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A Qualitative Study of Teachers' Attitudes Towards Drama-Based Activities in the English Classroom

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Abstract

This study aims to explore Norwegian EFL- teachers' attitudes towards drama-based activities as a method in teaching English as a foreign language. It also investigates the teachers' thoughts and experiences on drama-based activities in TEFL. The following research question was thus formed: "How do upper primary level and lower secondary level teachers experience drama as a teaching method in the English classroom?". Based on our research question, we used qualitative method in form of interviews to collect data that would help us answer our research question. The interviews were conducted to get insight into the teachers' attitudes, thoughts, and experiences regarding the use of drama- based activities within TEFL. We used the interviews to compare the attitudes, thoughts, and experiences to see if there were similarities or differences in what they said. The results from this study showed that all of the teachers used drama within their teaching because they believed that drama has a value within TEFL, that it contributes to learning through life-like scenarios, and that it can contribute in a positive way to the pupils' motivation for learning English. The results also showed that the use of drama depended on the teacher's personality, that the teachers who have a genuine interest in drama will most likely choose to use it more in their teaching than those without that level of interest.

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List of abbreviations

EFL	English as a Foreign Language
TEFL	Teaching English as a Foreign Language
NSD	Norwegian Centre for Research Data
ZPD	Zone of Proximal Development
L2	Second Language
UDIR	The Norwegian Directorate for Education and Training
NESH	The National Committee for Research Ethics in the Social Sciences and the Humanities

1. Introduction

In this chapter, we will present the background and motivation for conducting this study. Further, we will identify and describe our research question, and describe the outline of the thesis.

1.1 Background and research question

The Norwegian Directorate for Education and Training (henceforward referred to as UDIR) stated that the Norwegian school should aim to include interaction-based learning in order to let pupils take an active part in their own learning process (Jordet & Bergkastet, 2016:2). UDIR described this as being explorative and interactive when it came to teaching methods and learning spaces (ibid). During the *ungdomstrinnsatsningen* (the lower secondary level commitment; our translation), a project from 2013 to 2017 at the lower secondary level focused on more practical and varied teaching, in addition to the theoretical approach. The project expressed that the teaching should include an interaction between the theoretical and practical knowledge to make sure the school meets the needs of all pupils (ibid). UDIR also stated that if teachers succeed with connecting theoretical and practical knowledge in other ways rather than just letting the pupils sit by their desks, the teaching will become more varied and relevant for the pupils, in addition to strengthening both motivation and learning outcomes (ibid).

Drama og Teaterpedagogene (the Drama- and theatre educators, our translation) is an organization that works with promoting drama and theatre as a creative subject and teaching method within schools in Norway. They conducted a project in 2016, where they had one school lesson in 70 schools all over the country. The main goal was to introduce teachers, politicians, and pupils to how drama can be used in teaching, and the responses from pupils and teachers were positive. The organization published a report in 2016 (*Drama og teaterpedagogene*, 2016:17), where they presented different research that has been done on drama. In this report, they mention a research project called DICE (2010) that Norway took part in. DICE (2010) found that pupils who had drama in their regular teaching scored higher than other pupils in EU's key areas of competence. In addition to the DICE project, they also mentioned a dozen of other international and Norwegian studies, which confirms that drama has a big potential as a method in teaching.

1.2 Drama in the curricula

In relation to our thesis, we found it very interesting to look at the place of drama and drama-based activities in previous curricula from 1987 compared to the current curriculum and the newer that will take effect from August 2020. The national curriculum is based on the Educational Act (*Opplæringsloven*), which makes it mandatory for all teachers to base their teaching on the curriculum. Looking at previous curricula tell us something about how the view of drama has changed through the years.

1.2.1 The old curricula

In the curriculum from 1987, *Mønsterplan for grunnskolen* (henceforward referred as M87), the term drama was mentioned 59 times throughout the curriculum. Other words that are related to drama such as role-playing and play (*rollespel, skodespel*) were also used multiple times. M87 had a general part, which applied to all subjects and focused on educating the pupils through activities like drama and acting in addition to literature, song and music; “...through their schooling the pupils should gather to read literature, song and music, talk about expressing through images, experiences in the nature, drama, puppet theater and so on” (Kirke-, utdannings- og forskningsdepartementet, 1987:57, our translation). The effects of using drama, as an education and self-expressive method was seen to be nourishing for the pupils as it encourages creative activity, imagination and self-regulations (ibid, p. 57).

A decade later, in 1997, a new curriculum was introduced as *Læreplanverket* (henceforward referred as L97), and this curriculum mentioned the term drama 51 times. L97 focused on the pupils’ development and curiosity, and teaching methods that contributed to pupils opening their minds. In the introduction part of L97, drama is being described both as subject, content and a method that should be included in multiple subjects. This curriculum stated that creativeness, experiences, and creative ways of expressing oneself were important parts of the pupils’ education (Kirke-, utdannings- og forskningsdepartementet, & Nasjonalt læremiddelsenter, 1997:78).

L97 emphasized that the English subject is a subject in which “experiencing is a big part of the subject and because of this, both drama and music should be a natural part of the subject” (Kirke-, utdannings- og forskningsdepartementet, & Nasjonalt læremiddelsenter, 1997:230, our translation). One of the competence aims from 5th grade states that the pupils should use

the language to write stories and plays, and work with acting and dramatization (ibid: 234). Similar drama-inclusive goals are also found in goals after 6th grade, where the pupils were expected to be able to retell and dramatize texts from different genres. The curriculum also include drama in the lower secondary school, in which the pupils were expected to use their knowledge and experiment with the language through images, music, song, dance and drama. The pupils were also supposed to work with authentic texts from different eras, exemplified by parts of Shakespeare (ibid: 237).

1.2.2 The new curricula

The newer curricula, *Lærerplanverket av Kunnskapsløftet* from 2006 and *Fagfornyelsen* from 2020 (henceforward referred as LK06 and LK20), do not mention drama at all in their documents. LK06 has kept the general part from the previous curricula (M87 and L97), which means that it emphasizes that the “...education/ training must give room for the students' creative urge” (UDIR, 2013; our translation). Moreover, LK06 states that the pupils should “...through image and form, tone, and words, be stimulated to express imagination and experience art” (UDIR, 2013; our translation). This curriculum emphasizes the relevance of creative stimulation, hence of forming the pupils into citizens of the world, but also concerning their individual development as humans. Likewise, LK06 points out that it is important to educate the pupils in different ways, so they all discover their own talents and find something they master and achieve: “Practicing skills for both art and sports gives a sense of discipline, a vision for one's own worth and appreciation of others' efforts” (UDIR, 2013; our translation).

The general part in LK06 is renewed into an overall part in LK20, but some of the main topics are still the same: the Norwegian school shall contribute to give the pupil opportunities where they can experience a feeling of mastery. LK20 wants the education program to be engaging for pupils and to fulfill their urge to create and be creative. This new curriculum emphasizes the importance of creative learning processes as essential for pupils' forming and identity development. LK20 mentions that “the pupils shall learn and develop through perception and thinking, aesthetic expressions and practical activities” (UDIR, 2019; our translation).

The main goal of LK20 is to promote a lifelong formation process that aims at individual freedom, independence, responsibility, and humanity. The education should “provide pupils with a good foundation for understanding themselves, others, the world, and to make good

choices in life” (UDIR, 2019), our translation). In order to achieve this, the curriculum draws links to practical learning processes, where the pupils will be formed through physical and aesthetic expression that promotes joy and achievement through interaction with classmates and individual work and tasks (UDIR, 2019).

1.2.3 Our inspiration and focus

It is interesting to see what kind of role drama has played as an essential part of M87 and L97. Both curricula mention drama as a predictor of the pupils’ character formation. However, the newer current curricula, LK06 and LK20, do not mention drama at all. In the latest curriculum, the formation of character is still one of the main goals of education. Like M87 and L97, LK20 implicates to achieve this through social interaction as well as through creative learning processes and cultural traditions. The difference between these curricula, as we see it, is the openness of LK20 and limits of the L97 and M87, where LK20 does not exemplify the character formation with methods or theme- based settings. As a result, it gives each teacher and school the freedom to decide how they want to educate the students. As for M87 and L97, they have limited the education as they have specifically mentioned drama as a method to be used.

The use of interaction-based teaching methods in teaching English as a foreign language (henceforward referred as TEFL) is something that we are very curious about. We find drama as a TEFL method particularly interesting after being introduced to it and having positive experiences with it during our teacher education at UiT The Arctic University of Norway. Reading a bit of research on the field made this topic more fascinating and inspiring. When deciding what our master’s thesis was going to be about, we immediately knew that we wanted to write our thesis about drama. Due to our lack of experience using drama as a TEFL method, we were very curious about how drama is used and practiced by teachers, and how effective the teachers’ think the method is.

1.3 Aim of the study and research question

The aim of this study was to explore teacher’s experiences and attitudes towards using drama as a method in their TEFL. We also wanted to look at the teacher’s answers in relation to theory on the field. This resulted in the following research question:

How do upper primary level and lower secondary level teachers experience drama as a teaching method in the English classroom?

1.4 Terms and concepts used

In our study we want to explore if drama-based methods and activities are being used by teachers in Norway that teach English as a foreign language (EFL). We will be using the abbreviation EFL to refer to the term English as a foreign language throughout the text. Using the term English as a foreign language (EFL) instead of English as a lingua franca (ELF) or English as a second language (ESL) is a conscious decision we have made. The Cambridge Dictionary defines English as a foreign language as “English as taught to people whose main language is not English and who live in a country where English is not the official or main language” which is a definition that we find most suitable to describe the English that is taught through the Norwegian school system. We also believe that English as a second language is not an accurate term when talking about Norwegian schools, because many pupils have other languages than English as their second language. For example, the Sami-culture pupils have Sami as their first language and Norwegian as their second language or the other way around. Because of this, we think that it is not right for us to call the English that is taught in school a second language when it is, in fact, not a second language for everyone. Therefore, we have chosen to use the term English as a foreign language.

The term drama comes from Greek, and means action (Hamm, 2019). The Merriam Webster Dictionary defines drama as “...a composition verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance”. The Cambridge Dictionary defines drama as “...a play in a theatre or on television or radio or plays and is used in expressions that refer to the type of play or film”. Drama is defined by Collins Cobuild English Language Dictionary as something between “... a serious play for the theatre, television, or radio” and “...series of events so interesting, vivid, etc. as to resemble those of a play”.

Contrastingly, *Drama og Teaterpedagogene* (2016) describe drama in the Norwegian education-system as something that involves not only staging or memorization of lines. Drama is about nuances, new perspectives and empathy, and therefore includes body

language, voice use, dissemination, listening, reading, interaction, fellowship and conflict management (Drama og Teaterpedagogene, 2016:4). According to Morken (2003), drama in literary production is often related to dictating/fabricating an action through dialogue on a stage with an audience. She defines drama as something that only exists in the time of action. In her understanding, drama is dependent on action and develops through mutual influence and interaction. When the action stops, there is no more drama because it is the art of the moment (Morken, 2003:24). Morken's definition illustrate that drama is seen more as a process, rather than a product. Further, Morken clarifies that the specific thing about drama as a teaching method is the action, where the participants play roles. They leave the here and now and move into a fictitious situation which is something that is imaginary and fictional (Morken, 2003:19). Drama develops through the mutual influence by the participants, because when a participant takes on a role and goes into the action and the fiction, they enter a dialogue and interaction with the other as well (Morken, 2003:24).

Based on these definitions, we understand the concept of drama in a school context as more of a process orientated activity rather than a product orientated activity. When we use the term drama throughout our thesis, we will use the definition by both Morken and *Drama og Teaterpedagogene*.

1.5 Structure of the thesis

The Master's thesis consists of six main chapters with different sub-chapters. In this chapter we have discussed the background of this thesis and presented our research question. Our used terms and concepts have also been explained. In Chapter 2 we will look at some theoretical perspectives we find relevant, and we will present previous research on drama-based activity as a teaching method in English language learning. Our methodological approach will be presented in chapter 3, in addition to a clarification of how the study was conducted. Chapter 4 will include the analysis of the collected data, and the discussion of our data and findings will be presented in chapter 5. Lastly, Chapter 6 will consist of the conclusion where the research question is answered, and discussions regarding limitations and implications of this thesis are illuminated.

2. Theoretical framework

This chapter will present theory and previous research which we find relevant for our research, and which will be useful for our discussion in chapter 5. Chapter 2.1 looks at four different previous studies which we found interesting in relation to our study. Chapter 2.2, 2.3 and 2.4 looks at theoretical approaches on different topics which we find important for our research and which will be useful for further discussion.

2.1 Previous research

Looking at previous research done in the field of using drama in language teaching, especially in TEFL, will give us a brief insight into what kind of studies have been done and their findings. This can help us understand our study and let us compare our research and findings to see if there are similarities or differences to previous research.

2.1.1 Students' attitudes towards using drama in the classroom

Sæbø (2007) published an article in The Norwegian Pedagogical Journal (*Norsk Pedagogisk Tidsskrift*) where she looked at student teachers' attitudes towards using drama as a method in their teaching. At the time, these student teachers got a small introduction course in drama and they were encouraged to use drama in their practice periods (Sæbø 2007:28). In the article, Sæbø describes a research project she did in 2005 where she looked at learning through interaction-based activities and drama. The main research question was to look at what kind of drama-experience the student teachers got during their education. They also asked how the students experienced the use of drama as a teaching method (Sæbø, 2007:28, our translation).

The study showed that the teachers and students with less competence within drama were more negative towards using drama in their teaching (Sæbø, 2007:35). Results also showed that there was a very small percentage of the students that expressed negativity towards using drama in their teaching. At the same time, the students were critical to impose the use of drama on teachers without competence in the field; "Drama is important, but not at all costs. All teachers are different, and everyone will not thrive with drama as a method in their teaching" (Sæbø, 2007:35, our translation). In the paper, Sæbø is questioning some of these answers and says that it seems like these students think that drama is something that is more dependent on the individual person, resulting in the teachers themselves deciding whether he

or she will be using drama in their teaching. If that is the case, drama will only be used by the teachers who like it or view it as valuable for the pupils. Sæbø connects this view to the traditional view that primary school teachers have traditionally had freedom to choose their teaching methods even though previous curricula from the 70s to the 90s did not give them this freedom (ibid). Sæbø continues to reflect upon how teaching has been viewed traditionally and states that a lot of the teaching, in practice, consists of listening to the teacher, answering the teacher and individual work. This is supported by the evaluation of L97, which showed that teachers often expressed that they do fulfill the curriculum intentions about an interaction-based school, but that it has, in reality, little impact on how they actually teach.

The article does not have a clear answer to Sæbø's initial research question, but Sæbø reflects upon the question whether the student teachers get the competence within drama that they need to be able to realize their intentions on using drama as a teaching method in their own teaching, or whether more established teaching methods (traditional methods that require less time and planning than interaction-based activities like drama) will be preferred.

2.1.2 Drama in second language learning from a psycholinguistic perspective

Stern (1980) did a study where she looked at the effect of drama-based activities on helping second language (henceforward referred to as L2) learners improve their communicative competence in their L2. It is important to keep in mind that these learners were students at the university level, which means that the results may not relate exhaustively to younger learners. Her hypothesis was that "...Drama encourages the operation of certain psychological factors in the participant, which facilitate communication: heightened self-esteem, motivation, and spontaneity; increased capacity for empathy; and lowered sensitivity to rejection" (Stern 1980:1). An exploratory study was done in which 24 nonnative English speakers answered a questionnaire after they had participated in three English as a second language' classes at UCLA. All the participants had participated in the same drama activities. The teachers who instructed these classes were also given a questionnaire about the use of drama from their perspective, but their questionnaire consisted of open-ended questions (ibid).

The results of the study supported the hypothesis. Findings showed that the students felt that drama activities did help them gain self-confidence when speaking English and that it resulted

in them finding it less embarrassing speaking English in a larger group (Stern 1980:17). During the improvisations that drama activities had encouraged, the students felt that the activities helped them develop spontaneity in English. At one point in the study, the students had filmed themselves when they spoke English, and the answers from the questionnaire revealed that seeing and hearing themselves speak English made them feel even more positive towards speaking English (ibid). Stern states that she cannot make any conclusions about the relationship between drama and empathy, but states that "...the students did not appear to have any problems understanding, identifying with, or stepping into the roles of the characters." (Stern 1980:17).

As mentioned earlier, the teachers also answered the questionnaire. However, this one was an open-ended questionnaire with no reference to the psychological factors that the study examined to ensure that comments concerning the psychological effects of drama would be spontaneous. Teacher B and teacher C found that "...drama relaxed their students" (Stern, 1980:18), and teacher A stated that using drama early in the term made the students less nervous when it came to speaking English in front of the group (ibid). The same teacher also found that using drama helped to create a safe classroom environment. Teacher B had similar discoveries and commented that the use of drama helped relax the students' anxiousness when it came to speaking English in front of each other. Teacher C had similar experiences with the effects of using drama and stated that it was a very welcomed relief from their regular classroom activities and that the students found it motivating. The same teacher stated that "Affectively the implementation of drama in the classroom was very positive, in that not only the more outgoing students participated, but also (and surprisingly very willingly) the normally very passive ones." (Stern,1980:18). Suggesting that all students found the use of drama positive, not just those who usually seemed very active and participating, but also those who usually were very passive (ibid).

Stern emphasizes on the fact that the usually quiet and shy students seemed to undergo a transformation when they found themselves in an imaginary setting, different from the typical classroom setting (Stern 1980:19). The students seemed to become more extroverted while they more often initiated and responded to dialogue. A transformation was also seen for the more extroverted students, as they seemed to get a more fluent speech with intonation and inflection more native-like, which was particularly noticeable when they were doing

improvisations (ibid).

2.1.3 *Drama-based teaching has an effect in fluency*

Galante and Thomson (2017) investigated how drama-based teaching programs in TEFL involving adolescent Brazilian learners could positively impact three frequently discussed dimensions of L2 speech and oral communication; fluency, comprehensibility, and accentedness. In the paper, they had two research questions, “do learners in a drama-based EFL program experience greater gains in oral fluency, comprehensibility and accentedness compared to learners in a non-drama EFL program?” and “do their oral fluency differ across speaking tasks?” (Galante and Thomson, 2017:120). The study took place at two separate sites of the same private language institution in São Paulo, Brazil. These sites shared a common curriculum and equivalent teaching practice. In total, there were four classes – two classes in each site where two classes had the treatment (drama-based teaching program), and the other two classes were comparison groups with a traditional TEFL-program. However, both the treatment and comparison classes followed a communicative, learner-centered, and task-based program. The comparison classes used the same core material as the treatment classes but did not use any drama-based activities. All of the classes did conduct a pretest and posttest with speaking tasks at the beginning and end of the study.

The findings of this study revealed a significant effect in fluency in the treatment classes with the drama-based teaching program. The pretest of every group showed no significant difference between them, which indicated that the groups had similar fluency levels at the start of the project. The posttest showed a significant difference in fluency between the groups, where the treatment group scored significantly higher scores compared to the comparison group.

Overall the results suggest that the use of drama-based language teaching can have a significant impact on the oral fluency compared to other learner-centered communicative language practices. Galante and Thomson conclude that the drama techniques they used in their study appeared to be helpful as the learners did “...develop strategies that are generalizable to a variety of speaking tasks” (2017:132). This included strategies such as performance aspect of actually doing something in real time, emphasis on meaning-making, and practice of speech without inappropriate pauses and hesitations (2017:133).

Furthermore, the findings revealed that the drama-based program had an impact considering the comprehensibility scores, though in a smaller effect. Both the treatment and comparison classes participated in so-called laboratory classes with explicit focus on pronunciation, but the treatment classes had an improvement in comprehensibility. The researchers explained that this improvement might be due to the fact that learners in the treatment group had the opportunity to practice "...vocal projection, volume, and expression of emotions" (2017:133) in addition to other parts of segmental speech such as pronunciation. Additionally, the findings showed that the accentedness scores did not seem to benefit from one type of instruction over the other.

2.1.4 The reduction of speaking anxiety in EFL learners through drama techniques

In 2015, Mine Atlas conducted a study in Turkey where the goal was to find out if drama could reduce speaking anxiety amongst EFL learners. The background for the study was a common idea about the fact that people are often anxious when it comes to their abilities in a foreign language, especially in situations that require listening and speaking. Atlas presents a list of reasons why EFL learners experience speaking anxiety, which includes fear of public speaking, communicating orally, immature vocabulary, fear of making pronunciation mistakes, limited grammatical knowledge, unpreparedness, fear of being laughed at, taking an oral test, native speaker effect, error correction style of the teacher, levels of English proficiency, worrying about being understood or not, shyness and low self-confidence (Atlas, 2015:963). In other words, there can be a lot of different factors playing a part in speaking anxiety. Further on, Atlas states that foreign language learners who experience speaking anxiety can also react physically by sweating, shaking, and increased heart rate. Psychological reactions, like developing negative thoughts about language learning, are also common (Atlas, 2015: 963).

The study itself was conducted at a high school during six weeks of the first term of the academic year of 2013/14. The participants consisted of 24 students at the age of 18 who had negative feelings about English, but most of them were interested in studying English through the use of drama. During the six weeks of the study, the students were introduced to drama-based activities such as language games, role-play, miming, improvisation, and drama scripts. Data was collected through pre- and post-questionnaires, semi-structured pre- and post-interviews, in addition to student diaries. The teacher filmed the drama sessions and took notes on her own reflections.

The study concluded that drama did help to reduce speaking anxiety in foreign language classes. The purpose of this study was not to find out if it helped, but to answer the question “How does the use of drama techniques affect the speaking anxiety of EFL learners?”. The study showed that drama application scientifically contributed to the emotional quality of the foreign language classroom. This resulted in the students feeling better; they left their prejudices about English classes and actually became more eager to go to foreign language lessons. Drama also showed to be lowering the speaking anxiety of the participants, and the students began speaking without the massive fear of making mistakes. They also willingly started to involve themselves in situations that involved speaking English. It was also found that the foreign language teacher had a great responsibility when it came to inform the students about the fact that anxiousness when speaking a foreign language is common. Another important part was that the students needed to know that the teacher was there to help and encourage them, not to look for errors or mistakes. The students needed to feel secure in the foreign language classroom for them to start speaking on their own initiative. According to this study, one can say that through using drama in the foreign language classroom one creates positive feelings toward the experience itself, which can increase the chance that the students continue to take part in language learning (Atlas, 2015:968).

2.2 Social-Constructivist Learning Theory

In order to see and understand drama as a teaching method, we think it is essential to look at the social-constructivist learning theory. Social-Constructivist Learning theory consists of several different theoretical voices, but there is a common idea within this theory that learning is seen as a social process and that learning happens through social interactions (Imsen 2014:183). Lev Vygotsky’s sociocultural perspective and John Dewey’s constructive learning theory will constitute the background for learning through social processes and through activities.

2.2.1 Vygotsky’s sociocultural theory and Zone of Proximal Development

Lev Vygotsky claimed that humans use their language as a psychological tool to gain cultural and common knowledge and to socialize with other humans (Imsen 2014:189). “...the most significant moment in the course of intellectual development, which gives birth to the purely human forms of practical and abstract intelligence, occurs when speech and practical activity, two previously completely independent lines of development, converge” (Vygotsky,

1978:24). Vygotsky's views on learning and development are primarily seen as a result of social interaction, and how this interaction should be structured to ensure that the psychological development is stimulated in the best way possible (Imsen, 2014:195).

Vygotsky's theory of The Zone of Proximal Development (henceforward referred to as ZPD) has great value within pedagogical theories. Vygotsky (1978:86) explains this theory in this quote from one of his texts: "It is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers". He wanted the school to facilitate for the pupil's learning and ensure that their learning should be based on the fact that pupils should want to learn because they understand the need to learn, not just because they feel like they have to learn (Manger et. Al., 2013:193-194). ZPD explains how a child starts learning from others; this zone provides a scaffolding system to support the child during a task or performance, where the scaffolding is provided by a person, often an adult or someone with higher competence and skill set than the child. Vygotsky defines ZPD as a field of learning when a child is assisted and supported by a competent other, and the child learns to attain the skill to accomplish the tasks. In other words, the child is dependent on the competent other before the child can be independent. The ZPD is described as dynamic, which means that it will expand in relation to the learning development (Imsen 2014:194). According to this theory, one must make sure that the teaching happens within the pupils' ZPD, by making tasks not too easy and not too hard. If it is too easy, the pupils will lose interest and motivation, and if it is too hard the pupils might give up and feel like they do not master the given task. In addition to this, the teacher must make sure that they structured their teaching to ensure social interaction.

In the classroom, this competent other can be the teacher as well as other peers, and Wagner (2003) points out that drama-based activities offer areas where children provide scaffolding for each other, as the classroom holds a wide range of development in different areas. During such interactive activities, the children will be exposed to both gestures and language by others they may have never heard, used, or needed before (Wagner, 2003:10). Vygotsky's theory of development and learning provides drama as a way of enlarging and deepen understanding of any subject (Wagner, 2003:8). "The act of taking on a new persona demands a word choice beyond the language of her everyday life" (Wagner, 2003:10). Vygotsky sees drawing and drama as developing from gesture, which is one of the earliest symbolic

behaviors modern humans have and is considered as a system that is more basic to us than language (Wagner, 2003:11). “Without imaging in our minds we cannot read or write” (Wagner, 2003:12).

2.2.2 Dewey’s point of view

The American psychologist John Dewey¹ is most famous for his progressive pedagogy with a focus on the relation between knowledge and activation (Thorbjørnsen & Vaage, 2000:25). Dewey is, together with J.A. McLellan, known for the slogan, “Learn to do by knowing and to know by doing” (ibid) The slogan refers to their beliefs in what kind of learning processes and competence were relevant in late the 19th century – a pedagogy based on student-led activities (ibid). Rasmussen (2013) clarifies one of Dewey’s central aspects of his view on education and development where reflection and experience are connected to relations and exposure to a symbolic-linguistic medium (Rasmussen, 2013:27). This means that our experiences are forming our attitudes and actions based on our past action and the present environments (Rasmussen, 2013:27).

According to Rasmussen, this is how experience - including the aesthetic - is linked to growth and development in Dewey’s learning theory. Dewey puts artistic and exploratory shaping process in the social learning practice, which is seen as an area of the self and the environment that merge the past and the future into the present (Rasmussen, 2012:27). However, Dewey’s main point is that the aesthetic experience is more important than actual artworks (Rasmussen, 2012:29). Rasmussen points out that this is because the works of art are ideally the manifestations and end product of aesthetic experience processes, and to provide individual and cultural development, Dewey priorities the experience and formation. Further, Rasmussen states that based on the essence of Dewey’s theory, the goal of education is to form an individual and a community into a constant evolvement through constructive interaction with the environment.

¹ Due to the COVID-19 pandemic, and the lock down of physical libraries, we were not able to find a primary source on Dewey’s work.

2.3 Why use drama in the classroom

In this subchapter, we will present some theories on why drama should be practiced in the classroom. This will include the basic need of expression, that drama gives authentic scenarios, and drama as nutrition for the classroom environment.

2.3.1 *A basic need of expression*

Wagner (2002) explains that we are, as modern humans, depending on understanding, creating, and responding to symbols, due to their significant role in our communications system. “We engage in these processes [converse, read, write, or reason] in order to perceive, to expand our perspective on, and to more deeply understand and enter into our world. As we do this, we use symbols” (Wagner, 2002:6). Wagner points out that using drama in language education, often in an informal classroom improvisation activity, will affect the ways students think and learn (2002:5). She argues that the effect is due to “...the repeated pressure it puts on participants to respond. It is not enough for students to hear the target language spoken; they need to talk themselves” (Wagner, 2002:4). According to Wagner, the use of drama-based activities will engage students to connect their prior experiences, just as they would have to do in reading and writing tasks, and then deliver a suitable response to the challenge they are facing. “In drama-based education, students generate an improvisation assuming a role in a particular moment in time and creating with others a plausible world” (Wagner, 2002:6).

In her book, Morken (2003) cites the American social theorist Georg Henry Meads²’ view on how a child’s awareness of himself arises when the child begins to look at himself, his own attitudes and actions, with the eyes of others (Morken, 2003:138). Moreover, Morken makes it clear that this happens through interaction and play with others. Drama-based activities offer these kinds of lessons, like self-awareness and gaining a realistic perception of oneself (Morken, 2003).

Since drama-based activities include working with imagination and emotions, Morken (2003) states that it will provide a solid foundation of a richer and more differentiated emotional life.

² Again, due to the COVID-19 pandemic and the lock down on physical libraries we were not able to get hold of a primary source on Meads’ work.

Morken points out that it can be perceived as easier to address emotions and feelings towards others when it is done through playing a role. According to Maley and Duff (1982), our feelings, emotions, and attitudes affects our language, even in formal settings. They explain that our emotions are conveyed through intonation, and highlights the importance to language learners, especially of English, to learn and associate the intonation pattern with the feeling that gives rise to it (Maley and Duff, 1982:11).

Using drama in activities has a great value of "...engaging students' feelings and, as a result, often making them aware of the need to be able to express them appropriately" (Maley and Duff, 1982:11).

2.3.2 *Drama gives authentic scenarios*

A challenge in TEFL, that has been argued by Fels and McGivern (2002), is that drama-based teaching used in acquiring a second language is usually proposed by language instructors or textbooks. This often means that it involves one-dimensional situations, often with a prescribed dialogue and conclusion, which is kind of limiting the authentic possibilities to use language in an engaging way or to think critically and creatively.

Fels and McGivern (2002) write that using drama-based teaching methods is an advantage in the classroom, as it switches the setting and atmosphere. The walls of the classroom transform into a variety of situations, environments, emotions, and relationships, and this transformation requires students to take on a persona and role, and to use the English language in a context-based way (Fels and McGivern, 2002:20). Fels and McGivern proclaim that drama-based activities can be a dynamic tool to create and situate an authentic context and environment in learning English as a foreign language. They state that the essence of drama-based activities in EFL gives the students "...the opportunity, through simulation, to "rehearse" linguistic exchanges that they may encounter in everyday life" (Fels and McGivern, 2002:20). Fels and McGivern imply that the goal should be to release the expected and prescribed scripts of drama-based activities, in order to open up a space of intercultural possibility where a dynamic interplay takes place as well as a recognition of the presence of "others" in the same situated zone (Fels and McGivern, 2002:22).

Morken (2003) concludes that using drama activities will increase a child's understanding of

the world and themselves. Her arguments are based on what she describes as the psychoanalytical and soviet-psychological theory of children's role-playing. The psychoanalytical theory emphasizes the beneficial outcomes of the role-play, as such processes teach children to understand themselves and their actions (Morken, 2003:127). The soviet-psychological theory emphasizes beneficial outcomes of role-play, such as imitations of different roles, with its qualities, skills, and functions (Morken, 2003:128). Morken shows that these theories justify the use of role-play in children's development, as role-playing both stimulates the individual and the social aspects by learning to regulate emotions and understand different types of role functions in society (ibid).

2.3.3 Drama as nutrition for the classroom environment

Williams (2013) states that when engaging students in performance, one should not worry about error or accuracy because the main aim for such activity is to liberate the learners in their language production. "Fluency of response and engagement are more important than accuracy" (Williams, 2013:116). In language education, such as in TEFL, she mentions that drama activities let the English language become the medium rather than the focus, "...speaking English authentically for the sake of the performance rather than for the sake of the lesson" (Williams, 2013:118).

Moreover, Maley and Duff (1982) state that drama-based activities and techniques help to put emotional content to language, implying that "...we need to take more account of meaning" (1982:7) over the form and sentence structure of language. Focusing on engaging the students to use the language in authentic situations will give more room for creativity, spontaneity, and improvisation, as well as utilize three of the four main language skills; reading, listening, and speaking (ibid). Using drama activities in the foreign language classroom will include much repetition, rehearsal, and reiteration – which are all- important beneficial aspects in language learning (Harmer, 2015; Williams, 2013). "Drama generates motivation and confidence, liberating language use" (Williams, 2013:116).

In the same way as drama activities will be beneficial in language learning, Williams (2013) praises drama as a teaching method as it contributes as an active and dynamic classroom environment. Besides, improving language competence – with its required attention,

concentration, and engagement – drama activities serve an interactive learning experience. By providing trust, building relationships, social skills, and confidence. “Drama can create a sense of pride, achievement, affirmation and shared pleasure” (Williams, 2013:118). Harmer (2015) claims that the use of role-play activities often gives the students a good time, as the experience is both funny and engaging. This often results in increased motivation in learning language, since it “...allows hesitant students to be more forthright in their opinions and behavior” (Harmer, 2015:393), and the flexibility to use “...a much wider range of language than some more task-centered activities may do” (Harmer, 2015:393). According to Harmer, speaking a foreign language could be led by the desire to speak and the fear of appearing foolish while speaking. He mentions that the teachers’ job is to lead the students towards the desire end of the scale – to make them want to speak the foreign language – by making them feel good about practicing the language and perhaps helping them overcome natural shyness (ibid). Harmer puts forward essential factors that helps lead the students into the desire end:

- Make the students feel relaxed, to prevent anxiousness. Harmer uses an example by Clair Cunningham’s (2014, retold in Harmer, 2015) which involves using music in the background to create a mood and to minimize the natural tension someone may feel in kick-start phase.
- Matching level and tasks. Alternate dynamically between giving tasks they are capable of and tasks they are comfortable with doing.
- Use pair- and groupwork. This gives everyone a chance to practice the language, and often feels less pressurized
- Preparation. Give the student warning and time to prepare themselves before speaking. This increases the student’s language performance and wellbeing.
- Having informal fluency activities, such as ‘quickspeak’ activities which require a quick conversation about a subject. “The more we include short enjoyable bursts of fluency-type activities in our lessons, the more accustomed our students will become to speaking at a moment’s notice”

2.4 Motivation

In order to discuss drama and language learning in relation to the EFL classroom, we see it necessary to have an understanding of what motivation is and how it affects us. Gardner (1985) defines motivation in language leaning as having the desire, eagerness and effort to learn a language. Motivation is all about how feelings, thoughts, and reasons drive our actions

(Imsen, 2014:293). Imsen states that before starting a task, you have certain emotions and expectations tied to the task, and those emotions and expectations follow us during our performance of the task through to the recollection of the task (ibid). The reason we find this relevant is due to the impact a classroom setting has on every pupil's development. A classroom is not only an area for education and learning different subjects, it is also a very powerful social context where the psychological adjustment of children and adolescent can be affected (Harter, 1996:11).

2.4.1 Intrinsic and extrinsic motivation

Harter (1996:11) states that distinguishing between intrinsic and extrinsic motivation has proven to be viable for understanding children's behavior, particularly in an educational setting. Intrinsic motivation is often used to describe the kind of motivation that is driven from within. The activity, or learning process, is driven by a genuine interest in the content, method, or activity itself (Imsen, 2014:295). An example of intrinsic motivation could be if a pupil has a genuine interest in science and enjoys learning about it, then their motivation to work with science comes from within. Their genuine interest within the subject is driven by their intrinsic motivation. Extrinsic motivation, on the other hand, is when the motivation behind performing a task or doing an activity is an outcome or a goal that is not directly related to the task (ibid). An example of extrinsic motivation could be if a pupil wants to do well in science because they need a high grade to get into a university they want to attend. In this case, the motivation is not necessarily driven by a love for science as a subject, but rather a motivation that comes from a goal of getting into a specific university.

Imsen stresses that the distinction between intrinsic and extrinsic motivation is important within pedagogics (Imsen, 2014:296). In an ideal world, all pupils should be driven by intrinsic motivation when they are learning. However, the education system consists of a grading-system which naturally contribute to encouraging the extrinsic motivation (ibid).

2.4.2 Self-Efficacy and motivation

Albert Bandura is a well-known Canadian psychologist who is known for his social learning theory and the concept of self-efficiency. Perceived Self-efficacy is a term that was introduced by Bandura and turned into an important term within the field of motivation.

Bandura defines perceived Self-Efficacy as “People’s beliefs about their capabilities to produce effects” (Bandura 1994:2). Bandura explains how self-efficacy beliefs determine how people feel, how they think, how they motivate themselves and how they behave (ibid). This means that people with high assurance in what they are capable of have a different approach to challenging tasks than those with a lower assurance. The people with a high assurance will look at difficult tasks as challenges that they will master rather than impossible challenges that should be avoided (ibid). This also means that those people will also set themselves challenging goals and they will strongly commit to them. If they fail a challenge, they will recover their sense of efficacy quickly. This kind of approach to challenging situations consists of an assurance that they have control over the situation. Having this outlook can result in stress reduction and lowering vulnerability to depression (ibid). In contrast, Bandura present the people who doubt their capabilities. There is a tendency among these people, like avoiding tasks that they believe are difficult, having low aspirations, and they are often not as committed to their goals (Bandura, 1994). These people often give up quickly when they encounter difficulties, and Bandura expresses that they are also more easily victims to stress and depression (ibid).

According to Bandura (1994:2-3) the most effective way of strengthening one’s self-beliefs of efficacy is through mastery experiences:

“Successes build a robust belief in one's personal efficacy. Failures undermine it, especially if failures occur before a sense of efficacy is firmly established. If people experience only easy successes they come to expect quick results and are easily discouraged by failure. A resilient sense of efficacy requires experience in overcoming obstacles through perseverant effort. Some setbacks and difficulties in human pursuits serve a useful purpose in teaching that success usually requires sustained effort. After people become convinced they have what it takes to succeed, they persevere in the face of adversity and quickly rebound from setbacks. By sticking it out through tough times, they emerge stronger from adversity”

Bandura (1994:2-3)

Another way of creating and strengthening self-beliefs of efficacy is provided by so-called social models in a vicarious experience. Bandura explains that this is by “Seeing people similar to oneself succeed by sustained effort raises observers' beliefs that they too possess the capabilities master comparable activities to succeed” (Bandura, 1994:3). Bandura states that the greater the similarity is between the social model and the student, the more persuasive are

the models' successes or failures (ibid). The third way of strengthening people's beliefs is through social persuasion, which means that motivation is given through a verbal persuasion (Bandura, 1994). This verbal persuasion consists of affirmations; that the students possess the capabilities to master a challenge (ibid). “To the extent that persuasive boosts in perceived self-efficacy lead people to try hard enough to succeed, they promote development of skills and a sense of personal efficacy” (Bandura, 1994:3).

Bandura meant that through scenarios where pupils experience mastery, they develop coping skills and control thoughts about challenging situations that may occur; “Mastery experiences are structured in ways to build coping skills and instill beliefs that one can exercise control over potential threats” (Bandura, 1994:6).

2.4.2.1 Bandura in school

Bandura shared his thoughts on what kind of role schooling had on the children’s development as he mentioned that “students' belief in their capabilities to master academic activities affects their aspirations, their level of interest in academic activities, and their academic accomplishments” (Bandura, 1994:11). Here, Bandura is stating that there is a connection between students’ belief in what they can master, how interested they are in the academic activities, and what they actually do accomplish. One could also say that what Bandura is stating here is the fact that students’ thoughts about their own capability affect their motivation for learning, which again affects their academic results.

Bandura expresses the importance of the schools being relevant and providing suitable knowledge. He claims that the student “must learn to assume full responsibility for themselves in almost every dimension of life” (Bandura, 1994:12), which he explains as new competence and self-beliefs of efficacy one has to develop, such as learning how to deal with changes from childhood to adolescence, emotions, and tasks of choosing schools or lifework to pursue.

2.4.3 Drama and motivation

“If drama is motivating – and we believe it is – the reason may be that it draws on the entire human resources of the class and that each technique, in its own way, yields a different,

unique, result every time it is practiced. Nobody can predict what exactly will be thrown up in the way of ideas during these activities. This is what makes them enjoyable”

Maley and Duff (1982:13)

Maley and Duff (1982) state that drama- based activities are motivation in itself. The motivation is hidden in the enjoyment of the activity, where the enjoyment is not driven by the sense of having successfully carried out someone else’s instructions, but comes from personal involvement, as intrinsic motivation (ibid). Drama-based activities provide an interaction that is beneficial for the pupil as they learn to create and develop their own parts, including language use, emotions, characterization, and such, in the interaction with other peers (ibid). In other words, it is the unpredictable what makes these activities enjoyable – and motivating. Maley and Duff explain that one should predict some use of the English language, but they clarify that the language should only be a part of the activity, as a medium, where the interaction and the activity itself is the goal.

The role of speech in drama activities, could for some, be associated with discomfort and stress. Maley and Duff point out that the problem of not wanting to speak or not knowing what to say in a particular situation, is nearly resolved as the activity makes it necessary to talk. The explanation for this is “... that the students are moving physically, as most of us are when we talk, which means that they can change partners and break away from exchanges that might begin to flag if they were kept up too long” (Maley and Duff, 1982:13-14). This dynamic freedom can be a reliever, in addition to the fact that the activity builds trust and ease the pressure of speaking (ibid). The students learn to rely on each other for their ideas, and their use of the English language in a communicative way by expressing ideas, agreements, and disagreements with each other’s (Maley and Duff, 1982:14).

2.4.4 UDIR about motivation and expectations

In 2019, UDIR published an article about expectations and motivation of pupils. Clear expectations, in addition to the ability to motivate the pupils, are mentioned as crucial factors to realize the students learning potential. This can be solved practically by showing the purpose of the activity, and at the same time clarifying the expectations you have of them,

such as attitudes, work ethic, efforts, workload, etc (UDIR, 2019). All this together may give the students a meta-reflection on their learning, which is something the Norwegian school is aiming for (ibid).

The article continues by expressing the importance of having high, but realistic expectations of the pupils. However, they express the importance of remembering that the teacher must also have expectations of themselves. UDIR (2019) states that learning activities have to consist of both challenges and drive, and the article enlightens how pupils' motivation and mastery can strengthen their concentration and cause less social and emotional difficulties. Furthermore, the article discusses that the teachers' professional competence provides better opportunities for organized and flexible teaching in addition to having didactic competence and understanding of the class as a social system. A teacher who is engaged in their subject will be able to create curiosity and dedication. Lastly, the article states that being in a situation that you do not master can weaken your own expectations of mastering and thus, may lead to low motivation. If students experience fear of defeat, they can develop negative coping strategies through, for example, quarrels and turmoil as a way to avoid difficult or challenging learning situations.

3. Methodology

In this chapter, we will present and explain the research approach we found to be the most appropriate regarding our research question. First, we will describe our chosen research design, before we specify how the data was collected and analyzed. Then, we will describe the parts of the interview guide and the participants. We will also discuss the validity and reliability of this project. Finally, we will expand on the ethical considerations regarding this project.

3.1. Research design

The essence of this study was to explore and do research on (Norwegian) English teacher's experiences with drama-based activities as a teaching method within TEFL. According to Robson (2002:195), research that involves describing subjective experience of individuals is often carried out as phenomenological research. Therefore, as our research question emphasizes, our research design is a phenomenological due to our intention of understanding and describing humans' experience and understanding of a phenomenon or a case (Van Manen, 1997; Postholm and Jacobsen, 2018:76). "One of the assumptions underlying qualitative research is that reality is holistic, multidimensional, and ever-changing; it is not a single, fixed, objective phenomenon waiting to be discovered, observed, and measured as in quantitative research" (Merriam, 2009:213).

Qualitative research, such as a phenomenological study as ours, is situated within the constructivist worldview (Creswell, 2014:8; Postholm, 2017:33). This worldview includes an understanding of the participants' views and understanding of a subject as multiple, subjective and varied (Creswell, 2014:8-9). The purpose of phenomenological research is to increase the understanding of others' experience and life-worlds (Postholm and Jacobsen, 2018), and by this one could say that phenomenological knowledge is empirical as it is based on experience (Van Manen, 1997:22). Nevertheless, it is important to note that phenomenological studies do not allow for empirical generalizations (ibid).

3.2 Quantitative vs. Qualitative method

Bjørndal (2011:29) presents Vilhelm Aubert's³ definition of what a method is "... an approach to solve problems and to find new knowledge. Any means which serves this purpose belongs to a collection of methods". A method can be understood as a tool that can be used to get a better view of reality (Bjørndal, 2011:29).

There are two main types of method, qualitative and quantitative methods. The main thing that distinguishes the two methods is how they relate to numbers (Bjørndal, 2011:29).

Quantitative methods often concern precise numbers of data from a large selection of people (ibid). Within qualitative methods, one is less concerned with strict numbers. Instead, one is trying to get a deeper understanding of what is studied based on a smaller number of people (ibid).

3.3 Choice of method

We have chosen to use a qualitative method for this study, mostly because we think it is a suitable method to gather relevant data to answer our research question. "The key to understanding qualitative research lies with the idea that meaning is socially constructed by individuals in interaction with their world" (Merriam, 2009:3). We wanted to use methods that offer a bigger range of adjustment and spontaneity during the interaction between us as researchers and our participants (Christoffersen & Johannessen, 2012: 17). This research approach aims to explore and understand the meaning behind a social or human "problem" by studying the complexity of a situation from the participants' views and later interpret the meaning of the data (Creswell, 2014:4).

There are several different qualitative methods to choose from, but we have chosen to use interview as our method because we believe it is the method that will provide useful information for us to be able to answer our research question. By involving people in research with qualitative methods, it is important to be aware of the influence we have as researchers

³ Again, due to the COVID-19 pandemic and the lock down on physical libraries we were not able to find a primary source on Auberts' definition.

with our own social identity and background, and that we do have an impact on the research process (Robson 2002:172).

3.3.1 Interview as qualitative method

The understanding of what an interview is can be seen all the way back to ancient times where Socrates' dialogues had characteristics like what we understand as an interview today (Bjørndal, 2011: 95). Conversations have always been an important part of the human world, language and signs have been used as a tool to create connections between humans (Postholm, 2017:68). By using language to communicate, one has been able to get an understanding and insight into what goes on in each other's consciousness (ibid). The main purpose of an interview is to obtain a special kind of information (Merriam, 2009:88).

According to Bjørndal (2011), interviews have the benefit of revealing details that otherwise could have been overlooked. Conversations might be the best way to get insight into the thoughts of others (ibid). An interview works as a flexible way of finding out things (Robson, 2002:272). Interviews that happen face to face give room for modifying one's line of enquiry, following up in relation to the responses and noticing non-verbal cues that may help in understanding the verbal response (ibid). These are things that questionnaires cannot because of the lack of interaction and face to face communication with the responder (ibid). On the other hand, interviews can be time-consuming; it requires preparations, conducting the interview, and processing. This means that the number of interviews one can do is limited (Bjørndal 2011:96). Another disadvantage with interviews is the risk of affecting the informant. A result of this could be that the informant's answers can become affected by the researcher and their beliefs (ibid). Interviews are often conducted face to face, but the internet has given us opportunities to conduct interviews even if the researcher and participants are in different parts of the world (Postholm & Jacobsen, 2018:117).

Interview as a method is widely used within social research, and there are many different types of interviews (Robson, 2002:269). Postholm (2018) distinguishes between structured interviews, unstructured interviews and semi-structured interviews (Postholm & Jacobsen, 2018:120). In a structured interview, the researcher asks the exact same questions to all the participants (ibid). The questions that are being asked, have been made in advance and consist

of a limited number of response-categories (ibid). All the participants are being asked the same questions in the exact same order, and the researcher is trained in treating all the interview sessions in the same way (ibid). The researcher is never supposed to improvise by adding questions or response-categories, and it is important that the researcher stays neutral throughout the interview sessions (ibid).

In an unstructured interview, on the other hand, there are no questions prepared in advance. Postholm & Jacobsen (2018) present the unstructured interview as a method that is often being used together with observation to collect data. When a researcher is observing a teaching situation from the sideline, the teacher can approach the researcher who is observing and tell the researcher about their teaching practice (ibid). This is what Postholm defines as an unstructured interview. This type of interview is beneficial in getting a better view of a situation than just by observing (ibid).

The last type of interview that Postholm presents is a semi-structured interview. During a semi-structured interview, knowledge is created through the researcher and the participant's viewpoint (Postholm & Jacobsen, 2018:121). The researcher has prepared some themes and suggestions of questions in advance, but the order of the themes and questions is not important (ibid). The researcher will ask questions when it seems natural to introduce them in the interview. During the interview, there is also room for the participant to introduce new themes that the researcher might not have thought about in advance (ibid). This could lead to the researcher asking new questions that they have not thought through prior to the interview. Both the researcher and the participant try to understand the meaning of what is being said throughout the interview, which means that this kind of interview consists of continuous analysis (ibid). This analysis throughout the interview leads to the researcher asking different questions in relation to what the participant is saying to get a grasp on actions and thoughts that are introduced throughout the interview (ibid).

In this study, we have chosen to use a semi-structured interview, where we have some questions that we have made prior to the interview, but there is room for modification based on the participant's responses and what seems appropriate in the situation. One of the reasons to why we have chosen this kind of interview is that it gives us the opportunity to leave out or add new questions during the interviews. Because our research question asks for the teachers'

thoughts, attitudes and experiences, we believe that a semi-structured interview will give us the widest and best data for us to answer our research question, at the same time it gives the participants freedom to express themselves and communicate their experiences on their own terms.

3.3.2 *Sampling selection*

According to Merriam (2009:86), interviews are the most common form of data collection within qualitative studies in education, and in some studies, it is the only method of gathering data. Postholm (2017) emphasizes on the fact that the informants have to have experience within the field that is being researched, and that a smaller study has to have between 3-10 informants, depending on time and resources. Our informants consist of five teachers. The teachers are of different ages and from different parts of the country. All of them teach EFL to pupils from the ages of 9-16. We chose to contact the teachers first, privately, since we knew them all from previous practice period. It is also worth adding that we chose them because we were confident that they would be positive to our project, in addition to being positive towards drama in general. The main reason for this was to avoid the struggling to get informants as some of our fellow students experienced. Finding informants for research projects like ours can be difficult in this area because we find, as many of our fellow students do too, this field of practice as a bit worn out due to a large proportion of students in contrast to practice teachers, or teachers that are willing to take part in studies like this. UiT, the arctic university of Norway has practiced a 5-year master's teacher education since 2010, which has contributed to a high request for informants on the education field during the last years, where the same practice teachers are being asked to participate every year. Because of these limitations, we ended up with five informants who were positive towards drama. This meant that we did not get any informants who were less positive or negative towards drama. After they had said yes to participate, we contacted the principals and collected consents. They received some written information about the project in addition to the interview-guide before we conducted the interviews, and we also gathered written consent from all of the participants.

3.3.3 Preparing the interview and making an interview-guide

Firstly, we decided to conduct the interviews in Norwegian. The reason for this choice was the fact that Norwegian is the first language to all of the informants, including us. Using Norwegian was therefore a natural choice as we wanted the informants to express themselves in the language that was closest to them. Because the interviews were done in Norwegian, we also transcribed them in Norwegian. We then translated the quotes we have included in our thesis into English. Therefore, it is important to remember that the quotes we refer to in chapter 5 have been translated from the original quote in Norwegian. We found that some of the statements and sayings were harder to translate than others. We still believe that our translations represent what our informants wanted to get across.

When preparing the interviews, we had to consider what kind of questions we were going to ask. Formulating the questions in the best way was essential to us, as we wanted to ensure that we would get the data we needed to answer our research question. Because of this, it was important for us to be thorough when we were constructing the questions and planning the interview. Robson (2002) presents three different types of questions that are used in research interviews: closed (or fixed-alternative), open, and scale items. Closed questions are questions where the person being interviewed gets to choose from two or more fixed alternatives (Robson 2002:275). Open questions can be answered with no restrictions on the content or manner of the reply other than what subject the question itself introduces. Lastly, scaled items ask for a response in the form of a degree of agreement or disagreement (e.g. strongly agree/strongly disagree) (ibid). In our interview, we have chosen to use open questions because we think that they will be less limited to what kind of answers we get, and possibly give us the most genuine data. Robson (2002:281) states that an interview guide is not supposed to consist of a tightly structured set of questions. It should rather contain a list of things that you want to ask about to assure that the person being interviewed gets to speak as freely as they want to about the concerns you bring up and, also give them room to introduce other things as well. In other words, the interview guide should work as a tool, or a check list for us to help us remember to bring up all the topics we want to discuss in the interview.

Postholm and Jacobsen (2018:122) present the kind of questions an interview may consist of. These are the actual questions in the interview-guide, follow-up questions and probes. The questions for the interview guide are prepared in advance to cover the main topics in relation

to the research question (ibid). Follow-up questions are questions that has the intention of gathering explanations related to the theme, concepts or happenings that are introduced by the person being interviewed (ibid). Probes help the interviewer to keep the focus of the research on the concept and theme that is being studied, they are used to signal the depth of the interview and are being used to uncover explanations (ibid).

With this information in mind, we have formed an interview guide with some concrete main questions in relation to our research question. We have also formed follow-up questions to make sure that we get a better view of the informant's thoughts and experiences. At the same time, we open up for new follow up questions and probes where we see it necessary during the interviews.

Our interview-guide consisted of an introduction of ourselves and our project. Prior to starting the actual interview, we reminded the teachers of general information regarding voluntary participation, how we stored audio recordings safely and their anonymity. Our interview-guide consisted of eight questions with some follow-up questions that can be used if needed.

The two first questions were asking about what they associate with the word drama and some general experiences with drama:

1. What do you associate with the word drama?
2. What kind of experiences do you have with drama within EFL?

The next question is about their reflections and experiences about the use of drama and its place in the curricula:

3. Do you have any thoughts about what place drama has in the English subject in the curricula?
4. Has this changed since you started your teaching career?

Next, there is a question about if they think that they got insight into the use of drama in their education as a teacher and if they have ever used drama in their EFL teaching:

5. Do you feel like you got insight into the use of drama within EFL teaching during your education?
6. Have you ever used drama in your EFL teaching?
 - If yes: What kind of activity? In relation to which competence aims? For how long?
 - If no: Why not?

Then, there is a question about pros and cons with using drama as a teaching method:

7. Do you think that there are any pros and cons with using drama as a teaching method in TEFL?

Follow up questions:

- Can it be challenging?
- If yes, why?
- If no, why not?
- Do you think it has a value in TEFL?

The two last questions are looking at what needs to be in place for drama to work as a method in TEFL:

8. What kind of theme do you think is suitable to teach through the use of drama?
9. What kind of conditions do you think is necessary to be able to use drama as a teaching method?

At the end of the interview, we cleared up any unanswered aspects, and asked whether there was anything unclear or if they wanted to add something.

The most common way of recording interview data is to tape record the interview (Merriam, 2009:109). We chose to record the interviews, which we clarified with the teachers in advance. We did not film the participants because we did not find it necessary, and some participants might find being filmed uncomfortable. Recording the interview also gave us the

opportunity to listen and improve our questioning technique (Merriam, 2009:109).

3.4 Assessment of the study's quality

The terms reliability and validity used in research are referring to how accurate the data material is, and to which degree credible and valid conclusions can be drawn from the results of a study in the light of the study's purpose (Christoffersen & Johannessen, 2012: 23-24; Grønmo, 2004:220-221). As researchers, we must discuss the quality of our study by exploring its credibility, verifiability, and transferability.

Regardless of the type of research, validity and reliability are concerns that can be approached through careful attention to a study's conceptualization and the way in which the data are collected, analyzed, and interpreted, and the way in which the findings are presented

Merriam (2009:210)

3.4.1 Reliability of the study

The term reliability is used to describe how accurate the data material is, where the goal is to have the most reliable data (Christoffersen & Johannessen, 2012:23). Since the accuracy of the method contributes to the reliability of the research, Postholm (2017) clarifies that it is vital to consider the choice of method in collecting data. Creswell (2014) states that the chance of reproducibility will drop if the method is inaccurate. To get the most accurate results as possible, researchers have to deal with reducing sources of error and bias in the study (Christoffersen & Johannessen, 2012:23). This could be done by having a wide range of collected data. Considering our limited research time, we had no opportunity to collect data from an extensive range of participants. In conversation with our supervisor, we understood that collecting data from at least five teachers would be realistic to achieve and give us enough data to discuss in this study, which is also in line with Postholm's (2017) recommendations referred to in 3.3.2.

Christoffersen & Johannessen (2012:23) state that the understanding of the informant's statements and actions in the quantitative approaches will strengthen the reliability. This

research project is dependent on our interpretation of the participants' realities and understandings of drama as a teaching method. This makes the participants' experiences central. Due to the focus on the participants' subjective and personal experiences, the reproducibility is not an essential criterion for the reliability of the study (Postholm, 2017:169).

Another method of increasing this study's reliability is to lay forward and present negative or discrepant information that will be counter to the theme of this study (Creswell, 2014:202). This to give a realistic view on the theme, as the world is "...composed of different perspectives that do not always coalesce" (Creswell, 2014:202). We have done this by including all collected data from the interviews, and we have discussed all of them. "By presenting this contradictory evidence, the account becomes more realistic and more valid" (Creswell, 2014:202).

Given the fact that we are two students doing this research together, it will contribute to strengthening this study's reliability (Creswell, 2014). This makes it possible for us to discuss with different perspectives and evaluate information along the way in our project, and to identify more easily possible sources of error in hindsight (ibid). To a large extent research and investigations in qualitative studies will be developed during the actual collection of data and thus depend on the researcher's interpretations and analysis (Grønmo, 2004:228).

3.4.2 Validity of the study

As our collected data is a representation of our informants' experience of reality, the *validity* of it will refer to how relevant and valid the data material is to the reality - the correlation between what the study claims to be investigating and what is actually being investigated. Regarding high validity, high reliability is required, and this can be done by assessing whether the research method investigates what it intends to investigate (Grønmo, 2004:231, Postholm, 2017:170).

Internal validity

Internal validity is about the degree to which the result of the study corresponds to reality, and whether we, as researchers, do study what we believe that we are studying (Merriam, 2009:213). Trying to ensure such a direct connection between the reality and our collected data, we had to reflect on what kind of information we wanted (which was the teachers' own thoughts, experiences and attitudes) and how to perceive it. Therefore, the questions in our interview guide are designed to bring up the teachers' subjective perspective by making the questions as open as possible. Additionally, we saw it necessary to continually ask ourselves during the whole project, whether our data can provide answers to our research question. In order to provide that, we designed an interview guide with questions that correspond to what we wanted to study, and we used it as a foundation in the interviews we conducted.

Postholm (2017:132) mentions that it is common to use triangulation in qualitative research methods as it adds internal validity to a study. This includes using many and different sources and several data collection strategies, in addition to using research results from several researchers and different theories to support our findings (Creswell, 2014:201; Merriam, 2009:215; Postholm, 2017:132). To ensure that our data would derive from people with different perspectives, we succeeded in collecting data from several different sources as the teachers were from different schools and towns. We strategically sought-after participants based on their teaching background, with competence and experience in TEFL, and based on what we assumed would provide valid information. Since we knew the teachers from previous practice periods, we knew they were positive to using social and practical activities as teaching methods in TEFL. This makes our study somehow one-sided, and we understand that this weakens the overall validity of our study. Ideally, we would have some informants that could provide some counterpart to our analysis and discussion of our findings. This would strengthen our study's validity, especially the external validity, but it would also have led us to use the triangulation in a better way, making sure that our data was collected from different perspective and making our findings more valid.

Another method for strengthening this validity is by practicing member checking, which involves letting the participants get an insight into the descriptions and interpretations we have made from the interviews (Creswell, 2014:201; Merriam, 2009:217; Postholm, 2017:132). This allows the participants the opportunity to comment on any factual errors or

other interpretations they may not agree with (Merriam, 2009:217). We have practiced this kind of member checking with our participants.

External validity

External validity encompasses how the findings of a study can be relevant and applied to other realistic and real-world conditions and situation (Grønmo, 2004: 233). Due to our limited research time, we have not used different data collection strategies and methods, which weakens the validity of our study. However, we have based our study on similar previous studies and relevant theories (Creswell, 2014), and connect our findings to these relevant concepts regarding drama as a teaching method in TEFL as described in Chapter 2. By doing this, we have provided some external validity to our project.

In order to achieve high validity, one has to conduct systematic and critical discussions of the arrangement of the study, the collection of data, and the final data material with an emphasis on how relevant it is to the research question (Grønmo, 2004:237). As mentioned earlier, our limited number of participants makes it hard to generalize our results, especially since the results are [quite one-sided](#). The only thing that we can do is to present the participants' experiences and discuss the results from the participants' perspective.

3.5 Ethical considerations

The National Committee for Research Ethics in the Social Sciences and the Humanities (NESH) provides guidance and advice for ethical considerations in research projects (NESH, 2016). The advice tells us what is expected of a researcher in general and what ethical considerations one must take into account when conducting a research project. *Forskningsetikkloven* §4-5 states that the researchers must take into account research ethical norms (Forskningsetikkloven, 2017, §4-5). This means protecting the participants' integrity and ensuring their freedom, by showing respect for human dignity associated with the research topic, the actual participants, and following the dissemination of the research result (NESH, 2016, p. 12). NESH points out that ultimately the researcher and research institution are responsible for ensuring that the research conducted is aware and respectful of the ethical considerations (NESH, 2016).

Since our research is primarily based on teachers' experience, we had to report to the Norwegian Center for Research Data (NSD) to get our project approved (Norwegian Center for Research Data, 2018). The ethical issues one may face are extensive and may appear in all stages of the research process (Creswell, 2014:92). As researchers, we must always maintain high ethical standards concerning the participants' autonomy and self-determination (Christoffersen and Johannessen, 2012:47). In consideration of our primary method, interview, we wanted to provide our participants with as much information as we could, in order to be as humble and respectful as possible but also to make sure they knew the implication of their participation, and that they could withdraw from the study at any time. NESH (2016) makes it clear that the researcher needs to respect the participants' autonomy, integrity, dignity, freedom, and right of co-determination. To do so, we anonymized the participants' personal information. Due to the fact that this project is done through an educational institution, the project has to be approved by NSD (Christoffersen & Johannessen, 2012:47). This study's approval from NSD can be found in Appendix 1.

When we were going to start conducting the interviews, we could not get hold of any tape recorders from our university since all of them were lent out. Because of this, we had to find a new solution to be able to record our interviews without exceeding our time-schedule. We chose to use an app made by the University of Oslo called *Diktafon*, an app made for students in research situations like us. Using the app requires downloading it, and syncing with the following website *Nettskjema*, which we have access to through our university login account, *Feide*. One can only use the app to record, and after finishing recording, it is not possible to listen to the recordings through the phone. To listen to the recording, one has to log on to the website. The app and website are approved by our university, which makes it safe to use when gathering data for this project. It is crucial to mention that the data are not saved on the phone, but in a server, where the recordings are automatically deleted after a while. We found this app very easy and convenient to use and did not run into any troubles using it.

Recording all of the interviews made transcriptions of the data possible, which then again made it easier to analyze the data and discuss it later. However, these recordings include both voices and possible private information that could compromise the anonymity of our participants. All the data material from the tape recordings, have been stored in a secure locker at the campus, together with the interview transcripts, which were stored on a memory

stick. At the end of this project, all of the data will be deleted.

4. Analysis and reporting of data

In this chapter, we will present how we transcribed our interviews and how we categorized and analyzed our data. This chapter is only a presentation and explanation of the analysis-process while the actual analysis of the data will be presented in chapter 5.

According to Charmaz, cited in Postholm and Jacobsen (2018: 139), by processing and structurally sorting the data material, one creates a framework for further analysis in the research. In many cases, during such data analysis, one will look for patterns in which the data can be categorized (ibid). Postholm and Jacobsen emphasize on the fact that the analysis part takes place immediately when starting the research project, either by reading documents and theories, or by being at the research field through observation or interviews. It is essential to have a good understanding of the first material that one obtains in the research, as it will guide how to work, understand, and interpret further work (ibid). In other words, the research process is viewed as an ongoing analysis, from initial research to interpretation of the data material. Postholm and Jacobsen (2018) highlight the importance of being present in research situations, for example during the interviews where we interpret the participant's information, take notes of thoughts we might get, or maybe feeling the need to ask follow-up questions.

4.1 Transcribing

After the interviews were done and recorded, we transcribed the recordings. Bjørndal (2013:101) states that by recording the interview, one secures more accurate and complete information, and it gives the opportunity to transcribe the interview afterwards. By recording the interviews and transcribing them later, you do not need to take notes during the interview, which means that you can be present in the situation without disturbing the conversation by writing. We transcribed the interviews straight after they were conducted to ensure that it was fresh in our memory. Postholm (2017:104) states that it is important that the researchers transcribe the interviews themselves because there is a lot of analysis that happens throughout the transcribing process. One should therefore always have a notebook ready whilst one is transcribing, so that one can write down analysis whilst the transcribing is happening (ibid).

4.2 Coding and categorizing

In the process of analysis, we used open coding, axial coding, and selective coding. Open coding happens when the researcher forms initial categories from the data that is gathered (Robson, 2002:194). We tried to be as organized and open as possible during the process of open coding in order to get a good overview. Being open to any kind of information during this process was also important to us. The open coding process consisted of underlining important words and looking for patterns in our collected data. We were looking for patterns that we could create some kind of categories from. During this process, we created some temporary codes.

After the open coding, we continued with axial coding. Axial coding involves assembling the data in new ways from the open coding (Robson 2002:194). During the axial coding, we created some main categories for the codes. We used this part of the process to study the data in order to get a deeper understanding of the categories we were studying. This led to creating these three main categories; how is the term drama understood by teachers, positive experiences with drama within TEFL and attitudes towards using drama in TEFL.

We then continued with selective coding. This process involves the integration of the categories we created during the axial coding. Hypotheses are typically presented during this phase (Robson, 2002:194). The selective coding phase resulted in several subcategories, in addition to the three main categories. We will discuss and analyze these categories to explain our findings in the next chapter to be able to answer our research question.

5. Analysis and discussion

By addressing our research question in our analysis, we created three main categories as we mentioned in 4.2. From these main categories, we created subcategories. The main categories represent opinions, experiences and attitudes that can be factors that affect the teachers' use of drama within TEFL. This will be explained further throughout the next chapters. We will be discussing and analyzing the findings from the different categories by referring to the theories and research we presented in chapter 2. The purpose of this chapter is to present analysis and discussion related to our findings and theory.

5.1 Drama as a teaching method in TEFL

The first question that we asked all the teachers was about their interpretation of the word drama. We found it interesting to see whether the teachers had different understandings of the term and if their understanding was resembling our understanding. It was equally important for us to know this to understand their answers better, and to ensure that we were referring to the same phenomena through the interviews. If we did not know how the teachers defined the term drama, it could cause misunderstanding further on in the interview.

5.1.1 How do teachers understand and define “drama” as method in TEFL-teaching?

When asking the teachers about their association with the term drama, all of them shared a common interpretation. They stated that drama was all about practicing the language orally, which they thought was an essential part in the English subject as the subject is all about learning how to communicate; “It's about communication ... first and foremost it's all about communication” (Teacher 3, all of the statements from our interviews have been translated by us). Some of the teachers said that they associated drama with activities that promote speaking; “I think it's all about doing things orally, to show actions” (Teacher 1). The teachers elaborated on the importance of being active whilst learning, and that it could be done through drama-based activities, like role-playing, improvising, miming, and in general through playing and communicating with the use of body language and words. This view is similar to what *Drama og Teaterpedagogene* (2016, introduced in chapter 1.4) states about drama; it can be something small as long as it allows the use of nuances and the whole body.

We interpret these findings, as the fact that the use of drama-based activities does not need to be a traditional role-play or chronological storytelling; “it must not be all, you know, a play from beginning to end.” (Teacher 2). Based on the teachers’ statements, the term drama can contain more than just playing a traditional role-play. Looking at drama in this way corresponds with the description by *Drama og Teaterpedagogene* (2016), as they state that drama involves more nuances than the traditional school play does with its limited lines and dramaturgy. The teachers talked about how little it takes (using drama-based activities) in the classroom; “I think that a lot of people think, when they hear the word drama, that they must implement and do something big ... I think the little things are just as good” (Teacher 4). These findings, together with the theory we have presented, show us that the teachers and ourselves share a common view about what drama is and can be within TEFL. This includes the fact that drama is something diverse and inclusive, and that drama-based activities do not necessarily have to be large projects or big interventions. Drama-based activities in smaller scales can be efficient enough to create positive learning experiences in the English classroom.

5.2 Positive aspects with using drama within TEFL

Through the analysis of the interviews, we found that the teachers had experienced positive learning outcomes from using drama in TEFL. A lot of the teachers’ thoughts through the interviews consisted of reflections about why drama is a method that contributes to mostly positive outcomes, giving the pupils useful learning experiences and a good time in the EFL classroom. We realized early that this category became quite large, which resulted in a few subcategories within this main category. The subcategories will be presented through subchapters and all of them are related to positive experiences with using drama in the EFL-classroom. The subchapters consist of various reflections concerning learning through using drama in TEFL. These subchapters are “Drama contributes to real-life learning”, “Drama contributes to variation and motivation”, “Drama contributes to adapted education”, and “Drama gives freedom and safety by letting the pupils be someone else”.

5.2.1 Drama contributes to real-life learning

Some of the teachers we interviewed said that they believed using drama in TEFL let them teach English through situations that are life-like and genuine, which they all thought was desirable. They felt that drama-based activities really helped the pupils to understand, either at the time or later at some point, the reason for and value of such activities since it can be transferred to real-life situations.

John Dewey's constructive theory of learning (introduced in chapter 2.2.2) focuses on the importance of the connection between knowledge and practice. His theory makes it clear that there should be a connection between the theoretical knowledge that is taught and the practical approach of it. From this, one can understand that a teaching method that is more practical, such as drama, does not only consist of a practical approach or just a theoretical approach, but rather a combination of both. "Learning to do by knowing and to know by doing" is a famous quote by Dewey, and through the interviews we noticed that the teachers all shared this type of pedagogy in their statements and reflections. The teachers wanted their pupils to get knowledge that has a transferability to their real-life, and to understand why the things that they are learning are useful for them. Based on this, it is easy to link in drama-based activities as they can be a relevant method to ensure real-life learning because such activities let the pupils use their body and voice to explore and learn the language through verbal and non-verbal communication, which real-life scenarios contain. Teacher 3 said this very well in their interview:

I believe that the pupils will easily learn if what they learn is useful and if they understand why it is useful. (...) Drama can be based on what is relevant. It can be based on something directly relevant to the pupils like for example situations that they might meet when they are travelling, and that will result in them learning something that is useful which will make them understand why they should be doing it.

- Teacher 3

Based on this statement, we believe that teacher 3 thinks that by taking part in drama-based activities in the EFL-classroom, that are life-like, the pupils will understand that what they are learning is useful and relevant to their real-life. Along with Dewey, this is exactly that kind of pedagogy Vygotsky wants in schools; making pupils want to learn because they understand the need to learn – the pupils should feel that what they learn is valuable. Teacher 3 states that

drama can be a way of doing this through activities that are relatable to the pupil's life and their learning, meaning that both the content and method is relatable. The teacher exemplified this with using settings and scenarios, like being on holiday, shopping for something special, or ordering food at a restaurant. Similar examples were also mentioned by all of the teachers we interviewed. Some of the teachers said that they had great experience from creating realistic scenarios in TEFL, as they believed the pupils understood the connection between what they were learning and why they should learn it, but hopefully it also led to some personal development. These findings draw parallels to Morken's (2003, introduced in chapter 2.3.2) conclusion on how using drama activities will increase a child's understanding of the world and themselves. Her arguments are based on what she describes as the psychoanalytical and soviet-psychological theory of children's role-playing, as the psychoanalytical theory emphasizes the beneficial outcomes of the role-play. We find this very interesting and motivating, as it seems that drama-based activities can provide transferable knowledge (from classroom setting to real-life scenarios) in addition to challenge personal development such as social skills and creative thinking.

Providing relevant and rewarding teaching is also something teacher 4 stated as he mentioned the importance of making pupils understand that what they are learning is useful. "I was always the pupil who asked my teachers 'why do we need to learn this?' and I would often get answers like 'you just have to learn it'. I think that there are a lot of pupils who ask the same questions as I did" (Teacher 4). This teacher talked about how he and his colleagues used drama to create real-life situations in the classroom. He explained that they had turned the classroom into an airport with security check, passport check, boarding and an 'airplane' where the teacher was the captain. They used the situation to act out what to do and say at an airport to teach the pupils about travelling and what to expect when travelling. By doing this, one could say that this teacher applied both Vygotsky's pedagogy and Dewey's "Learning to do by knowing and to know by doing" -approach into his teaching because his intention was to make pupils learn how life works in life-like scenarios, e.g. using the English language and behavior in certain situations. Teacher 4 stated that he wanted to make the pupils feel that his lessons were valuable and useful. A similar finding can be seen in teacher 3's statement, where he emphasizes on the importance of making TEFL relatable and useful when the pupils enter 'real-life', which we understand as life outside of school. "School consists of lots of

subjects, but when you enter real-life there is nothing called English [i.e. the school subject] in real-life everything is just a hodgepodge” (Teacher 3).

We see that the discussed findings above, which are in general all positive thoughts on the outcome of using drama-based activities in TEFL, correlate with both Fels and McGivern’s view (introduced in chapter 2.3.4) and the statements of Maley and Duff (introduced in chapter 2.3.3). The teachers we interviewed thought using drama could create real-life scenarios, where pupils can practice the kind of English that they will meet in real-life. According to Fels and McGivern (2002), using drama-based activities in the EFL classroom will provide the pupils real-life scenarios with linguistic exchanges they may encounter later in life. They see drama-based activities as a dynamic tool to create and situate authentic contexts and environments when learning English as a foreign language, which is a perspective we do believe our informants also have. A similar positive outcome is stated by Maley and Duff (1982), as they mentioned that focusing on engaging the students to use the language in authentic situations would give more room for creativity, spontaneity, and improvisation.

Through taking part in drama-based activities in TEFL that are life-like, the teachers we interviewed believed that the pupils get a better understanding of what they are learning and why it is useful and relevant to their real-life. What the teachers are saying can also be seen in relation to what Fels and McGivern (2002) and Maley and Duff (1982) are saying about learning through life-like situations, which we find positive and interesting. We cannot use our findings to generalize, because our research is such a small research of only five informants, but these teachers do represent different schools and different parts of the country. In addition, they share the same views when it comes to using drama within TEFL. We believe that this contributes to a positive attitude towards experimenting with drama-based activities within TEFL in Norway.

5.2.2 Drama contributes to variation and motivation

Another positive aspect of using drama in TEFL that the teachers pointed out was that it contributes to more variation, which then again lead to a gain in the pupils’ motivation. This is what Harmer (2015, introduced in chapter 2.3.3) claimed, as he stated that using drama-based activities often lead to a positive, fun, and engaging experience for the pupils, which

then again often results in an increased motivation in language learning. “The pupils miss more practical work in school, which drama is, and they also enjoy working together” (Teacher 2). Here, teacher 2 stated that their experience was that the pupils enjoyed more practical work and working together. From this, one could understand that teacher 2 felt like there were not as many practical activities in school as the pupils wanted, and that the pupils had expressed that they missed more practical activities because they enjoy doing it. The fact that the pupils like working together is also something that this teacher pointed out, where drama is presented as an activity where the pupils get to socialize and work together.

The Social-Constructivist Learning theory (introduced in chapter 2.2) is based on the fact that learning is seen as a social process and that learning happens through social interactions. One can see a clear connection between what teacher 2 is stating about the fact that pupils like working together and what the Social-Constructivist Learning theory explains about how learning is a social process and that learning happens through social interactions. Teacher 5 claimed that the use of drama seemed motivating to the pupils; “The use of drama creates more motivation than just sitting down, reading and writing about things” (Teacher 5). We also understand this, as teacher 5 is saying, that drama creates more motivation than other traditional classroom activities, e.g. listening, reading, and writing, and this was due to the teacher’s belief in drama-activity contributing to variation within the teaching methods that were being used. This was also stated by the same teacher later in the interview that “Drama breaks up the traditional teaching” (Teacher 5).

Drama and drama-based activities being motivating is not a new statement. Maley and Duff (1982) stated that they believe drama-based activities are motivation in itself, and that the motivation is in the enjoyment of the activity. We interpret that this type of motivation seems to come from personal involvement; an intrinsic motivation. We also know from chapter 2.4.1 that intrinsic motivation, which comes from genuine interest and joy, is the best motivation for learning. The teachers we interviewed shared the same experience that the pupils liked and truly enjoyed drama-based activity in their EFL-classes. When we asked teacher 4 if he believed that the pupils liked drama-based activity, the answer was clear “Yes, yes! Without any doubt!” (Teacher 4). From what the teachers say about how the pupils enjoy drama-based activities in TEFL, and that the pupils wishes for more practical activities to break up the “traditional” teaching methods, it is natural to believe that drama-based activity in TEFL can be motivating for the pupils because it provides motivation as it contributes to variation and encourage practical and social activities which the pupils truly enjoy.

In order to discuss providing motivation in using drama-based activities within TEFL, we see it essential to look at Banduras' reflection and his self-efficacy theory (introduced in chapter 2.4.2). According to Banduras' theory, increasing the pupils' self-efficacy will contribute to an increased and higher motivation, and in order to increase the self-efficacy one must arrange positive mastery experiences. The teachers that we interviewed shared the same experience of drama-based activities, where they felt that such activities did release an amount of motivation and enjoyment among their pupils. Some of them stated that they believed the pupils preferred those kinds of activities instead of more traditional methods, because such activities are rarely used compared to others, and contributes to variation within the classroom setting. As we see it, this form of motivation could be due to the fact that their pupils' felt a good amount of mastery in drama-based activities, both social and academical, which boost their self-efficacy and motivation. From what the teachers we spoke to stated, and based on the theory presented, one could say that drama- based activity within TEFL can contribute to joy, motivation and mastery, which are all factors that can also affect the pupils' self-efficacy. Then again, it is important to stress that this discussion is quite one-sided, since our data was collected from teachers with purely positive attitudes towards drama-based activities within TEFL. We do lack other aspects and views on this part of the discussion, which makes it hard to conclude anything. Our informants are very similar, as they share the same enthusiasm of drama-based activities, and this causes a lack of counterargument in this discussion. Still, we got to know more about their reasons for including drama in their teaching, and to learn about their evaluation of their own teaching schemes with regard to drama in TEFL. We see it as important to keep in mind that every pupil is different, and so is every group of pupils. Since the classroom represents diversity, both of skills and personalities, it is natural to think that not everyone benefits from the same teaching method.

5.2.3 *Drama contributes to adapted education*

Another thing that was pointed out in relation to teaching with drama-based activities in TEFL, was adapted and differentiated education. Some said that it was easy to adapt the teaching when they used drama, others found it more challenging to adapt when using drama. Teacher 3 expressed that they found adapting the teaching easy when working with drama; "My experience is that you can give the pupils roles that they master, and it's easy to adapt

without too much hassle” (Teacher 3). This teacher said that they used drama as a tool for adapting the teaching content to each pupil’s level and their level of mastery. An example that teacher 3 used was that they had a Christmas play that was going to be performed at the Christmas show, where they used the English lessons prior to the show to practice the play. The teacher said that the pupils’ English skills were at different levels, in addition to the fact that not all of them was as comfortable with the thought of performing something in English in front of the entire school and everyone’s parents. In this situation teacher 3 had to adapt for each of the pupils. The pupils got roles that matched their level of mastery and teacher 3 said that the result turned out great and that the pupils experienced mastery at their level.

In contrast, teacher 1 stated that she found it challenging to follow up the weaker pupils when working with drama. “I think that it can be challenging to follow up the weaker pupils, they need adaptation, close follow up and guidance to ensure that they experience mastery.” (Teacher 1). The same teacher explains that it can be tough to make sure that all the pupils are included and get to experience mastery at the same time. She stated that even though she loves to use drama-based activities in her teaching, she finds it challenging to follow up the weaker pupils because they need more guidance from the teacher. This finding is interesting, especially considering our other findings, as it shows a more skeptical attitude and a downside towards using drama-based activities in TEFL. We understand, just as teacher 1 stated, that using drama-based activities can be challenging and will cost something from the teacher or the pupils, e.g. lack of independence, time, and a lot of follow-up. To make sure that the pupils have good experiences with practical and social activities, such as drama-based activities, we see that the teacher has to be engaged in every pupil. We understand that this do require time, effort and energy. Ideally, one would have no problem with such requirements, but we know that is quite unrealistic.

As we see it, there can be different factors affecting these teachers’ views on adaptation and drama. We do not know how many pupils they have, their range of language levels, or what challenges these pupils have. Therefore, it is hard to say anything about why one teacher finds it less problematic than the other when it comes to adapting the teaching content when using drama. We still find it interesting and relevant that some point out that it can be challenging at times, and that it can require extra time from the teacher. This is something we will discuss further in chapter 5.3.

5.2.4 Drama gives freedom and safety by letting the pupils be someone else

One positive aspect of using drama when teaching English that all the teachers we interviewed pointed out was that drama gives the pupil freedom as they get to be someone else. The teachers said that by letting the pupils enter a role, it was easier and less scary for them to speak English out loud “I use drama as a method to help the pupils dare to speak English because it’s easier to enter a role than being yourself” (Teacher 2). In addition to saying that it is easier, one of the teachers also said that by being someone else it also made it more fun “In general, many pupils think drama is more fun because it’s easier for some to enter a role where you are not yourself and it makes is less scary” (Teacher 3). Teacher 5 stated that drama also made it easier to get the pupils to join, which we understand as joining the drama activity in addition to speaking out loud “If you make is less scary by using roles, you can say ‘Hey, this is not you, it’s someone else’ which makes it easier to get the pupils to join” (Teacher 5). Both teacher 2, teacher 3 and teacher 5 said that they had experienced that when the pupils got to enter a role and being someone else it made it less scary to speak English out loud. These findings are similar to what Stern (1980, introduced in chapter 2.1.2) suggests in her study, where drama is seen as a useful method to gain self-confidence within learning and practicing a second language.

Complementarily, the study by Mine Atlas (introduced in chapter 2.1.4) from 2015 showed that the use of drama-based activities in foreign language classroom helped reduce language anxiety among L2 learners. We find it natural to see this study in relation to what the teachers are saying about how entering a role makes it less scary to use and practice the English language. The teachers that we interviewed said they believed that drama-based activities did contribute to making speaking a foreign language less scary due to the setting being less formal. The teachers elaborated about their experience of the difference between speaking activities, such as taking in front of the whole class while having an audience and talking with some peers without having everybody’s attention. “One can use drama activities in groups, or pairs... there are many possibilities, especially in order to differentiate for the pupils that find it uncomfortable being ‘vulnerable’ in front of everyone” (Teacher 5). They all felt to some degree that drama-based activities were a form of relief, as it made it easier for their pupils to speak in front of the class during drama-based activities. This finding draws parallels to the study by Fels and McGivern (2002), where they mentioned using drama-based teaching methods changed and transformed the setting and atmosphere in a classroom. According to Fels and McGivern (2002), this transformation requires some change among the pupils as

well, such as taking on a persona and role, and to use the English language in a context-based way that fit the setting. We do believe that this ‘change’ is positive, as it may make it easier to take on a role, a persona, since the whole setting is changed.

As Atlas’ study showed, it is important to note that the use of drama alone may not be enough to help reduce language anxiety. Their study showed that drama-based activities, in addition to a safe learning environment, helped reduce language anxiety. The teacher has a vital role in making the pupils feel safe and ensuring them that making mistakes is not the end of the world and that everyone does it. One can then assume that the teachers we spoke with, who stated that drama helped the pupils find it less scary when they spoke English, also ensured that the pupils felt safe and secure in the setting when drama was being used. If the pupils felt uncomfortable with the teacher and classroom environment, the teacher would most likely not have had those positive experiences with using drama. We find it interesting seeing that drama and being playful has shown to contribute to making it less scary to speak a foreign language out loud. We have found that the experiences the teachers shared with us correlate with the research we have looked into. Our experiences from being pupils ourselves and as students are that using the language in a more practical way do indeed contribute to more joy and encouragement than activities where the focus is on just speaking the language. However, it is essential to remember that drama-based activities alone are not guaranteed to give these results, which we are assessing further in chapter 5.3 where we look closer at practical aspects regarding the use of drama within TEFL.

5.3 Personal aspects

When we asked the teachers about how they personally felt about using drama-based activities in TEFL, they all stated that they liked it. Four out of five teachers stated that they truly enjoyed using drama-based activities; “Yes, I love drama, yes” (Teacher 4). The one that did not share the same enthusiasm explained that it was due to his perfectionism and personality, but he stated that he did like to use drama-based activities in TEFL because he believed that it contributed to the pupils learning in a positive way, which we will discuss later in 5.3.3. Some of the teachers argued that being in a role, and playing along whilst teaching English, felt very natural to them. “I think it’s all fun, but that's because I’m a funny guy... I think that's just the person I am” (Teacher 5). When looking at the teachers’ answers, we discovered that all the teachers believed that using drama-based activities in TEFL, in

addition to the teacher's ease for playing and being foolish in their teaching, was conditional to their personality. Like Sæbø's (2007) reflections, we believe that they all used drama-based activities in TEFL because drama, with all that it entails, was a part of their identity and their positive experiences; "it depends on how the teacher is...if the teacher has unpleasant memories of such things, then you don't use it (...) it depends on what kind of person you are, it's not for everyone" (Teacher 5).

5.3.1 *Interest and willingness*

When we asked the teachers about what kind of skills must be present when using drama-based activities in TEFL, one of the teachers answered: "a willingness to do it ... and a suitable theme" (Teacher 1). This willingness also recurs in another teacher's statement about how drama-based activities do require "extra energy to do so" (Teacher 5). Similar to Sæbø's (2007) reflection which we discussed in chapter 2.1.1, this means that the teacher must believe that it is useful and valuable, in order to not only use it but to implement it in TEFL and adapt it to the language level in the class. Just like the students in Sæbø's research, the teachers that we interviewed agreed that there should be an interest for using drama-based activities as a teaching method; "Whether it's in the curricula or not, I do feel that it's very personal depending on how the teacher is (...) It's about interests and it's about what you know, your field of competence" (Teacher 4). This is similar to Sæbø's findings, where the use of drama seems to depend on the individual person's interest and competence.

In our interviews, it was stated that the LK06 and LK20 give a freedom for interpreting the curricula which gives the teachers an opportunity to include their own interests in their teaching. "I think it depends on interest, that you do more of what you are interested in (...) it depends on what kind of person you are, it [drama] is not for everyone" (Teacher 5).

5.3.2 *The ability to be in the drama zone*

The personality and interest of the teachers can be seen in relation to the teachers' ability to be in the drama zone, as the teachers mention the importance of putting yourself out there and be playful; "don't take yourself too seriously... but put yourself out there, be playful" (Teacher 3). Likewise, another teacher stated; "I don't take things too seriously... at least not

myself... and I have a very informal tone with the students” (Teacher 5). Whilst analyzing our data in this category, we asked ourselves if it is enough to be interested in drama to use it in TEFL, or does it require some specific personality features like playfulness or cheerfulness. Our interpretation of these interviews is that it seems like the teachers point out the advantage of being able to let go of the ‘outside world’ and get into something fictitious in order to use drama in a beneficial way in TEFL. This is somewhat the same as Bandura writes about strengthening pupils’ self-beliefs of efficacy by vicarious experience (see chapter 2.4.2). By seeing others with the same precondition succeed (e.g. being a Norwegian-born teacher talking English for the sake of communicating in a social, drama-based activity), affects and leads to increased pupils’ self-efficacy. The teachers’ modeling becomes a vicarious experience. In addition, we think it is important to enlighten the peers’ role as vicarious experience. This is what Wagner (2003) writes about that the idea of drama-based activities being areas where children provide scaffolding for each other.

It seems reasonable to believe that teachers who put themselves out there by being playful has a positive effect on the pupil’s attitudes, also when it comes to drama within TEFL. As we see it, this kind of modulation does not only guide the pupils through a drama-activity, as Vygotsky’s competent other, but it proclaims an acceptance of being playful and not taking oneself so solemnly. The teachers’ own attitudes affect the pupils. In the bigger picture, we think that this personality trait or the ability to be playful and be in the drama zone has a positive impact on the teaching

5.3.3 It is rewarding

One of the teachers stated that using drama in TEFL also gave her something in return; “I think it’s super fun, because using drama makes me develop my creativity as well” (Teacher 2). Another teacher did not share the same enthusiasm for drama like the others but still thought positively of drama. He stated that this was due to his personality and his past being a perfectionist and disliking putting himself in awkward and embarrassing situations; “I have never liked drama stuff at all, I thought it was super lame, and I have never been comfortable in such... but now I see that I can just use it in this kind of way, for the pupils, and it works so well, so ... it’s very useful” (Teacher 3). We found this statement very interesting, as it is a bit contradictory in relations to the main finding of this sub-chapter where it seems that the use of drama depends on the teacher’s personality. Teacher 3 shows that this does not have to be the

case, as he still uses drama in TEFL even though it is not his personal favorite activity. This shows that it is possible to change your attitudes towards drama if you have the willingness and interest to try it. Whilst interviewing this teacher, we took notes of how student-oriented he was when he spoke about his teaching practice and experience. This teacher uses drama-based activities in TEFL not because he genuinely loves it, but because he thinks it is beneficial for his pupils. He was willing to use drama, even though it costs him something personal, because he sees that the outcome is rewarding for the students. This shows us that teachers do not have to be that playful, or theatric by nature, as we assumed previously in order to use drama-based activities as a TEFL method based on the teacher's own initiative.

5.3.4 The importance of modulation and exemplification

Another important practical aspect of using drama-based activities that the teachers mentioned, was the importance of the teacher's involvement and guidance in TEFL, such as through modulation and exemplification. "Dramatization, exemplification, modulation is very important, because I see it as very useful because they [the pupils]) see that I don't take myself so seriously" (Teacher 3). In chapter 2.2 we write about Vygotsky's learning theory (1978) and his term 'competent other' in relative to scaffolding. The personality features, such as the ability to be playful and cheerful as we have discussed earlier, can be linked to Vygotsky's theory about the zone of proximal development. The main point of Vygotsky's pedagogy is to let the pupils learn from a competent other, e.g. peers and teachers and let them be dependent on this scaffolding before they become independent. In this case, we believe that by involving yourself as a teacher and put yourself out there, you become the competent other – the one that shows and modulate how to be playful and cheerful. And by doing so, you can provide your pupils a valuable scaffolding and support. An assistance like this can be provided by both classmates and the teacher, which enlighten the importance of the role of classmates and teacher. This point of view was shared by one of our interviewed teacher who said "...and if you put yourself out there, by dramatizing and doing something fun, then I think the pupils will more easily throw themselves into it because it can be a little bit scary and awkward" (Teacher 5). The teachers that we interviewed underline the importance of providing scaffolding for the pupils when using drama-based activities, especially when it is a new method. Guiding the students into the drama zone, can be done

through examples and modulation. It is also important to create a safe classroom environment where participating is encouraged. We will discuss this topic in the next sub-chapter.

When we asked the teacher about what kind of qualification must be present in using drama-based activities in TEFL, one of the teachers answered “a willingness to do it ... and a suitable theme (Teacher 1). This willingness also recurs in another teacher’s statement where it was stated that drama activities as a method do require “extra energy to do so” (Teacher 5). This means that the teacher must see it useful and valuable, in order to not only use it but to implement it in TEFL and adapt it to the language level in the class.

5.4 Practical aspects

This category was created after we finished the interviews and collecting the data. In general, we asked the teacher about their thoughts and experiences on using drama-based activities in TEFL. Therefore, this category contains the informants’ different reflections of what kind of aspects should facilitate a good use of drama-based activities in TEFL. Practical aspects are something we find relevant for the discussion about what is affecting the teachers' practices when drama-based activities are being used within TEFL.

Our data shows that all the teachers we interviewed are using drama in their TEFL practice. But what kind of conditions and features must be required and met when using and implementing drama as part of the teaching practice?

5.4.1 The ability to adapt theme and method to the class

During the interview, teacher 3 stated that it is important to evaluate the use of drama-based activities in regards to the class’ language level and challenges; “if you want to do such a thing [using drama], you’ll have to make sure that you can adapt the plan so everyone can join (...) and drama is an opportunity to be able to adapt the education” (Teacher 3). Both this teacher and the rest of the teachers we interviewed believed that drama is a useful method to adapt the subject at the pupils’ language level so that they all can take part in the activity without feeling incapable. They all said it is important to them that the pupils feel some mastery when practicing the English language, which they felt could be provided by using drama- based activities; “[in drama-based activities] you can just use the English that you

have” (Teacher 4). To us, this quote is inspiring as we believe the attitude behind it manifests the focus on using the language knowledge one got as a medium in the activity. This attitude is similar to what Williams (2013, introduced in chapter 2.3.3) states, as she writes about the use of drama activities: “let the English language become the medium rather than the focus”. This could be done by making the pupils want and have a desire to use and speak the foreign language, as Harmer (2015, introduced in chapter 2.3.3) stated. Harmer claims that this could be done by making the pupils feel good and safe about practicing the language, which we understand as having an encouraging classroom environment and practical and fun teaching methods such as drama-based activities. A focus like this – on using the English language as a medium and not at the language in itself – is also seen in the curricula. Both the current and the new curricula (UDIR 2013, 2019), and our informants, mention that the essence of the English subject is all about learning to use and communicate in English, and therefore the teaching should provide this at all levels.

Another positive outcome of the teacher’s ability to adapt the English subject’s content to the whole class with all of its diversity (learning preference, language level, social level, etc.), is the motivation profit, which is essential when learning a new language (Imsen, 2014; Gardner, 1985). Bandura (1994) mentioned that pupils' expectation of mastery will influence how they think, feel, motivate themselves, and behave in given situations and contexts, which means it will determine whether the pupils believe they are capable of answering or doing a task or not. Therefore, adapting and differentiating the content is key in TEFL, in order to provide self-efficacy and positive learning outcomes among pupils.

By making the TEFL-content and lessons relevant, as discussed in chapter 5.2, adapting the content to the class plays a major part as it contributes to mastery and motivation. In drama-based activities, the students are given an opportunity to practice the language in a more spontaneous way, than we normally do when we speak. Using the language like this is motivating for many students, but also the social outcome of such activities could be motivating. One of the teachers we interviewed stated that “Once you become 'an outgoing teacher', it's easier to just start a drama activity where you see it will fit in” (Teacher 2). We interpret this as if you do a little bit of research of what interests the students, then you can also more easily 'see' where it is appropriate to incorporate drama-based activities, but also to use such activates wisely. As we see it, the teacher should have strong social skills and abilities in order to see and catch up on what the whole class needs of challenges and mastery.

5.4.2 Creating a safe classroom environment

Having good relational skills and competence as a teacher, were also considered as a required aspect in teaching with drama-based activities in TEFL. This was mainly linked to the ability to adapt the teaching material in the best way for the students by knowing them. “It is terribly important, I think, to make sure it is a relationship ... in all of my teaching I have been very concerned with the relationship with the students more than the academic part, really, without a relationship I don’t think you will get that much done” (Teacher 3).

In the interviews with some of the teachers, we discussed the importance of having good relations with the pupils as an essential factor of creating a safe and encouraging environment in TEFL. “Then you have to make sure they feel comfortable, which many people don't do or feel at the beginning, so one has to make safe surroundings, a safe environment” (Teacher 3). Not rushing into, or through, drama-based activities seems wise, but to us it seems equally important to show that making mistakes is wanted, and not being frowned upon, because it is through mistakes we really learn. This correlates with Atlas’ study (2015, introduced in chapter 2.1.4) which showed the importance of accepting errors and mistakes, and avoid making the pupils uncomfortable by pointing out their mistakes. To us, a good classroom environment consists of having good work ethics, positive attitudes towards oneself and others, and accepting failures, and expect success.

Throughout the interviews, we discussed with the teachers about the importance of knowing your pupils and classes – to know each one of them and to know their class dynamic. The teachers mentioned that this type of knowledge is so valuable and helpful, and in fact fundamental in general, in order to provide positive learning experiences for everybody.

Especially in terms of the knowledge it gives, as you know what catches your pupils’ attentions, interests, and motivation, but also what makes them anxious, insecure, and bored. So, in order to use drama-based activities in TEFL, we see that one has to reflect on how it will affect each pupil and the whole class. And we see that this could be done by questioning ourselves: Is this something that will encourage my students? Will this lead to something positive and motivating? Will this give something to my students? Will they master upcoming challenges?

Our findings show that the teachers believe that having a good classroom environment, and a good relation between teacher and pupils, is key in adapting drama-based activities into

TEFL. However, we want to emphasize on what Williams (2013, introduced in chapter 2.3.3) states about using drama as a method to improve the classroom environment. She writes that using drama-based activities as a teaching method will, in addition to improving language competence, serve as interactive learning experience as these kinds of activities builds and strengthens relationships, social skills, trust and confidence. Williams believes that drama as a teaching method will contribute to an active and dynamic classroom environment. In the interviews one of the teachers stated; “I’ve used drama to see if... to check in with the group... to see how everyone is doing” (Teacher 2). We see this as a multi method, where drama can provide both an insight for the teacher into the class composition and dynamics and give the pupils an arena to practice the English language and bonding with peers.

5.4.3 The curricula’s freedom and restrictions

When asking our informants about their practice with the use of the curriculum and its competence aims in their teaching planning, they answered that they did use it to some degree. In our view, they seemed all enlightened and aware of where in the TEFL course plan drama-based activities could be relevant and useful. Some of the teachers instantly stated that such activities could be relevant in “... the culture part, when you’re having the lower secondary, when you shall know other English cultures” (Teacher 1). During discussing this question, the same teacher added that drama-based activities fit in “actually in all kinds of places (...) I think it can fit under everything... within oral communication, in themes such as culture, society and literature” (Teacher 1). On the other hand, another teacher answered that he barely looks at the curriculum:

“I don't remember any of those ... I don't have a clue I spend an awful little time on that stuff (...) I think about the curriculum once in a while ... I have seen roughly what kind of competence aims you can cover, but often I think it will be to, like, cover UDIR, that's what you do, to cover as many competence aims as possible, just so you have done it... instead of thinking that this is what they should learn from”

– Teacher 3

The teachers agreed that there should be an interest for using drama-based activities as a teaching method; “Whether it’s in the curricula or not, I do feel that it’s very personal depending on how the teacher is (...) It's about interests and it's about what you know, your

field of competence” (Teacher 4). In our interviews, they stated that since LK06 and LK20 give a freedom when it comes to using the curricula, it opens up for bringing the teachers’ interest into their teaching practice. “I think it’s depending on interest, that you do more of what you are interested in (...) it depends on what kind of person you are, it's [drama] not for everyone” (Teacher 5).

One of our informants said that one could use drama-based activities if you are open to it by reading between the lines in the curriculum “Although the word drama is not explicitly mentioned in any place in LK06, you can read it between the lines in many competence aims, especially on the oral section (...) You can defend the use of drama through the curriculum super easily” (Teacher 5). The same teacher also stated that he sees the competence aims as flexible rubber bands which makes teaching methods, like drama-based activities, easy to include; “I’m thinking of curricula goals as rubber bands, that you can pull them where you want (...) There is surprisingly many curricula goals that can be linked to drama” (Teacher 5). We find this statement very interesting. Teacher 5’s comparison of the curriculum as a rubber band imply, as we understand it, that it can be “pulled” in different directions, and the direction (where the rubber band is being pulled) will depend on the teacher's interest and intentions.

Previously we stated that all the teachers we interviewed had very positive views on drama, and we believe (based on their positive attitudes) that these teachers are pulling the rubber band towards the direction of drama. It seems that they have a pair of ‘drama-glasses’ on and see where and how to adapt drama into the different teaching themes; “you can get a lot of things linked to drama, and I think you can try to innovate a bit on that part and what's trendy” (Teacher 4). We see that teacher 4 and teacher 5 have a common belief that the teacher has to have some will power and a genuine interest to be able to see how and where drama can be used within TEFL and what competence aims it could cover. As teachers in Norway, we have the flexibility to use the teaching method we think is most suitable, whether it is because the students like it or if the teacher likes it. «In these competence aims there is a room of action/maneuver, and that is the room of action to the teachers» (Teacher 2). As teacher 2 states, teachers have the freedom to interpret the competence aims in their way, as long as they ensure that the aim is being covered. We understand within this freedom that one has to have the interest and willpower to use drama. Because drama is not explicitly mentioned in the current curricula for the English subject, the teacher has to have the interest, competence, and knowledge to see where and when drama can be used. There is no doubt that

this can be done, it just depends on the teacher and how they interpret the curriculum This makes the rubber band comparison topical as it illustrates that the freedom every teacher possesses; which includes they may choose to pull the curricula- rubber band in a different direction and deselect drama as a teaching method.

Even though the curriculum gives the teacher a freedom to choose which methods they want to use within TEFL, it does not mean that all teachers will choose drama. It is especially important for us to state this, as we do not have any informants in our project that have decided not to use drama-based activities. We are aware that such not-so enthusiastic experiences and attitudes towards drama-based activities as teaching methods do exist, and that they are equally important as they represent a counterpart and different view of drama as a method within TEFL. Notwithstanding, the reasons for using drama in TEFL are well-founded in the research literature and in the practical experiences of the teachers that we have interviewed.

6. Conclusion and outlook

This study has provided further insight into the topic of teachers' attitude towards drama-based activities in TEFL. In this chapter, we will summarize our findings from chapter 5.

We will be doing this by answering our research question based on our data, the analysis, and the discussion. Finally, we will look at the road ahead after ending our research related to this study.

Through doing qualitative research, based on interviews with five different EFL-teachers, we have researched this question: How do upper primary level and lower secondary level teachers experience drama as a teaching method in the English classroom? During the process of analyzing our data, we came up with three main categories: drama-based activities provides positive learning outcomes, drama-based activities is personally restricted, and the use of drama-based activities can be affected by different practical aspects. Through the analysis and discussion, we found multiple factors that affected the EFL-teacher's practices, attitudes, and thoughts about using drama-based activities within TEFL.

Firstly, we discovered that the teachers' use of drama-based activities within TEFL is affected by their own understanding of what drama is and involves as a teaching method. This implies that the teachers' choice of using drama-based activities depend on their own knowledge and understanding of the term. All of our informants shared more or less the same understanding of what drama-based activities within TEFL could be. They all defined it as more than the traditional role-play, or similar productions and projects that requires a lot of time and resources. They stated that using drama-based activities do not and should not require a ton of effort, supplies, time, or space. It seems like it is all about creating the atmosphere, and challenge the creativity, based on what you got in terms of time, theme, space, resources, and supplies. Interestingly, our informants stated that using drama within TEFL should rather focus on the process rather than the product. They emphasized that the goal, or intension, of using drama-based activities as a TEFL method should be on the activity itself, and not on the final result. We see that our informants' understanding of what drama is, and what drama-based activities include, are precisely the same as Morken's (2003) and *Drama og Teaterpedagogene's* (2016) definitions of drama (as described in chapter 1.4.3).

Secondly, all the informants stated in some way that the main goal is to let the pupils use and practice the English language when using drama-based activities within TEFL. It was stated that drama gives the opportunity to let the pupils learn through ‘real-life’ scenarios, which contributes to making the learning relevant to real-life situations. This corresponded with previous research on drama within TEFL, which strengthened this view. In addition to drama-based activities contributing to real-life learning, the teachers had also experienced that the pupils enjoyed such activities, and that it was motivating because they enjoyed it. Some of the teachers believed that this was because drama-based activities were a ‘break’ from the more traditional teaching methods, and that the pupils enjoyed taking part in more practical activities.

Lastly, and what we see as the most important finding of our study, is that our data indicates that the teachers believed that teachers, in general play an important role when using drama-based activities in TEFL. As teacher 5 stated “I think it is up to the teacher if they find it useful”. The teachers emphasized the importance of seeing these kinds of interaction-based activities as useful and valuable, both as a teaching method and for the pupils’ personal development. The possibly most important factor to whether drama-based activities are being used in TEFL seems to be dependent on the teacher’s interest, personality, willingness and ability. If the teacher believes that drama is beneficial and valuable for the pupils’ development and language learning, the teacher will most likely bring drama into their TEFL. This could also mean that teachers who do not find drama valuable for TEFL, will most likely not use it to the same degree. This will not apply to everyone. As we saw, teacher 3 did not like drama personally but still used it in his teaching. It is important to remember that all teachers are different, we all have different interests and find different things comfortable and safe. These findings correspond with the findings in Sæbø’s research (2007).

Based on what the teachers we spoke to have told and our own experiences, we believe that there are many teachers within TEFL who finds drama a bit difficult and scary, and maybe sees it as unbeneficial and a waste of time. We believe that being curious about something that is unknown and new will be beneficial to evolve as teacher. Through this project, we have learned that one should not be too afraid to dive into something new and unfamiliar, and we do believe that being curious is rewarding in every aspects of life, especially in school

when teaching and adapting the contents to pupils. Our suggestion for further research would be to examine thoroughly a similar study as this, but on a larger scale including different views and attitudes towards using drama-based activities in TEFL. Additionally, it could be useful to include student teachers' perspectives and reflections on this topic. Moreover, it would be interesting to look at what kind of impact the collegiate, and its culture and values, have on the EFL-teachers, in regard to using drama-based activities in TEFL. Furthermore, as a potential improvement of our study, we would have liked to interview teachers with a more skeptical attitude towards using drama-based activities in TEFL and include student teachers' point of view in the study in order to examine how they experience and reflect on using such activities in TEFL.

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Appendix 1 NSD approval

23.4.2020 Meldeskjema for behandling av personopplysninger

NSD NORSK SENTER FOR FORSKNINGSDATA

NSD sin vurdering

Prosjekttittel
Drama in the English classroom

Referansenummer
394117

Registrert
18.12.2019 av Maja Berntsen - mbe106@post.uit.no

Behandlingsansvarlig institusjon
UIT – Norges Arktiske Universitet / Fakultet for humaniora, samfunnsvitenskap og lærerutdanning / Institutt for lærerutdanning og pedagogikk

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)
Annelise Brox Larsen , annelise.larsen@uit.no, tlf: 90631173

Type prosjekt
Studentprosjekt, masterstudium

Kontaktinformasjon, student
Maja Berntsen , maja-berntsen@hotmail.com, tlf: 48194828

Prosjektperiode
01.01.2020 - 15.06.2020

Status
30.12.2019 - Vurdert

Vurdering (1)

30.12.2019 - 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 den 30.12.2019. Behandlingen kan starte.

MELD VESENTLIGE ENDRINGER
Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde:

<https://meldeskjema.nsd.no/vurdering/54b16868-54b8-4c5b-82a5-3d76c74e7823>

1/3

https://nsd.no/personvemombud/meld_prosjekt/meld_endringer.html

Du må vente på svar fra NSD før endringen gjennomføres.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 15.06.2020.

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 behandles 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

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

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.

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).

Leverandører av netjenester eller skytjenester og eventuelt transkribør vil være databehandler i prosjektet. NSD legger til grunn at behandlingen oppfyller kravene til bruk av databehandler, jf. art 28 og 29.

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

OPPFØLGING AV PROSJEKTET

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

Lykke til med prosjektet!

Kontaktperson hos NSD: Karin Lillevold
Tlf. Personverntjenester: 55 58 21 17 (tast 1)

Appendix 2 Interview guide

Introduction

- Provide information concerning our study.
- Acquire a written consent.

Questions:

1. What do you associate with the word *drama*?
2. What kind of experiences do you have with *drama* within teaching EFL?
3. Do you have any thoughts about what place *drama* has in the English subject in the curricula?
4. Has this changed since you started your teaching career?
5. Do you feel like you got insight in to the use of drama when teaching EFL during your education?
6. Have you ever used drama in your EFL teaching?
 - If yes: What kind of activity? In relation to which competence aims? For how long?
 - If no: Why not?
7. Do you think that there are any pros and cons with using drama as a teaching method in TEFL?
 - o Can it be challenging?
 - o If yes, why?
 - o If no, why not?
 - o Do you think it has a value in EFL teaching?
8. What kind of theme do you think is suitable to teach through the use of drama?
9. What kind of conditions do you think is necessary to be able to use drama as a teaching method?

Appendix 3 Interview guide (Norwegian version)

Introduksjon:

- Løs og uformell prat om det som faller naturlig
- Informerer om studien vår; tema, vår motivasjon, formål
- Informerer om hva intervjuet skal brukes til, at vi har taushetsplikt og at informasjonen som vil bli brukt vil være anonymisert.
- Før vi starter selve intervjuet vil vi også informere om lydopptak, selv om dette også er informert over mail.
- Få underskrift på samtykkeskjema (informasjonsskriv).

Spørsmål:

1. Hva assosierer du med ordet «drama»?
2. Hva slags erfaringer har du med drama i engelskfaget?
Fra egen skolegang? Som student? Som lærer på arbeidsplassen?
3. Har du tanker om hva slags plass drama har i engelskfaget læreplanen?
4. Har det endret seg fra da du begynte som lærer, til nå?
5. Føler du at du har fått faglig innsikt i bruk av drama i engelskundervisning via utdanningen din?
6. Har du noen gang brukt drama i engelskundervisningen din?

Eventuelt ja:

- Hva slags aktivitet?
- I tilknytning til hvilke kompetansemål?
- Hvor lenge varte arbeidsperioden?
- Liker du å arbeide på en slik måte?

Eventuelt nei:

- Hvorfor ikke?
7. Tenker du at det er noen fordeler og ulemper med drama som undervisningsmetode i engelskundervisning?
 - Kan det være utfordrerne å bruke drama i engelskfaget?
Hvorfor? Hvorfor ikke?

- Har det en verdi i skolen? Hvorfor/ Hvorfor ikke?

8. Hva slags undervisningstema i engelskfaget tenker du at passer seg best til å bruke drama som undervisningsmetode? (grammatikk, litteratur, kultur, etc.)

9. Hvilke forutsetninger tror du bør være til stede for å bruke drama som undervisningsmetode i engelskfaget?

Avslutning

Oppsummere funnene og svarene; Vi vil spørre om noe er uklart eller om deltakeren vil legge noe til, eller om det er noen ander spørsmål.

