummer

[REDACTED]

Prosjektittel

Pre-service teachers' perspectives on the use of drama activities for language learning in Norwegian Primary school – A Qualitative Study

Behandlingsansvarlig institusjon

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

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

[REDACTED]

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

[REDACTED]

Prosjektperiode

01.01.2022 - 25.05.2022

Vurdering (1)

16.11.2021 - 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 med vedlegg de 16.11.2021. Behandlingen kan starte.

DEL PROSJEKTET MED PROSJEKTANSVARLIG

Det er obligatorisk for studenter å dele meldeskjemaet med prosjektansvarlig (veileder). Det gjøres ved å trykke på "Del prosjekt" i meldeskjemaet. Om prosjektansvarlig ikke svarer på invitasjonen innen en uke må han/hun inviteres på nytt.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 25.5.2022.

LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke

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

PERSONVERNPRINSIPPER

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

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

DE REGISTRERTES RETTIGHETER

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

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

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

FØLG DIN INSTITUSJONS RETNINGSLINJER

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

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. For 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: Lisa Lie Bjordal
Lykke til med prosjektet!

Appendix 3: Information and consent form

Vil du delta i forskningsprosjektet "Lærerstudenters perspektiver på bruk av dramaaktiviteter for språklæring i norsk grunnskole – en kvalitativ studie"?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å undersøke engelskstudenter sine perspektiver på dramaaktiviteter som metode for språklæring. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Dette er en masteroppgave, hvor formålet er å få et innsyn i lærerstudenters forståelse av og meninger om dramaaktiviteter i klasserommet, mer spesifikt i forhold til engelskundervisning og språklæring.

Problemstillingen for oppgaven er: Hva er lærerstudenters perspektiver og erfaringer når det kommer til å bruke drama for språklæring?

Hvem er ansvarlig for forskningsprosjektet?

Instituttet for lærerutdanning ved Norges Teknisk-Naturvitenskapelige Universitet (NTNU) er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Siden forskningsprosjektet skal omhandle engelskundervisning, blir du bedt om å delta siden du er lærerstudent på 1-7 på [universitet] og studerer engelskfaget.

Hva innebærer det for deg å delta?

Om du velger å delta i dette prosjektet, innebærer det at du deltar på et intervju. Intervjuet vil skje parvis, og inneholder spørsmål om dine erfaringer med dramaaktiviteter (både personlig og i praksis), samt dine meninger om bruk av drama i engelskfaget. Det vil bli tatt lydopptak under intervjuet, som transkriberes i etterkant.

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 dine 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.

Det er kun student ansvarlig for prosjektet og veileder som vil ha tilgang til datamaterialet. Lydopptak vil bli gjort med godkjent utstyr fra NTNU, og oppbevares på en sikker, passordbeskyttet server på NTNUs nettverk. Alt du sier vil bli anonymisert, og kontaktinformasjonen blir erstattet med en kode som lagres på egen navneliste adskilt fra øvrige data.

De eneste dataene om deg som vil bli publisert i studien, er at du går 3. året på lærerutdanningen og studerer engelskfag.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

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

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra instituttet for lærerutdanning på NTNU har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Dine rettigheter

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

- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi/dataportabilitet av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg, samt å få begrenset informasjonen i datamaterialet,
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger og/eller kontakte NTNU personvernombud Thomas Helgesen på thomas.helgesen@ntnu.no eller 93079038.

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

- Instituttet for lærerutdanning ved NTNU via Maya Gammelli (mayaga@stud.ntnu.no, tlf: 93619569)
- Min veileder: Fredrik Mørk Røkenes (fredrik.rokenes@ntnu.no, tlf: 73598148).

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: 53 21 15 00.

Med vennlig hilsen

Prosjektansvarlig
(Forsker/veileder)

Eventuelt student

Maya Gammelli.

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet Preservice-teachers' perspectives on the use of drama activities for language learning in Norwegian Primary school – A Qualitative Study, og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i intervju
- å delta i spørreskjema – hvis aktuelt

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

(Signert av prosjektdeltaker, dato)

