A case study of a content-based Readers Theatre project in an 8th grade EFL class in Norway

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Contents

Abstract

This thesis is about a case study of using content-based Readers Theatre (RT), a group reading aloud activity, in an 8th grade English as a Foreign Language (EFL) classroom in Norway. The study aimed to explore how content-based Readers Theatre (RT) would function in the class, its challenges and benefits and how it works as an alternative to regular oral presentations. RT has traditionally been used and researched with fictional texts. This study has focused on content-based RT within the EFL classroom, which has been little researched. Learning content about the English speaking world, such as history, geography and culture, is integrated in the *LK06* English curriculum together with language learning. In addition, the curriculum focuses on learning basic skills such as reading, writing and oral production.

Three versions of RT were used: pre-prepared scripts, pupils adapting texts into RT scripts and pupils writing scripts based on a given topic. Data was collected through two questionnaires answered by the pupils, one before the project started and one after it was completed, three interviews with the teacher and observations of lessons.

The study revealed that the teacher and many of the pupils approved of this method. The teacher considered the combination of content and RT as a good method for variation in the EFL classroom and one that incorporates many of the curriculum objectives. The first variant was the least successful, partly because the texts were too difficult. It was argued that pupils should get to know RT through fictional scripts before moving over to content-based RT. The third variant, i.e. the pupils' self-written scripts based upon a given topic, was the most successful according to the pupils and their teacher. The study also found that especially the less capable pupils achieved increased self-confidence and better reading fluency from working with RT.

1 Introduction

This thesis is about a case study of using Readers Theatre (hereafter referred to as RT) for subject matter teaching, also known as content-based teaching, in an 8th grade[1] English as a Foreign Language (EFL) classroom in Norway. RT is a group reading experience, where several readers alternate reading aloud a text that has been divided up into short chunks (Drew 2009: 52). When working with RT, the pupils read the same text multiple times, and hence can become more fluent and more secure readers. The texts can be fictional or factual. This thesis focuses on the use of RT with factual texts about content such as history, geography and society, relevant to the subject of English in the 8th grade.

1.1 Background

Reading is one of the five basic skills in the current *LK06* English curriculum[2], implemented in Norway in 2006. Thus, it is important for pupils to read both at school and at home. The *LK06* English curriculum (2010) claims that: 'Being able to read English is part of the practical language competence and means being able to read and understand, to explore and reflect upon increasingly more demanding texts and thus gain insight across cultures and disciplines'.

An increased focus on reading as a basic skill arose after Norwegian pupils scored poorly on the PISA tests (Kjærnsli & Roe 2010: 19). The *LK06* curriculum continued the emphasis on reading introduced in the *L97* curriculum. The *LK06* curriculum introduced a focus of reading in all subjects, not only the language subjects such as Norwegian and English, but also, for example, Science and History.

The *LK06* English curriculum also includes learning about subject matter such as geography, history and culture, i.e. when the pupils are learning English they focus on many aspects of the subject, not only the language. Navés (2009: 24) quotes The European Commission's (2005: 5) report on foreign language teaching and learning that claims that an excellent way of making progress in a foreign language is 'to use it for a purpose, so that the language becomes a tool rather than an end in itself'.

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[1] Pupils approximately aged 13.
[2] The other four basic skills are: *Being able to express oneself in <u>writing and orally</u>, <u>numeracy</u>, namely being able to use* to exploit information from graphs, tables and statistics and being able to supplement mathematical competence in one's native language with the necessary terms in English, and *being able to <u>use digital tools</u>* (*KL06* English curriculum).

1.2 The present study and its aims

RT has mostly been used for reading fictional texts in both mother tongue (L1) and EFL classrooms. It has sometimes been used with factual texts in L1 classrooms, known as Content Based Readers Theatre (CBRT) (Flynn 2004). Little research has been done on content-based RT, namely the use of factual texts, in second language education, although Drew (2013) discusses the potential for the combination of the two. In foreign language contexts, Content and Language Integrated Learning (CLIL) integrates the teaching of foreign languages with the teaching of subject matter (Navés 2009: 22), which is the case in the present context.

RT is recognised as an aid to learners in developing oral skills, reading fluency, language comprehension, and motivation (Black & Stave 2007; Drew & Pedersen 2010; Millin & Rinehart 1999; Rasinski 2006). The *KL06* English Subject curriculum emphasises the importance of communication. It is expected that all subjects in compulsory education in Norway teach and train the pupils in basic skills, such as reading, writing and expressing oneself orally. In addition to learning the English language, it is expected that the pupils should have a wide knowledge about the English speaking world's society and culture.

Since hardly any research has been done into the combination of RT and content-based texts in foreign language education, this thesis aims to contribute to the gap of research by studying how content-based RT functions in one 8th grade class of 23 pupils. The class and the teacher were unfamiliar with RT and none of them had ever worked with it before. Three variants of content-based RT were tried out within a time span of six months: pre-prepared scripts, pupils adapting texts into scripts, and pupils' self-written scripts.

The thesis addresses the following research questions:

How does content-based RT function as a method in an 8th grade EFL class?

What are the perceived benefits and challenges of using the method in the class?

How does content-based RT function as a replacement for the 'regular' oral presentations?[3]

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[3] A 'regular' oral presentation is normally conducted in front of the whole class, where one pupil at a time carries out an oral presentation about a certain topic.

1.3 Organisation of the thesis

Chapter 2, 'The Nature of Readers Theatre', aims to explain what RT is, who the participants can be and what kind of material can be used. Moreover, the chapter seeks to elaborate on relevant theory in relation to RT. The main sections of the chapter present earlier research on the cognitive benefits of RT, such as communication, comprehension, fluency, and writing and reading skills. In addition, research into the affective benefits of RT, such as motivation and attitudes, is presented. Finally, there is a brief section about research into RT in Norway.

Chapter 3, 'The teaching context', considers the *KL06* English Subject curriculum in relation to content-based RT. The presentation of the curriculum is followed by a brief presentation of how the various learning intelligences can be linked to RT as a teaching method. Thereafter, theory and research related to Content and Language Integrated Learning (CLIL) are presented. Finally, the three variants of RT used in this project are presented.

Chapter 4, 'Methods', presents the three main research methods used in this case study. Teacher interviews and observations have been used as tools for qualitative research. Moreover, two pupil questionnaires have been used as a tool for quantitative research. The chapter includes theory about these methods. In addition, it presents the process of selecting the participants and conducting the interviews and questionnaires.

Chapter 5, 'Results', provides summaries of the interviews conducted, presents the data from the questionnaires and also the researcher's observations of the RT sessions.

Chapter 6 discusses and interprets the findings of the study, while Chapter 7 concludes the thesis and points to future research in the field.

2 The Nature of Readers Theatre

2.1 What is Readers Theatre?

RT is a group reading experience that has its roots in the old traditions of story-telling in ancient Greece (Drew 2009: 52). It has been used as a method in schools since the 1950s, especially in the USA in first language contexts. Drew (2009: 52) states that '[it] is a dramatic approach to literature involving the reading aloud of a script, in some cases combined with dramatisation, of any given text, e.g. narratives, factual texts, poetry, biographies and short stories'. As such, RT makes up a stable, holistic method suitable for building fluency, word knowledge, and interest (Rinehart 1999: 75).

RT requires scripts for the learners to read aloud from, and the scripts are always visible and in use (Black & Stave 2007: 6). Each script is divided into chunks or sentences, which are distributed among the readers. The pupils are assigned different roles or numbers and they read aloud from the script that they are holding in their hands, each of them having his/her own copy of the script. Each role or number appears several times in the script, and each participant therefore reads small chunks multiple times.

There are many forms of RT. Shepard (1993) distinguishes between the 'traditional' and the 'developed' models of RT. In the traditional model the reading always happens in a fixed order, for example: Narrator, Reader 1, Reader 6, Reader 2, Reader 5, Reader 3, Reader 4, Narrator, and so on (see Figure 1) (Drew 2009: 53). The readers stand or sit, for example in a semi-circle, while they read. They either hold their scripts or these can be placed on music stands. In the developed model, the characters can move around, which is similar to what happens in an ordinary play or sketch. The scripts are usually held in one hand, so that the other hand is free to move. The free hand is used to portray the action told in the script together with miming and movements as a reinforcement of the reading.

Narrator

                3   4

        2   5

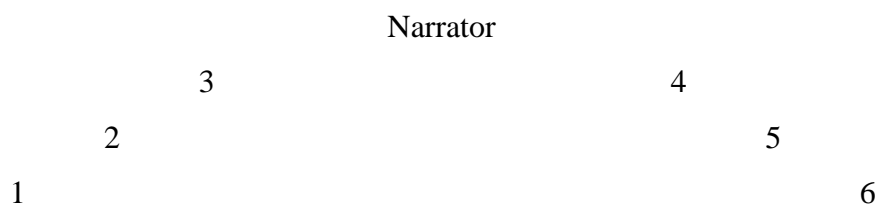   1   6

Figure 1: The plan of a traditional Readers Theatre model (from Drew 2009).

RT is an easy and effective way to practise reading in class, normally demanding few extra resources, only some printed scripts. The scripts are easy to bring home for practice, and the more the pupils rehearse their reading, the better they become as readers, and the more inspiring it is to continue using RT (Drew 2009: 55; Martinez et. al. 1999: 329).

Instead of one or two pupils giving an oral presentation, a collective presentation is created where the readers help each other out when needed, i. e. concerning the pronunciation of words, or if one has lost one's place in the script. Flynn (2004: 361) argues that the teamwork in RT motivates readers to be attentive, because one always wants to do one's best when one is together with others. Since it is a collective reading exercise, RT improves the class environment, develops a supporting attitude among the participants, and increases the pupils' motivation for learning (Drew & Pedersen 2010: 5; Millin & Rinehart 1999: 82; Rasinski 2006: 705).

Since the reading takes part in groups of readers, it happens in a non-threatening, prepared and controlled setting, which is especially important for shy or struggling learners (Black & Stave 2007: 4). Emphasis is placed on the reading itself rather than on props, costumes, or acting, and the participants read lines rather than memorize them (Millin & Rinehart 1999: 74; Trousdale & Harris 1993: 201). The RT script should be read aloud with intent and purpose (Black & Stave 2007: 5; Rasinski 2006: 705). The meaning and the content of the text is in focus, and RT provides an oral interpretation of it (Black & Stave 2007:4).

When the readers are free of the anxiety of memorization of a text, they can concentrate on other aspects of the drama (Trousdale & Harris 1993: 202), paying attention to articulation, pronunciation, fluency and projection when reading (Black & Stave 2007: 7). Trousdale and Harris (1993: 201) claim that the readers learn about imagery and sounds by expressing them rather than by memorisation of terminology. They use the example of poetry. Instead of the pupils simply learning about poetry, they are doing poetry, and learning about how to communicate it and express it at the same time.

Most poetry is meant to be read aloud. Poems often take on an added dimension when one hears them effectively read aloud by others. Listening to one voice at a time reading during an RT performance can add 'a depth, a directness, a personal immediacy' of a poem that the written text cannot offer (Trousdale & Harris 1993: 197). The directness and dimensions experienced when reading poetry with RT can easily be transferred to other genres and even factual texts, because texts read aloud can be easier to understand and relate to when they are read aloud or listened to (Flynn 2004: 363).

2. 2. Who can participate in Readers Theatre?

RT is suitable for all levels, from beginners to advanced readers, but adolescents especially benefit from extensive reading practice, simply because it has been neglected in lower and upper secondary schools (Hellekjær 2007). One can vary the texts according to the language and performance styles of the various age groups and abilities of the readers (Black & Stave 2007: 3-9). RT has mainly been used in first language contexts, especially in the USA (e.g. Flynn 2004; Hoyt 1992; Martinez et. al. 1999; Tyler et. al. 2000), but is equally applicable to second language contexts (Drew 2009; Drew & Pedersen 2010; Drew & Pedersen 2012).

Most research on RT in schools has been on its impact among weak or struggling readers. Research shows that struggling readers especially benefit from working with RT (Drew & Pedersen 2010; Rinehart 1999; Tyler & Chard 2000). Rinehart (1999: 72) argues that in connection with struggling readers: 'repeated reading of familiar material might result in fluency gains'. Black and Stave (2007: 7) cite Post (1971: 170), who claims that a pupil who has difficulties when he reads a text 'silently may find it much easier to grasp when he reads it out loud or when it is read to him' by someone who understands it.

Struggling readers especially, who rehearse and then perform, make significantly greater gains than pupils reading but not rehearsing and performing the same material (Rasinski 2006: 706). Repeated readings of the scripts provide unsure readers with the necessary familiarity to lose their fear of reading aloud (Trousdale & Harris 1993: 204).

In addition to less proficient learners, RT can also be used with success in regular classes, such as in Drew and Pedersen's (2012) study in Norwegian 8th grade EFL classes. Drew and Pedersen (2012: 80) found that the mainstream pupils were even more positive towards RT than the struggling readers in the specialisation groups with whom they had used it earlier (Drew & Pedersen 2010).

2.3. Readers Theatre materials

The different sources of RT can be divided into three main categories: pre-prepared, adapted or self-written texts. The first are scripts already written by, for example, an author or a teacher, and many of these can be found ready for printing on the Internet, for example Shepard's (1993) fictional RT scripts[4]. The second category is adapted scripts. Any text can be adapted to RT, but it is important that the language level is suitable for the learners. The task can be given to learners to adapt the text into an RT script, and then to practise reading it and perform it for others. The third and final variant is RT scripts written by the learners themselves, for example based on a topic or a theme. The learners then need to brainstorm their ideas, gather information about the topic or theme, write the script, revise it, practise it and, finally, perform it.

Many genres and works of literature can be used for RT (Trousdale & Harris 1993: 202). Black and Stave (2007: 4) list the following: a story, poem, a scene from a play, a song, material from the textbooks, newspapers, historical documents, biographies, and the perhaps most used source for information today, namely the Internet. However, the norm within RT has been to use fictional texts, such as fairy tales, short stories or extracts from novels (Flynn 2004: 360).

This practice has been used in both first and second language classrooms. However, in language classes where the focus has been on content-based instruction and bilingual education programmes, especially in the USA, non-fictional texts have also been transformed or adapted into RT scripts (Flynn 2004, Navés 2009: 23). In other words, content and language have been taught at the same time through several methods, including RT.

Flynn (2004), in connection with L1 teaching in the USA, uses the term 'Curriculum-Based Readers Theatre', namely scripts that come or are made directly from classroom content. RT can correspond directly to the curriculum for any course of study. The pupils' role when writing their scripts is to create and later present a short script that must inform as well as entertain. The scripts should not be boring, and the pupils are encouraged to write with, for example, humour, contemporary references and expressions, and sarcasm (Flynn 2004: 360-363).

Flynn (2004) gives several examples of Curriculum-Based RT. One is of how to work with the American Revolution in a history class. She also gives two examples of maths classes, one with triangles and one with fractions. It is important to note that the pupils in

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[4] Shepard's (1993) ready-prepared scripts can be found on: http://www.aaronshep.com/rt/index.html

these classes are native speakers of English, although this could also work in second language classes by adjusting the level of language.

A text can be written by a single person or by the group who is to read and perform the script. The script needs to be well-written and informative, while at the same time understandable for the audience. Dialogues are often used, with narration and explanation of necessary features for the conversation (Black & Stave 2007: 7). Once familiar with RT, pupils can become directors and producers of the scripts (Black & Stave 2007: 4; Trousdale & Harris 1993: 204).

To sum up, by using factual texts instead of fictional texts as a basis for the RT scripts, the pupils gain knowledge of not only the language but also of another subject (Drew 2013). The *KL06* English curriculum requires pupils by the end of the 10th grade to be able to discuss and have knowledge about a wide range of topics from the English-speaking world, in addition to being able to compare them with, for example, Norway's customs and the way of living here. The selection of texts and material for the script can be the responsibility of the teacher, the learners or the two in cooperation. One can, for example, focus on one genre or on a topic, or use one or several of the competence aims from the curriculum as a starting point for RT.

2.4 The benefits of Readers Theatre

2.4.1 The cognitive benefits of Readers Theatre

Communication

English for communication is emphasised in the *KL06* English Subject Curriculum. In addition, communication is one of the three main areas that the learning objectives of the curriculum are divided into (see Chapter 3). Krashen (1995: 1) argues that 'language acquisition occurs when language is used for what it was designed for, communication.'

Since the main aim of RT is to communicate a text to an audience by reading it aloud, it is important to read fluently and understand what one is reading. Flynn (2004: 361) argues that there is a close relationship between fluency and comprehension. Through rehearsals and repeated readings of RT scripts, the reader becomes more fluent and understands the text better, which applies to learners both in first and second language contexts.

Working with RT involves various levels of communication. Firstly, the RT group must understand the task given to them by their teacher. Secondly, the group members must communicate and collaborate so that they understand each other and each others' ideas,

thoughts and opinions. Most importantly, they must communicate their text to the audience, whether it is their fellow classmates or others.

The audience is important because it legitimises the practice and the importance of communication. Students develop listening skills by listening to other group members reading and by being the audience of other groups' performances. Black and Stave (2007: 3-7) argue that the emphasis of RT is on the oral performance of text. They claim that: 'Oral communication skills are enhanced through the use of Readers Theatre'. The readers need to speak clearly and articulate so that the audience understands and hears what is said.

Millin and Rinehart (1999: 72) point out that RT offers supplementary resources for introducing reading material and therefore supporting oral reading practice that results in an authentic communication event. In other words, instead of reading literature silently, either fictional or non-fictional, one can let learners read the literature aloud in groups. By working with RT, one not only practises reading, but one also practises oral communication and cooperation between the pupils.

According to Millin and Rinehart (1999: 74), 'Readers theatre activities essentially involve choosing something to read to an audience, practicing so that one can read the selection with accuracy and expression, and then reading the text for an audience'. In other words, it involves communicating a text to an audience.

Comprehension

When working with RT and using various texts, the learners will be able to create a personal meaning and understanding of the texts. The reading activity will bring characters, stories, content area or textbook material to life through their voices, actions and words. When watching and listening to the other groups performing (i.e. being an audience), the learners become familiar with and understand literature or written text beyond the medium of print (Black & Stave 2007: 3-6). Black and Stave (2007: 4) argue that the 'goal is to scaffold student independence with RT scripts and performances'.

Millin and Rinehart (1999: 80) claim that reading a text several times, as one does when one is working with RT, enhances 'the comprehension of what students read aloud'. Trousdale and Harris (1993: 205) support Millin and Rinehart, arguing that the pupils gain understanding of a text through first-hand involvement. In other words, teachers need to let the pupils spend time and work with texts in order to understand them. Millin and Rinehart (1999: 85) also argue that pupils will find it easier to participate in a reading activity when

they do not have to use all their resources to understand and decode almost every word they read.

According to Krashen (2004:136), language learning and acquisition comes from input, not output, and from comprehension, not production. RT is therefore a good method for teaching comprehension because it gives the pupils repeated input that is not perceived as boring, such as for example learning words by heart.

Fluency

RT is an effective way of fostering fluency (Trousdale & Harris 1993: 206). On the most basic level, RT aids in word recognition skills, allows practice in pronunciation, and contributes to fluency in reading. Developing reading fluency is a critical factor in reading success (Peebles 2007: 578). Black and Stave (2007: 9) define fluency as the 'ability to read accurately and with expression, pacing, and ease' that allows learners to read aloud effortlessly. They furthermore outline a successful reader as one who combines decoding, comprehension, fluency and automaticity. Rasinski (2006: 704) agrees by giving the following characterisation of readers: 'Readers must be able to decode words correctly and effortlessly (automaticity) and then put them together into meaningful phrases with the appropriate expression to make sense of what they read'.

After working with RT for seven weeks, struggling readers in Millin and Rinehart's (1999: 79-83) study read more fluently and paid more attention to content. They also experienced enhanced word recognition and comprehension together with increased confidence and higher motivation towards reading. Rasinski (2006: 705) found similar results, and argued that instruction on accuracy, automaticity, and prosodic reading should occur in unison. Rasinsky quotes Hudson et al. (2005), who claim that repeated reading is one of the best ways to develop fluency. Furthermore, Griffith (2004), cited in Rasinski (2006: 706), found that although the emphasis was on repeated reading for expression and meaning, not speed, the reading rate improved too.

RT is an effective way to practise the pronunciation of certain words, or parts of words, that readers may struggle with. For example, many Norwegian pupils struggle with the pronunciation of the simple past tense *-ed* endings because they can be pronounced in different ways. By choosing a pre-prepared script with simple past tense forms, or by letting the pupils write their own script featuring the simple past tense, they can practise and gain a better understanding of the pronunciation of the regular past tense endings.

Reading strategies are connected to fluency. Peebles (2007: 579) refers to Samuels (1997), who describes the theory of automatic information processing. A fluent reader decodes text automatically, which means that the attention can be free for comprehension and interpretation of the text read.

Especially struggling readers, who often have 'slow and laborious oral reading', need fluency practice (Peebles 2007: 578). Black & Stave (2007: 9) refer to Goodson and Goodson (2005: 24), who claim that research has revealed that many adolescents would profit from additional time reading the same text. In addition, Peebles (2007: 580) refers to Samuels and Farstrup (2006), who claim that 'Research has indicated that a student's reading ability level should be closely matched to the readability level of the text in order to achieve gains in fluency skills'.

It is difficult to convince all readers, and especially the reluctant readers, to read the same passage repeatedly. However, RT serves as an authentic setting for rereading the same text various times, simply because everybody wants to perform well at the performance and in front of an audience (Peebles 2007: 578; Tyler & Chard 2000: 165-166). One of the main arguments for using RT in a teaching context is that repetitive reading of the same text reinforces the reading experience. Therefore, repeated readings or rereading, as one does when working with RT, will aid reading fluency and text comprehension. However, not just struggling readers, but all readers need to read fluently in order to understand the text they are reading and working with. For each time the text is read, the reader will become more confident of both the text itself and his/her own reading (Flynn 2004: 361; Samuels 1997: 378; Tyler & Chard 2000: 165).

Language

One needs to be exposed to new words and phrases, in order to learn and expand one's vocabulary. Trousdale and Harris (1993: 206) argue that: 'Texts of good literary quality provide students with exposure to rich, varied, and colourful vocabulary'. It is generally acknowledged that words are best learned in a context. According to Black and Stave (2007: 11), vocabulary knowledge is one of the best indicators of verbal ability, and lack of vocabulary may be a crucial factor for school failure.

Vocabulary development may be facilitated through reading and working with RT, since RT activities create a meaningful context in which the learners may learn new vocabulary and word usage (Black & Stave 2007: 11-12; Trousdale & Harris 1993: 206), especially since repetitive encounters with words are necessary for learning new vocabulary.

When pupils become familiar with the script and understand its meaning and use of language, it facilitates the readers with 'experience in the use of semantic and syntactic clues' (Black & Stave 2007: 12). Additionally, according to Krashen (2004: 16), each time readers read a passage containing words they cannot spell, they make a small amount of progress in acquiring the correct spelling. Classrooms teachers working with the RT groups in Millin and Rinehart's study (1999: 83-84), noticed an improvement in word recognition and knowledge of word meanings, and the learners used many of the expressions they had learned. Moreover, the teachers found transfer improvement to new material.

Black and Stave (2007: 12-16) sum up the benefits of RT for learning new vocabulary. It happens through the use of repeated readings, word play, semantic and syntactic clues, and peer feedback. In addition, it happens in a safe and non-threatening context. The immediate results are presented in a performance. However, the new vocabulary will stay and develop and become a part of the long term results. Therefore, using texts of good literary quality provide learners with exposure to rich, varied, and colourful vocabulary. Trousdale and Harris (1993: 206) argue that '[l]iterary appreciation develops through an understanding of style, tone, characterization, and motivation'.

Writing

According to Drew and Sørheim (2009:75), 'reading is the main source of input for the production of writing'. Krashen (2004:78) claims that reading aloud has multiple effects on the development of literacy. Before the pupils start writing their own RT scripts, they should have read one or more pre-prepared scripts and perhaps worked on adapting texts into RT scripts. Using either fiction or non-fiction texts as their point of departure for writing RT scripts, the pupils should become aware of, either consciously or unconsciously, the language structure and recognise patterns of the text. Black and Stave (2007: 13) mention especially the 'syntax or the knowledge of word order, phrasing, and grammar' as features the learners should notice.

Furthermore, Black and Stave (2007: 12-14) believe that when the pupils are allowed to explore and use the language it often leads to a greater awareness of the variations in language and a more precise use of it. In other words, using the language to find information of a certain topic, and then writing an RT script based on this information, should reinforce the reader and writer's syntactic knowledge of the language. In addition, when the pupils are working with the writing of a script, they may borrow vocabulary from their previous reading.

Moreover, the constant editing, rereading of the script, reading it aloud in groups, and group feedback provide opportunities for the learners to discuss and better understand both the language structure and the content, as well as to become accurate and fluent readers and writers of any text (Black & Stave 2007: 14; Trousdale & Harris 1993: 206). After a while, pupils begin, hopefully, to realise 'that the written and the spoken word have the power to entertain, to create, to think, to reflect, to change, and to communicate' (Black & Stave 2007: 14).

The emphasis on accuracy and the usage of the language is very important to RT. When learners work with a pre-prepared RT script they can learn grammar implicitly by repeating the same phrases repeatedly. When they write their own RT script, they need to write English correctly, i.e. use the grammar, be aware of the word order and spelling. In order to be able to read the text and convey its meaning properly, it is necessary to understand the meaning, and put stress on the required parts.

Trousdale and Harris (1993: 204-5) refer to a middle-school teacher who used RT in her writing program. She found that once her students became involved in writing their texts for RT, she had a hard time making them stop revising. They kept finding ways to improve their pieces, to make them better and more effective. She claimed that it is RT's expectation of performance that gives real motivation and purpose to the revision processes. In addition, when the learners are secure and understand the way RT functions, they may want to add music, backdrops, costumes and props to their performance to make it even more effective.

Likewise, the multiple readings in RT, and the adaptation or creation of scripts has the potential to increase the learner's knowledge of story schema and intertextuality (Black & Stave 2007: 13). The learners gain an understanding of the literature through first hand involvement with it (Trousdale & Harris 1993: 205). Hoyt (1992: 582) found that the most effective RT texts were the ones created by the pupils themselves.

2.4.2 The affective benefits of Readers Theatre

Motivation

According to the Oxford Advanced Learner's Dictionary (herby referred to as OALD) *motivation* can be defined as 'to be the reason why somebody does something or behaves in a particular way'. Through RT the learners are given a meaningful context to read, write, speak, listen, and view others performing their scripts (Black & Stave 2007: 10). Research has found a noteworthy increase in learners' motivation to read when pupils participate in RT activities

(Chan & Chan 2009, Black & Stave 2007:14; Martinez et. al. 1999; Trousdale & Harris 1993: 205; Uthman 2002). For example, Chan and Chan (2009: 43) found that before the pupils worked with RT they were regarded as passive and without confidence. However, working with RT made them confident and excited.

Since RT contributes to developing the pupils' schema of spoken texts, concepts and language, the activities can serve as a motivational tool for them. Moreover, because RT activities require collaboration and group work, the pupils are able to support and help each other (Chan & Chan 2009: 43).

Black and Stave (2007: 14) list several profits of collaboration within intellectual and social benefits for the learners. This is closely related to Vygotsky's (1962, 1986) theory of social constructivism. The pupils have to communicate and work together in order to succeed. For the pupils to better understand the texts, the new words and phrases, they need to ask questions, request help, suggest solutions, and test ideas together. Moreover, since the RT activities are usually short term projects, not lasting more than a few weeks, the learners are able to see their efforts rewarded and the results of their work. Black and Stave (2007: 14) claim that when the pupils work together and see positive results, their confidence grows when they begin to see themselves as part of a successful project. Similarly, Chan and Chan (2009: 44) argue that the sharing of learning goals and criteria for success is a useful motivational tool for the pupils to be active participants in their learning. Therefore, they gain a feeling of pride and satisfaction when they succeed.

However, needing to collaborate can also be perceived as negative. Not all people enjoy group work, nor are good team workers. Nevertheless, Black and Stave (2007: 14) rate cooperation as something predominantly positive. When working with RT, pupils have to work supportively. They also have to communicate what they understand as well as what they want, and be able to articulate reasons to support what they want. If communication fails, the teacher has to intervene to bring the project back on track, for example by splitting up the groups or by tutoring them.

Nevertheless, rehearsal fosters confidence and increases the comfort level. Another motivational factor that leads to increased confidence is how the RT scripts are divided into several readers where each of them only reads small chunks of words at a time. This helps to lower the pupils' anxiety and enables them to be open to the input. Krashen's (1982; 2004: 130) Affective Filter Hypothesis, part of his Monitor theory, relates to the importance of confidence, motivation and low anxiety when learning a second language. When the Affective

Filter is low, learning happens. When the pupils are nervous or anxious, they might understand the input, but it will not reach the parts of the brain for language acquisition.

When the pupils, especially unsure readers, become familiar with the scripts through repeated readings, they lose their fear of reading aloud (Trousdale & Harris 1993: 204). In addition, the readers can trust their fellow pupils who are part of their group. They are together the whole time, so that they can support each other during both the preparations and the performance.

The audience being present at the performance, or just the fact that it is going to be performed, provides the incentive to practise re-reading. A teacher, Mrs. Rettew in Millin and Rinehart's (1999: 84) study, stated that she would definitively use RT again in the future. It was an extremely useful instructional tool that allowed the learners to develop a love of reading through performance and practice.

First hand text experience is a motivation for pupils to read (Black & Stave 2007: 10). A wide variety of texts becomes available through RT. The learners become engaged with the literature 'through discussions, reading aloud, listening, visualization of text, and assessment of their work in relation to the text content, and [it] provides the time for students to be engaged beyond simply discussion' (Black & Stave 2007: 16). By allowing the learners to have a voice in the decision making and collaboration, their motivation becomes even greater because they feel that their opinion counts and that they are taking part in their education (Black & Stave 2007: 10).

In short, RT motivates pupils to read, to read expressively and to read for understanding. The repeated reading required for RT provides the learners with an 'excuse' to practise reading. The pupils' reading becomes automatic while they are participating actively in creating a motivating forum of repeated reading and performances (Black & Stave 2007: 10). Motivation may follow on the heels of success, but success can also lead to motivation (Johnson 2008: 127; Millin & Rinehart 1999: 86).

Attitudes

According to OALD *attitude* can be defined as 'the way that you think and feel about somebody/something; the way that you behave towards somebody/something that shows how you think and feel'. Millin and Rinehart (1999: 81-83) found changes in attitude the area most often mentioned by the classroom teachers of RT participants; children became more enthusiastic about reading. The learners put more effort into their classroom reading work and also showed more interest in materials. They had no problems reading aloud (anymore) and

now they wanted to do so. Millin and Rinehart found that even those learners who had the most difficulty in reading were eager to perform. Black and Stave (2007: 11) found that after participating in RT, pupils who were formerly viewed as poor readers were seen in a positive light by peers.

Millin and Rinehart (1999: 86) found the relationship between attitude and reading achievement success as important. If you manage once, you are willing to try again because it was a positive experience. It is important that the pupils experience RT as something positive. Therefore, it is important that the scripts contain language at the pupils' level, and are of manageable lengths. Moreover, it is important that they have enough time to practise in order to feel secure.

2.5 Readers Theatre in Norway

In Norway RT has been used as a teaching method in EFL classes by some teachers. Drew and Pedersen (2010) studied the effects of RT with four English specialisation groups in a lower secondary school in Norway in a time span of two academic years. Pupils in these groups are normally the most academically-challenged learners. The study found that the pupils' motivation to read and also their confidence to read had increased after they participated in the RT projects (Drew & Pedersen 2010: 1).

In a later study, Drew and Pedersen (2012) studied two mainstream 8th grade English classes in a Norwegian lower secondary school. The pupils worked with RT three times during the academic year in three different variants: pre-prepared, adapted and self-written scripts (as in the current project). The teacher experienced that during the project the pupils had achieved high levels of oral presentation techniques. The project's third and final variant of RT required the pupils in groups to find appropriate information about one of the seven continents and write their own script about it. The last variant was the most successful one because the pupils enjoyed the autonomy involved in the work. From the teacher's point of view, the pupils' reading accuracy and fluency improved and they showed a great deal of creativity when solving the task. Drew and Pedersen (2012: 71-83) found that RT 'has an enormous potential and range of flexibility in language classrooms with learners of different abilities'.

3 The teaching context

The 8th grade class consisted of 23 pupils, 9 boys and 14 girls. The class worked on the three variants of RT during six months from the end of November 2012 to the beginning of April 2013. The class had three 45-minute lessons of English per week. During the RT projects most of the English lessons were spent working on RT. Since the researcher was a visitor to the school and had borrowed the class, one had to follow the topics that were already on the schedule for that school year. Therefore, since the project focuses on subject matter in English teaching, topics related to subject matter needed to be identified on the schedule and the RT projects planned accordingly. As a result, Australia was the first subject of study, 'Comics and Cartoons[5]' the second, and New York City the final one.

This chapter firstly introduces the *KL06* English curriculum and explains how RT may be considered a relevant method for the teaching of English in Norway. Secondly, the teaching intelligences are presented. Thirdly, Content and Language Integrated Learning (CLIL) as a teaching method is introduced. Coyle, Hood and Marsh (2010: 1-3) define CLIL as a dual focused educational approach used for the learning and teaching of both content and language. The language in focus is taught with and through the language, avoiding, when possible, the use of the learners' mother-tongue language. As the use of RT in this context combines content and language learning, it is considered relevant to present some of the literature on CLIL. When using factual texts while working with RT, language is also being integrated with content. Finally, the three RT variants of this research project are described in detail.

3.1 The Curriculum

English is one of many obligatory subjects in compulsory school in Norway. In the *KL06* English curriculum, the English language is especially valued for its communication purposes. The learning objectives are divided into three main areas: Language learning, Communication and Culture, society and literature. The following competence aims, after year 10, are those that relate most to this project. They cover all the three main areas.

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[5] The topic 'Comics and Cartoons' involved learning about the history of comics and cartoons, some of the creators and some of the most famous comic figures in the English speaking world and in Norway. Some pages from the pupils' textbook covering the topic can be found in Appendix 8.

Language learning

The competence aims are that the pupil shall be able to:

- use various situations, work methods and strategies to learn English
- use various aids critically and independently
- describe and assess his/her own work in learning English

Communication

The competence aims are that the pupil shall be able to:

- master vocabulary that covers a range of topics
- use basic grammatical and text structures of English orally and in writing
- understand spoken and written texts on a variety of topics
- express himself/herself in writing and orally with some precision, fluency and coherence
- adapt his/her spoken and written English to the genre and situation
- read and understand texts of different lengths and genres
- present and discuss current events and interdisciplinary topics
- select listening, speaking, reading and writing strategies adapted to the purpose and situation
- write texts that narrate, describe, argue or give messages, with the appropriate basic structure and adequate paragraphing
- use content from various sources independently and critically
- demonstrate the ability to distinguish positively and negatively loaded expressions referring to individuals and groups

Culture, society and literature

The competence aims are that the pupil shall be able to:

- discuss the way young people live, how they socialise, their views on life and values in Great Britain, the USA, other English-speaking countries and Norway
- explain features of history and geography in Great Britain and the USA

All the learning objectives listed above are relevant to this RT project. Through RT the pupils can achieve aims related to language learning, communication and content. Navés

(2009: 24) quotes The European Commission's (2005: 5) report on foreign language teaching and learning that claims that an excellent way of making progress in a foreign language is 'to use it for a purpose, so that the language becomes a tool rather than an end in itself'. Sources need to be evaluated and used, the pupils need to think independently and critically and be able to communicate content. English is used for all purposes, and therefore RT is a suitable method for teaching English with subject matter. RT offers integrated learning of reading, speaking, listening and writing.

3.2 Learning intelligences

In an average class of pupils, there are many different personalities with different learning modalities. Trousdale and Harris (1993: 196) refer to Gardner (1983), who claims that there are many kinds of intelligences, many ways of knowing and understanding the world around us. The various intelligences are the bodily kinesthetic intelligence, the linguistic intelligence, the logical-mathematic intelligence, the spatial intelligence, the musical intelligence, the personal intelligences, and the interpersonal and intrapersonal intelligences.

Trousdale and Harris (1993: 197) claim that '[t]he opportunity to experience and respond to a literary text through more than one kind of intelligence has not been fully explored'. By using RT as a teaching method, one includes the different kinds of intelligences. Firstly, there is the bodily kinesthetic intelligence since the pupils can move around and use their bodies to tell the story. According to Trousdale and Harris (1993: 196), 'Einstein also relied upon motion in his conceptualizing processes'. Peebles (2007: 581) claims that to incorporate movement into fluency instruction enhances the brain's capacity to learn, and 'holds a motivational appeal to endure intensive and extensive repeated reading methods'.

The different intelligences can be used in different ways. One uses the linguistic intelligence because one is reading and interpreting texts. The logical-mathematic intelligence may be used as, when working with RT, one must solve problems that arise and see solutions instead of problems (Trousdale & Harris 1993: 205-6).

The spatial intelligence is used as, when working with RT, the pupils are allowed to be creative. The musical intelligence is present because of rhythm, pronunciation, intonation and sounds. Finally, the personal intelligences are used and developed by all readers of RT as the interpersonal and intrapersonal intelligences are the intelligences whereby we understand others and ourselves. Flynn (2004: 362) refers to Jensen (1998), who claimed that learning

that includes a physical process is more likely to be remembered. In other words, RT aids the various learning intelligences in any classroom and enables learning because the pupils are participating actively.

3.3 CLIL – Content and Language Integrated Learning

Simensen (1998: 103) argues that when content and language integrated learning is used the focus is on acquiring subject matter, while the target language is learned 'incidentally', and through the medium of subject matter.

The English and French-speaking communities in Canada are among the most developed CLIL users within primary education. CLIL programmes have been used there for more than 50 years. In Europe, the majority of CLIL programmes are designed to improve the learning of foreign languages (Navés 2009: 22). Figel (2005: 4) writes in the preface of the European Commission's CLIL survey that with CLIL, subjects and languages are combined to offer the learners a better preparation for life in Europe. The pupils learn school subjects in the curriculum and languages, while at the same time exercising and improving their language skills.

In Norway, as well as other European countries, content and language integrated learning is viewed as one way of strengthening a nation's competence in foreign languages (Simensen 1998: 104). In Norway there is no national curriculum for the teaching of CLIL; the courses follow the normal curriculum of the subject being taught, the only difference being that the CLIL course is fully or partly taught in English or another foreign language (Svenhard et. al. 2007: 142). Svenhard et al. (2007: 145) found that many teachers and schools do not know about CLIL at all, or that such teaching is actually permitted.

Although the requirements for teaching a CLIL subject are the same as for any other subject, research has found that teachers of bilingual courses have a more learner-centred approach to the teaching of their subject, and among other things put heavy emphasis on study skills (Svenhard et. al. 2007: 143). Similar results were found by Coyle et al. (2010: 3). They argue that CLIL is a more holistic educational experience for the learner. To achieve success with both content and language learning, parallels between general learning theories and second language acquisition theories have to be harmonised in practice.

CLIL has developed through time. It is a method which is time saving, which is in harmony with broader social perspectives, and which has proved effective (Coyle et al. 2010: 5). In addition, one can add that it is in correspondence with many of the *KL06* English

curriculum's learning objectives. Coyle et al. (2010: 5) cite Graddol (2006: 86), who describe CLIL as the 'ultimate communicative methodology'. Communication is emphasised as very important in the *KL06* English curriculum and one of the main reasons why Norwegian pupils learn English at school.

Perhaps the most important feature of CLIL classroom practice is that the learners are dynamic participants. The learners are active in developing and acquiring their knowledge and skills through processes of inquiry or research, solving problems, communication and reasoning. The learners need time to practise what they learn, and turn theory into practice (Coyle et al. 2010: 5-11). Navés (2009: 25) refers to Krashen (1982), Lightbown and Spada (2006), Long (1990) and Swain (2000), who argue that a second language is most successfully acquired when the input is at or just above the learner's proficiency. In addition, effective learning takes place when the focus of instruction is on meaning rather than on form, when the environment is anxiety-free, and when there is meaningful use of the target language. Navés (2009: 26) also cites Cummins (1984), who suggests that successful learning takes place with tasks that are both cognitively demanding and strongly contextualised.

3.4 The three Readers Theatre variants researched

3.4.1 The pre-prepared texts

For the first RT variant, the researcher gave the learners an introduction to RT in the first lesson and then handed out the pre-prepared RT scripts. The scripts were written by the researcher using a children's factual book about Australia as the source (Friedman 2008) (see samples of the scripts in Appendix 5). In general there are few, if any, appropriate RT scripts available on factual subject-matter, and the researcher was unable to find any suitable ones for the topic. Therefore, she prepared the texts herself. Navés (2009: 33) acknowledges the fact that there is not enough foreign language content teaching material available and that most of the materials used have been created by the teachers themselves. According to Navés and Muñoz (1999), appropriate teaching material is important for teaching content or subject matter.

After the introduction session and the distribution of the scripts, the pupils spent the large part of five lessons at school, plus practising at home, preparing for the oral presentation of the texts. The presentations were informally performed in class, but the principal was invited to listen.

The presentations of the first project were carried out in December 2012. After each group presentation, feedback was asked for and given by fellow pupils. This was done in order to increase focus and stimulate the pupils to think about their own presentations, what was good and what could improve. This process was also repeated after each of the other variants. According to Navés (2009: 35) teacher stimulating peer feedback, encouraging learners' reactions and facilitating output production are necessary for effective language learning.

3.4.2 The pupils adapting texts into RT scripts

For the second RT variant, namely the pupils adapting texts into RT scripts, the class was divided into five groups. The project lasted for three weeks in March 2013, nine lessons of 45 minutes in total, with the performance carried out in the last lesson. The groups were given different tasks based upon factual texts in their textbook *Searching 8* from the chapter called 'Comics and Cartoons' (Naustdal Fenner & Nordal-Pedersen 2006). Task 4, for example, asked the pupils to use the text *Peanuts* and transform it into a Readers Theatre script, and to give the cartoonist Charles M. Schulz a role, perhaps as a narrator. They were asked to find out more facts about him, so that they could present and describe him. They were also asked to use humour. Each of them had to choose a character from the Peanuts Gang and present and describe themselves. They were given a suggestion of how to begin their script:

Narrator 1: 'It's just peanuts,' American people say, meaning that something is unimportant or easy (see Appendix 7 for the full set of tasks and a Power Point used as introduction and inspiration for the second RT version).

3.4.3 The pupils' self-written scripts

The final variant was about New York City. This was the most extensive RT variant, in which the pupils were to find information and write an RT script on the topic. The class worked with the project for four weeks, 10 lessons of 45 minutes in total (see Appendix 11). In total, there were eight groups, seven with three pupils and one with two. For the first time during the project, the pupils chose their own groups. The first task, for example, was to introduce NYC and present general facts (see Appendix 10 for the full set of tasks). Once again, the groups presented their scripts in class.

4 Methods

4.1 Introduction

This chapter presents the methods applied in the thesis. In order to acquire as detailed as possible an understanding of the case study, defined by Borg and Gall (1989: 402) as involving 'an investigator who makes a detailed examination of a single subject or group or phenomenon', three main methods have been used for the collection of data: semi-structured interviews with the teacher, pupil questionnaires and lesson observations. Using multi-methods enhances the validity of the research because one is able to study the phenomenon from several angles. An application outlining the research project was submitted to Norsk Samfunnsvitenskapelig Datatjeneste (NSD) and permission was granted to proceed (see Appendix 1).

Initially in the chapter there are sections on qualitative and quantitative research in general. These are followed by sections on the subjects and how they were selected, how the semi-structured interviews were designed and conducted, the questionnaires, the researcher's role and, finally, a section about the processing and presentation of the findings.

4.2 Qualitative research

Qualitative research deals with meaning, and how informants see themselves or their work. Bogdan and Biklen (1992: 30) argue that: 'Qualitative researchers assume that human behaviour is significantly influenced by the setting in which it occurs and, whenever possible, they go to that location'. One gathers much information about few subjects, and one tries to get the full picture by moving from the specific to the general. Furthermore, qualitative research is descriptive; the data collected are in the form of words or pictures rather than numbers (Bogdan & Biklen 1992: 30).

According to Lichtman (2010: 15), 'Qualitative research involves the study of a situation or thing in its entirety, rather than identification of specific variables'. The case study approach is particularly appropriate for individual researchers because it gives an opportunity for one aspect of a problem to be studied in some depth within a limited time scale (Bell 2002:10). The case is then viewed as an example of a class of events or a group of individuals. However, it is impossible to know how typical the case really is, and therefore one must be careful about drawing any general conclusions from a single case study (Borg & Gall 1989: 402). Nevertheless, qualitative methods can be extremely valuable in helping

researchers develop new ideas and hypotheses about their area of interest (Borg & Gall 1989: 408).

4.3. Quantitative research

Quantitative research deals with numbers. It is often more extensive than qualitative research, meaning that one gathers narrow information about many subjects. However, the numbers in the present case are relatively small, since it consists of data from one class of 23 pupils. Quantitative data is frequently collected through questionnaires in order to be able to, for example, describe frequency, central tendencies and associations (Hohmann 2005). However, given the small numbers involved in the present case, the findings are highly restricted from a statistical point of view.

There may be a risk of misinterpretation of the questions when one carries out a questionnaire. The subjects responding to the questionnaire do not normally have the opportunity to ask for clarification in order to understand the questions. Nor does the researcher have the possibility to ask questions that follow up a certain, perhaps, unexpected answer, in order to, for example, get a better explanation of an answer. In addition, the researcher cannot be sure that all of the questions are answered. For example, the most important one may be left open.

In the present case study the researcher was present during the completion of the first set of questionnaires. When the pupils signalled that they had finished, she quickly looked over the questions to make sure that all questions were responded to. However, during the completion of the second set of questionnaires, the researcher was unable to be present and unfortunately, not all the questions were answered. It was mostly the open-ended questions that were left open or was very briefly or vaguely answered in the second set of questionnaires.

4.4 Selection of subjects

The informants were 23 pupils and their teacher from one randomly selected 8th grade class, arbitrarily selected within the county of Hordaland. Although a larger sample would have provided more data, and reduced the risk of a biased sample, time limitations did not permit this (Borg & Gall 1989: 402; 475).

The pupils and their teacher were asked to participate in the project, and informed that the subjects' identities and the identity of their school would be anonymised in the thesis. The 23 pupils and their teacher, together with the school's headmaster, consented to participate.

4.5 The semi-structured interviews

The semi-structured interview is the most used type in educational research. In semi-structured interviews, the interviewer first poses some structured questions to establish the facts about, for example, numbers and place, and then moves on to using open-ended questions in order to obtain more complete data. In structured interviews, on the other hand, the interviewer usually asks the interview objects a brief series of questions that can be answered either 'yes' or 'no', or by selecting an answer from a set of choices. The semi-structured interview has the advantage of being reasonably objective, while at the same time permitting a more thorough understanding of the respondent's opinions (Borg & Gall 1989: 452). It was therefore considered suitable for the present study.

There were in total three semi-structured interviews with the teacher. The interviewer used a list of prepared questions, but there were also possibilities to follow up the answers with additional questions and to ask for elaborations.

The first interview took place before the project started. This was done to establish the teacher's knowledge of and expectations about RT. The interview included questions such as: *What do you know about Readers Theatre?* and *What do you see as the advantages or disadvantages for using Readers Theatre as a replacement for 'ordinary' oral presentations?* (see Appendix 4).

The second interview took place after the first of the three variants of RT had been carried out. This was done partly because there was a time gap between the first and the second variant, and to find out how the teacher had experienced the start of the project and the method of RT in general. It was also done to obtain the teacher's first impressions of RT, ideas of improvement and how it had worked with the pupils. There were nine prepared questions in total (see Appendix 6). The interview included questions such as: *After working for approximately 3 weeks with Readers Theatre, what do you now know about Readers Theatre? What were the challenges?* and *How do you think Reader's Theatre worked in your class?*

The third and final interview took place after the project had finished and all the three variants of RT had been carried out in class. This interview had a special focus on how the

three different RT variants had worked in the class, the teacher's experiences with RT, and how RT had worked as an alternative method to oral presentations in class. The interview contained 11 prepared questions in total (see Appendix 15). The questions included: *Were your expectations fulfilled or were you disappointed*? *How did the pupils develop during the three readings? Can you give some examples? Reading? Self-image? Motivation? Practice?*

Since all interviews represent a social interaction, there is a high risk of bias. The answers given by the interview subject in an interview might be influenced by what the interview subject believes is appropriate or desirable to say (Lee McKay 2010: 55). The bias is related to there being an asymmetrical relationship between the participants (Nunan 1992: 150). Lee McKay (2010: 54) calls this a power relationship. Borg and Gall (1989: 406) argue that since the researcher is the main instrument for collecting data in most qualitative studies, biases, changes in perception and subjectivity can happen. In this case, it can be argued that the researcher was biased in relation to her interest in the project. Therefore, it is possible that the researcher asked questions that led towards a positive perception of the project. However, since the interviews were semi-structured, the teacher was encouraged to explain her opinions openly and without interferences.

4.5.1 Conducting the interviews

All the interviews took place at the school and were conducted in meeting rooms. The choice of interview location was considered the best option for the interview subject. Only the interview subject and the interviewer were present during the interviews. The secluded environment enabled the interviews to be carried out without interruptions and without other people interfering. The interviews were conducted in Norwegian as the teacher felt that she would be able to speak more freely, answer the questions more thoroughly and explain better in her mother tongue.

The aim was to limit each interview to a maximum of one hour. This was done in order not to use up too much of the interviewee's time. All the interviews were audio-recorded and notes were written simultaneously in order to ensure that no information was lost should the recording device fail. The second interview recording failed due to problems with the program used for recording[6], and unfortunately could not be recovered. However, the notes written were sufficiently detailed. The third and final interview was audio-recorded with

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[6] The program used for audio-recording was *Audacity*.

two different recording devices[7], and notes were also written. The teacher was informed that the recordings would be deleted when they were no longer needed. She willingly agreed to the interviews being recorded.

4.6 The questionnaires

There were two pupil questionnaires. The questionnaires were written in Norwegian to ensure that the pupils understood the questions and to make it easier for them to respond. The pupils completed the first questionnaire before the project started (see Appendix 2). The researcher wanted to find out whether the pupils liked to read in general, and especially their views about reading aloud in class. There were nine statements and questions in total. In addition, the pupils were asked to specify whether they were female or male. The last of the nine questions was an open one asking the pupils to express their opinions about reading at school, at home and reading aloud in class. They were encouraged to write as much as they could. For the other eight statements, the pupils had to tick off the most suitable answer to each statement. The options were: *I agree*, *I partly agree*, *I disagree*, and *I do not know*. The statements included: *I like to read. I like to read English aloud in class. I like to work in groups* and *I read texts in English in my spare time*.

The second and final questionnaire was answered by the pupils as soon as possible after their third and final performance of RT (see Appendix 13). The questionnaire elicited whether the respondents' views about reading in general had changed during the project work, and also asked questions related to each variant of RT. The questionnaire consisted of 23 items; four of them were open-ended questions. Numbers one to eight were almost identical to the questions in the first questionnaire. The options were also the same as in the first questionnaire: *I agree*, *I partly agree*, *I disagree*, and *I do not know*. This was done so that comparisons would be possible between the two sets of questionnaires.

Numbers nine to 23 asked specifically about the three different rehearsals and performances that the pupils had experienced with RT. Except for the four open-ended questions, the pupils here also had to tick off the most suitable answer to each statement. The items included:

I learned a lot about Australia when we worked with RT.

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[7] The two audio-recording devices were the previously used *Audacity*. In addition, *AudioMemos* for Iphone was used.

I learned a lot by adapting the script to RT myself when we worked with Comics and Cartoons.

I read and rehearsed a lot at home for the New York City RT.

There were four open-ended questions in total. Three of them asked questions about each of the three variants of RT that they had worked with. They were identical to each other, as shown by the following example of the last version performed: *What do you think about the RT we had about New York City? Explain what you found good and what you found less good. Write at least one good thing and one thing that can be improved.*

Question 22 asked the pupils to say roughly how many times a day they had practised their part in the various RT projects at home by filling in a scheme provided. The final question, number 23, was the fourth and last open-ended question. The question asked the pupil to state his/her opinion about reading at school, at home, and reading aloud in class. It was similar to a question asked in the first questionnaire, where the pupils were asked to write as much as they could about their opinion of reading at home, at school and reading aloud in class. However, there was an additional question, asking the pupil if he/she had changed his/her opinion about reading after working with RT.

4.7 The researcher's role

Since the teacher was new to RT, the researcher's role was not a passive one. The researcher introduced RT to the pupils in class, gave instructions and handed out the scripts with the help of the teacher. Unfortunately, the researcher was unable to be present during all the lessons where the pupils were practising. However, the researcher was able to observe 16 lessons in total, including the three introduction lessons that were given at the start of each RT project and she observed the three performances. The observations mainly focussed upon the pupils' attitudes and interest shown during both their rehearsals and performances. Field notes were written down either during the performances or right after. A summary of the observations is included in the results chapter.

4.8 Processing the interviews, questionnaires, and observations and presentation of results

Summaries of each of the interviews have been written since it would have been too extensive to transcribe the interviews within the time frame of this thesis. The recordings allowed for

the researcher to listen to the interviews several times for the purpose of ensuring that the information used was as accurate as possible. The summaries are presented in the results chapter together with summaries of the classroom observations and the questionnaire data, which is presented in tables and commented upon.

5 Results

This chapter presents the results of the research data collected. The chapter is divided into three main sections: pre-project data, during-project data and post-project data. The pre-project data is the pupils' questionnaire responses before the project started and the summary of the teacher interview that also took place before the project started.

The during-project data contains two parts: firstly, lesson observations and secondly, the second teacher interview. The observations are a combination of what the researcher observed the pupils doing while working on and presenting the RT scripts, and what their teacher commented on to either the pupils or the researcher during the presentations. The observations cover the three variants of RT performed, namely the pre-prepared texts, the pupils' adapting texts into RT scripts, and the pupils' self-written scripts. The second teacher interview was conducted after the first variant of RT had been carried out in class.

The post-project data consists of the pupils' responses to the post-project questionnaire after the three versions of the RT project had been carried out and the summary of the teacher interview that also took place after the project had been completed.

5.1 Pre-project data

5.1.1 The pre-project questionnaire

The pupils' attitudes towards the upcoming project were mostly positive. Most of the pupils either agreed (9) or partly agreed (9) that they were looking forward to the project, whereas three pupils were negative to it and two were uncertain.

Table 1 shows how much English the pupils believe they use everyday and whether they enjoy using English to find information.

Table 1: The pupils' usage of English in their everyday lives

Statement (N=23)	I agree	I partly agree	I disagree	I do not know
I like to use English to find information about other topics, such as history and geography.	4	15	1	3
I read texts in English in my spare time.	5	9	9	-
I use English every day when I use the Internet.	12	5	5	1

The majority of the pupils (15) partly agreed and four agreed that they liked to use English to find out information about topics such as history or geography, whereas only one pupil disagreed.

However, when the pupils were asked whether they read English texts in their spare time, the answers were more nuanced. Five pupils agreed that they read texts in English in their spare time, while nine partly agreed and the same number disagreed. Roughly half the class (12) used English every day when they used the Internet. Five pupils partly did so and five did not.

Table 2 shows the pupils' level of enjoyment of reading, in addition to their preferences for reading aloud in class.

Table 2: The pupils' enjoyment of reading

Statement (N=23)	I agree	I partly agree	I disagree	I do not know
I like to read.	2	16	4	1
I like to read English aloud in class.	3	11	7	2

Only two pupils claimed that they like to read, whereas the majority of the class (16) partly agreed that they like to read. Four pupils did not enjoy reading.

When it comes to reading aloud in class, the class was more divided. Roughly half the class (11) partly liked reading aloud, three liked doing it, while seven of the pupils did not. At the end of the questionnaire, there was an open-ended question for the pupils to fill in as much as they could about their views about reading. The question was: *What is your opinion about reading at school, at home and reading aloud in class? Write in your own words as much as you can.* Many of the pupils wrote extensive answers and explained their opinions. Some of the pupils' answers were[8]:

To read at home is okay, to do homework is okay. To read on the Internet at home is something I do nearly every day. I like to read a book at home when I am bored or straight before I go to bed. To read facts at school is pretty boring. I do not like to read aloud in class, especially not in English. In Norwegian is okay. (Girl)

It is okay to read Norwegian aloud at school, but I am not that good in English pronunciation. So I do not like to read English aloud. To have oral presentations in English is

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[8] The pupils wrote in Norwegian and all their answers presented in this thesis are the author's translations. The complete list of answers in Norwegian can be found in Appendix 3.

something I do not look forward to and I am always really nervous. To read at home is fine. (Girl)

I like to read silently, I hate to read aloud in class, because I am not good at reading the words aloud, so I really do not wish to read. I did not have to read at primary school, because I was not good in English. I have never enjoyed to read English in front of people. (Girl)

I prefer to read at home before reading in class, because it is scary if I say anything wrong, and everybody is staring at me, but apart from that it is okay to read at school and read silently. (Boy)

Reading is boring everywhere, but oral presentations are fun! (Boy)

It can be fun when there are no complicated words. (Boy)

I think it is good because you will become better to read, but it is boring because I do not like it. (Boy)

5.1.2 The first teacher interview

The first teacher interview took place before the project started. It was a short interview to establish the teacher's pre-knowledge about RT and her expectations for the project. The teacher confirmed that she knew about RT as a teaching method. Its learning aims are several; she mentioned improved pronunciation, learning to read better, being able to perform together with others in front of others and being a way of providing pupils with knowledge about a topic.

To learn something new and useful was the first thing the teacher mentioned when she was asked about what kind of expectations she had for working with RT. She looked forward to learning a method that she could use to vary her teaching even more. She pointed out that she had understood that RT was a structured method, something she saw as a necessary benefit for her pupils, since the class is an undisciplined and noisy one. She hoped that the most capable pupils could support and help the less capable ones with this working method.

Using RT as a replacement for ordinary oral presentations could have both advantages and disadvantages. She mentioned especially advantages for the less able pupils because, as she saw it, by getting them to work with more capable pupils, they could receive extra help and feel secure. It was something everybody was going to participate in, and everybody would know what to do. As a possible disadvantage, she pointed out that the most capable pupils could feel restricted through the tasks and not perform as well as they could have done in an ordinary presentation. She also pointed out that she had two pupils with fathers who

were native speakers of English, and that these pupils would perhaps find RT boring or restrictive since they master English at an advanced level.

When asked about how she thought RT would work in her class and if there would be any challenges, she stated that since it is an 8th grade class, with pupils fairly new at her school, she did not know the families of her pupils that well yet. Perhaps the most difficult thing for her pupils would be to find someone to read aloud to at home to get enough practice in addition to rehearsing their scripts enough.

She hoped that her pupils would experience something positive when working with RT, and that they would achieve success without too much hard work. The researcher commented that the RT tasks would become more difficult as the project moved along, that is when the pupils would have to adapt texts into RT scripts and later write their own scripts. The teacher pointed out that it seemed to be a good method for combining the skills of reading and writing. It also appeared to be a method for developing the pupils' skills of reading, writing and oral performances, beginning with something easy and slowly moving on to something more difficult. The interview terminated with the teacher stating that she looked forward to learning something new, and that she was excited about beginning the RT project.

5.2 During-project data

5.2.1 Observation of the pre-prepared texts

This section presents the researcher's observations during the pupils' presentations of the pre-prepared scripts about Australia and Oceania.

The pupils were asked to provide feedback[9] to each other after each presentation. When giving feedback, the pupils used phrases such as 'not dependent on their scripts', 'interesting to listen to', 'good pronunciation', and 'spoke aloud'. However, after a while, the feedback became repetitive and the same comments were given to other groups, often without any justification. For example, in a group where several of the pupils spoke with a weak and low voice, i.e. not speaking loud enough, they were still told by their peers that they actually spoke loud.

The teacher asked the groups about what they thought of their own presentations after their performance and after they had received feedback from the rest of the class. The questions included: *What do you think about and are you happy with your presentation?* and

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[9] All questions that were asked and feedback that was given were in English, both from pupils, the teacher and the researcher.

What about yourself, have you prepared well? The pupils were a bit shy when responding, and as a result, most of the answers were *Yes, I am happy with my own presentation*, or *No, I am not happy, I should have prepared better and practised more*.

Something that disturbed the pre-prepared text presentations was that some of the pupils did not pay attention to the other pupils' performances, but instead talked to each other. This was noticed by both the teacher and the researcher, and the teacher tried to explain to the pupils how important it was to pay attention, not to speak of how rude their behaviour was. That said, most of the pupils did pay attention, were interested, well-prepared and gave good performances by reading loud and clear with good articulation.

The researcher observed that the pre-prepared scripts were too difficult, containing too many words the pupils did not know, and the scripts were too long. Had the scripts been shorter, the pupils would have been able to prepare better for their presentations as they would have had fewer chunks to practise reading. Moreover, the performances might also have been more fun to listen to.

5.2.2 The second teacher interview

The second teacher interview was conducted after the first reading of RT had been carried out. The pupils had performed the pre-prepared scripts about Australia and Oceania. This interview was carried out for two reasons: firstly, to obtain the teacher's initial impressions of RT, and secondly, because there was a time gap of nearly two months between the first and the second RT variant due to the Christmas holidays.

The teacher's impression of RT after working with it for around two weeks was that it could help improve the pupils' reading skills and their pronunciation. It aided the less able pupils by giving them security and it was a method for systematically following-up each pupil's fluency and reading ability. Her expectations for working with RT were to help more pupils to participate orally in class and help them develop their oral skills. She also wanted to develop her own knowledge about RT.

When asked about the advantages or disadvantages of using RT as a replacement for 'ordinary' oral presentations, one advantage was that everybody participated[10]. Moreover, it

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[10] All pupils in a class normally need to give oral presentations, but it is easier to not do it, or do a minimum of what is required when the pupils are doing it individually. Excuses such as 'I am not ready to present yet', and 'I forgot my script at home' are common, and other options used by the pupils on the day of the presentation is to stay at home 'ill'. As a result, time passes by and sometimes the teacher runs out of time to use for oral presentations in class, and need to use other work hours, if there is any free, to listen to the pupils' oral presentations. It sometimes happen that one or two pupils manage to 'go free' of the oral presentation.

was a method that added variation to the teaching, and variation aids learning. Another advantage was that RT benefits the less able pupils and gives them security.

When asked about how RT had worked in the class and if there had been any challenges, the teacher talked about how passive the pupils were. Many showed little engagement. There was no room for exploring and going deeper into the topic, mainly just practising the given scripts. In addition, the researcher and the teacher forgot to identify and explain the learning aims related to Australia and Oceania to the pupils before the project started, only the RT learning objectives were presented.

The teacher thought the pupils experienced success and security when working with RT. For example, a pupil with a different mother tongue than Norwegian and English, learned the text by heart and probably gave his best oral performance so far because he knew exactly what to do. In addition, the pupils experienced it as strange and unfamiliar to have to work on their pronunciation.

The pupils learned facts from their own script, but nothing or very little from listening to the others performing. The pupils generally experienced the performances positively because they had mastered and improved their reading, and everybody participated. Some even stepped in as readers for other groups when a pupil was absent the day of the performance.

Reflecting over the whole first variant of RT, the teacher pointed out that the project should have culminated in a test after the readings had finished, so that one could have found out what the pupils had learned. In addition, she mentioned the importance of learning aims and assessment criteria, and that the pupils need to be aware of these before the project begins in order to know what is expected of them to learn. The pupils had found it odd to practise and rehearse the same text repeatedly, which some did not understand the point of. It was important to be inspired and keep the enthusiasm for a project like this. It was difficult to compare RT reading with regular oral presentations, especially when there were no additional props to the reading. The teacher concluded by saying that she believed in the method, but that it would benefit from becoming better organised.

5.2.3. Observation of the pupils adapting texts into RT

This section presents the researcher's observations during the pupils' presentations of the adapted scripts about the history and characters of the topic 'Comics and Cartoons'. There was a time gap of nearly two months between the pupils reading the pre-prepared scripts and before they started working on adapting texts into RT scripts. The researcher

observed during the time the pupils spent reading the pre-prepared scripts that they would benefit from more information about RT as an inspiration for their next task, i.e. adapting texts into RT. In addition, the new learning aims needed to be presented. Therefore, the researcher gave an expanded introduction to RT, presented the tasks and was present to answer questions that arose during the start of the work (see Appendix 7). An example task was: *Use Text C. A Superhero p. 160 and write it into a Readers Theatre script. Try to include a dialogue between Jerry Siegler and Joe Shuster about their frustration when they tried to sell a comic strip about a hero with supernatural powers to the newspapers. Present Superman: use I form, as shown in the example:*
Narrator: Perhaps you have heard of a superhero named Superman?
Superman: I am Superman. I live undercover. Normally, you meet me as Clark Kent. When I am Clark Kent, I...

The immediate responses from the pupils were positive towards the task of adapting texts. As soon as they had been handed out the tasks, the researcher could hear and see the pupils starting to work. In the group that was to write about Superman, one girl was heard saying that 'I've got a Superman costume at home'. While some groups started straight away, other groups had some start-up problems. One group needed help to understand the task, and needed a second explanation, while another group found it hard to understand the texts, mostly because they had not taken the time to read through them before they started. Both the teacher and the researcher observed how useful it was to be two teachers present at the beginning of the project as there were many questions. Some of the pupils needed to be certain that they had understood the tasks or needed extra help.

Most of the researcher's observations were done during the pupils' performances. The presentations varied from excellent to satisfactory, but none of them were poor. In group one, consisting of two girls and a boy, the two girls gave a well-rehearsed performance, although they were very nervous and could have spoken with louder voices, while the only boy, Jack, rolled his eyes and tried to be cool, appearing to care little about his role. He read with a low voice and seemed uninterested.

Group two presented Duckburg, i.e. the home town of Donald Duck and his friends. Their group members were all interested and read aloud, although not all the group members had perfect pronunciation. In addition, they had made a Power Point presentation and one of the group members produced sound effects similar to Donald Duck speaking.

The forth group contained some of the most capable English speakers in the class. They read well, but not enthusiastically. One girl had written most of the script, while the

others had contributed little. Nevertheless, the boy especially gave a good performance, mostly because he corrected himself when reading.

The fifth and last group was the group that had organised themselves the best. They had decided on their reading positions and had obviously rehearsed a good deal because their reading was fluent and well performed. Samples of the pupils' adapted scripts can be found in Appendix 9.

5.2.4 Observation of the pupils' self-written scripts

This section presents the researcher's observations during the pupils' preparations and presentations of their written RT scripts about New York City (NYC). Before the project began, the researcher presented all the tasks for the class. The pupils got to choose their group partners and most of them were given the script-task they wished to write (see tasks in Appendix 10).

The majority of the groups worked and prepared well for the last RT performance, both at school and at home. The pupils were interested in the topic NYC. The researcher was unable to be present at many of the lessons when the pupils worked with writing the scripts. Therefore, most of the observations that follow took place during the presentations of the finished scripts, and are therefore presented group-wise as the groups presented their RT scripts (see samples of the scripts in the Appendix 12).

The first group consisted of three girls. Their task was to present general facts about NYC. Two of the three pupils read with a loud clear voice, while the third read without energy in a low, mumbling voice. Their script was well written and they chose suitable lengths of the lines for each to read. They were also able to respond to questions from their teacher asked after the performance. However, their script was somewhat short and they had not responded completely to the task given, i.e. they had not included all the information asked for. When comparing their performance with the two previous RT variants, all of them had improved their reading, but one of the girls, Amanda, had clearly progressed from very little participation to a good deal of participation.

Two girls made up the second group. They had finished their script early, had had time to receive feedback from the researcher on it, had improved it, and had had more time to rehearse. They presented a Power Point presentation about their imagined trip to NYC together with their reading, which was clear and comprehensible. In addition, they managed to finish off their presentation pleasantly with a suitable closing sentence. These two girls are among the most capable pupils in the class. Throughout the three RT projects they worked

hard and rehearsed a good deal. Moreover, they both appeared to have gained confidence. However, one of the girls found it easier to answer the questions after the presentation in Norwegian[11].

Group three presenting Manhattan and group seven presenting the Statue of Liberty consisted of three pupils each. Both of the presentations were given in loud and clear voices, although not all the words were read and pronounced correctly. They communicated the information of their task well to the audience. Several of the group members in these two groups were pupils who had previously found it difficult to read aloud in class and perform anything in front of the class. Their self-esteem now appeared to have increased.

The three boys that made up group four, presenting the Empire State Building, were not completely ready to perform. Their scripts were missing, i.e. they needed to be printed and they also had did not have their Power Point presentation ready to show. This group consisted of the previously mentioned 'cool' boys and the class's 'outsider'[12]. Although it was the outsider's first presentation, since he had been absent during the first two performances, he nevertheless did reasonably well. There was some mumbling at the start, but he almost knew the text by heart. He could have articulated the words better and worked more on his pronunciation. Jack, one of the other boys, also mumbled to some extent and included a Norwegian word (møt) in his reading. The third boy gave his best performance of the three RT projects, reading with a loud and clear voice with good pronunciation of his English. Their Power Point presentation consisted of a few, but appropriate slides.

Group five, presenting Broadway, consisted of three girls. The readers' lines became too long, and their content was presented in a monotonous way, it therefore became somewhat boring to listen to their presentation. In addition, one of the girls read too quickly, which spoilt her account of Broadway. The girls were able to respond vaguely to the content questions they were asked after the performance.

The three girls in group six, who presented Ellis Island, gave one of the best performances. They read aloud, with good energy in their voices and varied their reading between them, where each reader read a suitable length before the next reader continued. On the Power Point, they used a combination of pictures and text, including a short video clip, and they presented their sources at the end.

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[11] All feedback and questions asked were asked and preferably answered in English after the pupils' presentations.

[12] The 'outsider' has a special home situation, and needs a lot of support and attention at school. It appeared that most of the pupils did not understand his way of acting, and thus he ended up as an outsider.

The last group to present, group eight, comprised three boys, two of whom were among the most capable pupils in the class. They did not work seriously with the project at school. Both the teacher and the researcher commented upon this and tried to help them with their presentation, but they did not want any help and claimed that they had done their work at home. On the day of the presentation, they turned up without a script, gave a presentation that at the most lasted for one or two minutes, including a relatively long video they showed in which nothing was said. They could not answer questions about their topic after the presentation.

5.3 Post-project data

5.3.1 The post-project questionnaire

Responses to the post-reading questionnaires are presented below. These answers were given after the pupils had participated in three different versions of RT.

The majority of the class agreed (7) or partly agreed (10) that it was fun to work with RT, compared to four pupils who did not think so.

Table 3 presents how much English the pupils believe they use daily and whether they enjoy using English to find information.

Table 3: The pupils' usage of English in their everyday lives

Statement (N=23)[13]	I agree	I partly agree	I disagree	I do not know
I like to use English to find information about other topics, such as history and geography.	6	7	6	3
I read texts in English in my spare time.	7	8	6	-
I use English every day when I use the Internet.	12	8	2	-

The class was divided as to whether they liked to use English to find information about topics. A slight majority (6) agreed or partly agreed (7) that they did so, while just under half the class either disagreed (6) or were uncertain (3). A greater number of pupils (7) read texts in English in their spare time or partly agreed (8) that they did so than those who disagreed (6). The vast majority (20) agreed or partly agreed that they used English daily when using the Internet, although two pupils did not do so, this was more than in the pre-

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[13] Some of the answers are missing, i.e. not all the pupils responded to all the questions.

questionnaire, where it was 17 pupils who either agreed (12) or partly agreed (5) and five who disagreed.

Table 4 shows the pupils' level of enjoyment of reading, and whether they like to read English aloud in class.

Table 4: The pupils' enjoyment of reading

Statement (N=23)[14]	I agree	I partly agree	I disagree	I do not know
I like to read.	1	10	10	1
I like to read English aloud in class.	5	6	10	-

The class was divided when it came to their enjoyment of reading. Ten of the pupils did not like to read, the same number partly agreed that they did and only one pupil was completely positive to reading. Ten of the pupils did not like to read aloud, while 11 did or partly did. The replies to the open question (23), where the pupils were asked to explain their opinions about the reading and if they had changed their opinion after working with RT, included answers such as:

I do not really understand the RT thing… isn't it just the same as ordinary performances? (Girl)

It is really fun to work with RT at school. The English lessons started to become more fun. (Girl)

I still do not like to read aloud in class. But I like it better than before. (…) (Girl)

It is not hard to read in front of the class anymore, I have become more secure of my English, than what I used to be. I think it is okay to read, but it can become boring over time. (Girl)

I think that RT has helped me to dare to read aloud, and I think that it has helped others too. (Boy)

Reading aloud at school: I love it! Reading in a book at school: boring ☹. Reading in a book at home: boring. (Boy)

I hate to read from a book. I prefer performances. (Boy)

Table 5 presents how the pupils perceived the learning benefits of the three variants of RT.

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[14] Some of the answers are missing, i.e. not all the pupils responded to all the questions.

Table 5: The pupils' perceived learning benefits of the project

Statement (N=23)	I agree	I partly agree	I disagree	I do not know
I learned a lot about Australia when we worked with RT.	6	13	4	-
I learned a lot about *Comics and Cartoons* when we worked with RT.	8	13	1	1
I learned a lot from writing the *Comics and Cartoon* script.	5	14	4	-
I learned a lot about NYC when we worked with RT.	15	6	1	1
I learned a lot from writing the NYC script.	13	8	-	2

Most of the pupils agreed (6) or partly agreed (13) that they learned a good deal about Australia when they worked with RT. However, some disagreed (4). The replies to the open question, where the pupils were asked to explain their opinions about the Australia RT, and to write at least one good thing and one thing that could be improved, included:

It was fun that we got to cooperate. I think we should have gotten more time to rehearse. (Girl)

It was good that the script was pre-prepared, it made it easier for us. (Girl)

Good - It was easier for us to receive pre-prepared scripts. Bad – we probably learned less because when the scripts are pre-prepared we do not discover that much ourselves. (Girl)

We did not have to write the script and then start to rehearse. We could start rehearsing right away (Boy).

I think it is fun to learn about other things. It is boring to practise pronunciation. (Boy).

You learned something. It was a bit embarrassing to perform. (Boy)

The majority of the pupils agreed (8) or partly agreed (13) that they had learned a lot when working with the next Readers Theatre topic, 'Comics and Cartoons', with only one pupil disagreeing. The replies to the open question where the pupils were asked to explain their opinions about the 'Comics and Cartoons' RT, and try to write at least one good thing and one thing that could be improved, included:

It was a more interesting topic and more fun to work with. I think we could have had more time. (Girl)

I wrote the whole script, and the others did close to nothing. (Girl)

I think it was okay and I think the group could have cooperated more. I learned a lot about our topic. (Girl)

We learned more. It was not that easy to find out what we should talk about. (Girl)

I learned a lot that I did not know from before. I can read louder and more clear. (Boy).

I do not like that way of working. (Boy)

We could work in groups. I hate to perform in class. (Boy)

Finally, an overwhelming majority of the pupils agreed (15) or partly agreed (6) that they had learned a good deal about NYC when working with the Readers Theatre project. The replies to the open question where the pupils were asked to explain their opinions about the NYC RT included:

That too was a cool topic to learn about. Nothing wrong. (Girl)

Everybody in the group participated equally and cooperated well. (Girl)

It was a fun topic, and we got to choose our groups. We can improve in terms of terminating earlier. (Girl)

Our script was really good. The use of our voices and pronunciation can improve. (Girl)

I learned a lot about the attractions. I think that was good. (Boy)

Fun to watch the others' performances. I hate to perform in front of the class. (Boy)

GOOD because you learned. (Boy)

In terms of writing the scripts, most of the pupils agreed (5) or partly agreed (14) that they had learned a good deal from adapting the 'Comics and Cartoons' texts into RT scripts, while four pupils disagreed. Writing the NYC scripts was what the pupils learned the most from, judging by the overwhelming number of pupils who agreed (13) or partly agreed (8) that they had learned from this activity. None of the pupils disagreed, although two pupils were uncertain if they had learned anything.

Table 6 presents the pupils' evaluation of their own reading practice, e.g. whether they practised a lot or little during their work with the three different variants of Readers Theatre.

Table 6: The pupils' evaluation of their reading practice

Statement (N=23)	I agree	I partly agree	I disagree	I do not know
I practised reading the Australia RT script a lot at home.	9	11	2	1
I practised reading the *Comics and Cartoons* RT script a lot at home.	10	10	3	-
I practised reading the NYC RT script a lot at home.	14	9	-	-

Most of the pupils agreed (9) or partly agreed (11) that they had practised their reading at home for the RT variant about Australia, whereas two pupils disagreed. Similar results were found for the topics 'Comics and Cartoons', where ten of the pupils had practised and

another ten had partly practised reading their scripts a lot at home. The degree of practice was highest for the third variant about NYC; 14 of the pupils agreed and nine pupils partly agreed that they had practised reading their role a lot at home.

Table 7 shows the pupils' evaluation of their own contribution of writing the scripts for the last two variants of RT.

Table 7: The pupils' contribution to writing the RT scripts

Statement (N=23)	I agree	I partly agree	I disagree	I do not know
I wrote much of the *Comics and Cartoons* RT script	7	12	3	1
I wrote much of the NYC RT script	12	8	2	1

The majority of the pupils agreed (7) or partly agreed (12) that they had written much of the 'Comics and Cartoons' script, whereas three disagreed and one was uncertain. However, a larger majority of the pupils agreed (12) or partly agreed (8) that they had written much of the NYC RT script, while two pupils disagreed and one was uncertain.

5.3.2 The third teacher interview

The final teacher interview was conducted at the teachers' school after the end of the whole project and lasted for 40 minutes. The first and perhaps most important point the teacher made was that she was positively surprised about the dimensions of the project and how comprehensive RT can be. She was familiar with the pre-prepared scripts that can be found on the Internet and that they could be used for extensive reading in class. She was positively surprised by how one can integrate subject-content and make the pupils adapt or write their own scripts to perform. Personally, she preferred the third version of the project, where the pupils were to find information about a certain topic, write the script, rehearse and, finally, perform it.

She commented upon how, especially in the first part of the project, i.e. working with the pre-prepared scripts, the pupils did not 'put their soul' into the reading, and that many thought that they were better readers than they actually were. Therefore, some of the more able pupils did not rehearse their reading. However, as the project continued, most of the pupils practised more and became more secure and fluent readers. When they had to adapt and write their own scripts, everybody had to contribute with a role in the script. She observed how the less able readers had become more confident as they had had the opportunity to

practise more at home. Because RT is a group reading experience, one does not have to be alone when practising and performing.

The teacher found RT to be a suitable method for variation of activities in the English language classroom. It provided the possibility to integrate various curriculum competence aims and for the pupils to practise several of the basic skills at the same time. She was looking forward to working more with RT and spreading it out more over the school year. She also believed that the RT projects would become even more satisfying if she could plan and work through the project without interference from a researcher, as she knows the pupils better and would be able to integrate RT more with the rest of the planned work.

When asked about whether her expectations were fulfilled, she was positively surprised about how complex RT was, especially when it came to adapting texts and pupils writing scripts. She also noticed that through working with RT one gets to see the pupils working in various situations. She was pleased that she had agreed to spend time on the project. The class that took part in the project was a challenging one in two ways: firstly, it was an undisciplined class, and secondly, it was a battle to get the class to work all the way to the end goal, i.e. to finish any project they were working on. The most capable pupils did their job, no matter what they were asked to do, but in this project it was good to see how they also developed their confidence and work.

She found it difficult to be in charge of the project because she did not 'own' it, but also found it difficult in general to organise and follow up group work because the pupils are at different levels. Therefore, had it been her project from the start, she would probably have had more control and would have felt a stronger ownership of it. She concluded by saying that RT projects and results will vary from group to group, just like all other teaching methods.

When asked about the advantages and disadvantages of using RT as a replacement for 'ordinary' oral presentations, she had observed and listed several benefits of RT. The first was the security it provided for the less able pupils; they felt safer in a group presentation and, moreover, had the opportunity to practise their parts as much as they wanted. Secondly, the pupils often work with their oral presentations mainly at home, and some pupils receive a good deal of help from their parents or other adults, while others receive none or little help. By working with RT presentations, she felt that she had better control of what the pupils actually did, since they were given time at school to work on it in groups and the supervision was done mostly by her, their teacher.

Thirdly, it became more obvious that all the pupils in each group had a role to play, and that it was clearly visible if anyone in the group dropped out or did not function in their

part. Finally, she stressed again the advantage of variation provided by RT. The only disadvantage was the homework part, which is always difficult, because not all of the pupils come from caring homes with supportive adults.

When asked about how she thought RT had worked in the class, she replied that when the pupils were given the pre-prepared scripts for the first reading, it was difficult for them to keep focused. RT was new to them and they did not understand that they had to practise. She also pointed out the importance of stressing that the pupils need to take notes while they listen to the others' performances, since the aim is to learn the subject-content from their fellow classmates. She noticed that the work-spirit grew towards the end of the project, and that the girls, both the less capable and more capable ones, worked well, while the boys cared less.

The pupils' motivation and attitudes towards RT varied greatly. Some pupils showed great enthusiasm whilst others did not find the project interesting. The more capable girls blossomed with RT. At the same time, the less capable girls, such as Felicity[15], who on her first day at school had brought along a message from her parents saying that she was not to read aloud in class because she was such a weak reader, also blossomed during the RT project. Felicity was nervous, but nevertheless participated in carried out all the three performances. She improved her self-esteem a good deal during this project.

Another girl, Kathryn, cried before her first performance, but performed all the three readings of RT without a problem. One of the boys, William, was not at school for the first two performances, but managed well on the third and final performance. He feels much safer when he works in groups, partly because he is an outsider in class. RT turned out to be a good working method for him.

The teacher found that the challenges with RT were monitoring all the pupils, getting them all to contribute to the project and creating a common understanding and involvement. When considering the pupils' experiences, the teacher thought that they had primarily experienced a non-threatening working method, while some had perhaps experienced too much freedom and others did not take the project seriously enough. Moreover, some did not use all their creativity, and felt perhaps somewhat tied up by the structure of the project. The teacher repeated again how the less capable pupils blossomed with RT and became more secure, and that the more capable pupils worked hard, as always. As was normally the case, there were some pupils in between who did not care.

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[15] All names in this chapter are false names to maintain the pupils' anonymity.

When asked about what she thought the pupils could improve after working with RT, the teacher listed two major points. Firstly, the time schedule; many of the pupils are not structured enough yet and do not know how much time is needed, for example, to have the scripts ready at the scheduled time. Secondly, she pointed out that cooperation is very important when working with RT. Pupils need to experience and work with it. Not all groups worked effectively from the start, but had to learn to cooperate and share the tasks between them.

Some pupils managed more than they believed they could, and as a result, they gained confidence, and had positive feelings towards the project and motivation for future RT projects. On the other hand, some believed that they were better than they actually were or could manage more than they did. One girl kept saying that she did not learn anything by reading, but, according to the teacher, she had her mind set from the start on believing that she would not learn anything. Her self-esteem was very low. A couple of the smartest boys in class thought they did not have to practise, or read, and did probably not learn anything new. Their final RT presentation was extremely short and had very little content; it was over before it had begun.

The teacher was finally asked about the pupils' development of reading, their self-image, motivation and preparation practice. Some of the pupils showed development from the second to the third performance, namely that they could read the text better, were freer of the script so that they could relax more, and had better contact and communication with the audience. Others, on the other hand, were unmotivated and uninterested in the project. Even so, there was mostly a positive development among the pupils. Amanda was an example. She hardly did anything during the two first variants of RT, but turned out to be the driving force in the third and final presentation. Moreover, she had improved her work since. The teacher also pointed out that the more capable pupils, especially the girls, cooperated on their pronunciation and helped each other to improve their English in other ways.

Other examples are Christy and Caroline, who both showed a positive development. Caroline was especially mentioned because she hardly ever spoke in class, whereas during the RT project she participated and exhibited her skills in class. Another girl, Deborah, was insecure and had a poor self-image, and unfortunately felt too anxious to dare to participate thoroughly in the projects. One boy, Andy, had had a very positive development because of the possibilities he had had to practise his reading at home, and also because he had participated in a group of more capable and positive pupils who could help and support him.

Alex, another boy, whose perhaps best school achievements happen when there are ordinary oral performances in class, found it hard to adapt in his group to firstly writing the script, and secondly to reading the words accurately in the script. His free talking skills became a disadvantage when it came to reading RT. On the other hand, the teacher commented that he was one of the tough boys in class, so it was perhaps more important for him to play out his role in class than his role in the performance.

Peter, on the other hand, who struggles in many subject at school, and who has another first language than Norwegian and English, almost certainly understood the working methods of RT. The teacher observed that he had worked hard, knew the texts by heart, wanted to achieve well and had a high motivation for the project.

At the end of the interview the teacher reiterated how she was looking forward to beginning a new school year with RT as one of her planned methods for varied teaching. She would spread RT into three variants, including content-based scripts, and would let the pupils read and find information, write, practise and read. The fact that there were three variants of RT made the pupils feel more secure with the way it worked.

6 Discussion

The present chapter discusses the findings presented in the previous chapter with regard to the three research questions:

How does content-based RT function as a method in the 8th grade class?

What are the perceived benefits and challenges?

How does content-based RT function as a replacement for the 'regular' oral presentations?[16]

A section about the limitations of the study follows at the end.

6.1 How does content-based RT function as a method in the 8th grade class?

The success of content-based RT can, as all other teaching methods, be perceived differently by the teacher and the pupils in a class. The pre-data collected showed that the teacher and most of the pupils' expectations of the project were mainly positive. They looked forward to learning something new and working in a different manner than they were used to. The post-data found that the majority of the pupils and the teacher agreed that RT had been a good method for varying the English lessons. Many of the pupils believed that they had learned something from working with RT. However, some pupils stated in the post-project's questionnaire's open-ended questions that they did not like this working method, some preferred ordinary oral presentations, while others only stated that they did not like this method.

As for what the pupils actually learned about the content through RT, one would need to measure their learning through a test. One could also ask them to specify what they had learned in the questionnaire items. Due to the limited scope of the study, none of this was done in this project.

When working with content-based RT several learning objectives and skills are in focus, such as reading aloud, learning content, pronunciation, comprehension and fluency. Some pupils will learn more content than others. One can assume that some will first have to improve their skills of reading aloud and increase their self-confidence before they can move on to learning the content, while others will manage to improve their skills simultaneously while learning the content.

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[16]A 'regular' oral presentation is normally conducted in front of the whole class, where one pupil at a time carries out an oral presentation about a certain topic.

After the project was finished, the teacher especially valued the way the less capable pupils had been helped by the cooperation with other more capable pupils, and how the tasks gradually became more and more complex and difficult. The pupils' responses to the open-ended questions in the post-reading questionnaire show that the pupils also noticed that they had become better readers, and that they realised what the three RT versions had to offer, i.e. practice reading, or first write then rehearse, or find information, write and then rehearse. The comments illustrated that the tasks had become more and more difficult, i.e. moving from pre-prepared scripts to pupil written scripts, and that the pupils understood that they learned more by doing it all themselves. On the other hand, some preferred the pre-prepared scripts that enabled them to move straight to the rehearsing. By letting the pupils become familiar with the working methods little by little, one scaffolds them and the affective filters are kept low so that the pupils are open to input and learning (Krashen 1982; 2004: 130).

6.2. What are the perceived benefits and challenges?

The Benefits

There were several benefits of the RT project. Perhaps the most important benefit for the pupils, observed the teacher, was the improved self-esteem. This was particularly true for the less capable pupils, although most of the pupils, also the most capable ones, showed a positive development. Earlier research has also found out that rehearsals and repeated reading of texts foster confidence and increase the comfort level, especially among struggling readers (see for example Black & Stave 2007:14; Drew & Pedersen 2010:1; Millin & Rinehart 1999: 84; Trousdale & Harris 1993:204).

Another benefit was improved reading fluency, as stated by some of the pupils in the open questionnaire items. It was also observed by their teacher and by the researcher. Some pupils commented in the open questionnaire that their reading had become better, although they still did not like to read aloud or talk English in class. This may imply that the pupils need more possibilities to work with RT, which is supported by Trousdale and Harris (1993: 204) who claim that repeated readings of RT scripts provide unsure readers with enough confidence to lose their fear of reading aloud. Moreover, according to Flynn (2004: 361) there is a close relationship between fluency and comprehension. The questionnaire did not ask for the pupils' perceived comprehension, and therefore this cannot be commented upon.

The NYC self-written RT variant, according to the pupils, was an interesting topic to work with. Most pupils participated equally and cooperated well, and they learned something

by doing both the research and writing. These findings are supported by Flynn's (2004: 361-3) research, which found that RT teamwork improves the class environment and aids comprehension and thus learning. According to the teacher, the pupils' written scripts, i.e. the third version of the RT project, was her preferred one because the pupils had to use multiple skills. This version was perhaps the most popular one among the pupils because they had more freedom to use their investigative and creative skills. Perhaps it was also popular because the pupils by now felt secure and knew what to do. They had understood the way RT worked, and knew what was expected of them. One might not have obtained the same results if one had not worked with the pre-prepared and the adapted scripts first. Drew and Pedersen (2012) obtained similar results, i.e. that the pupils' self-written scripts were the most popular ones, in their study of three RT versions in mainstream classes.

The pupils wrote their NYC RT scripts using *Google Docs[17]*. It is a good tool for sharing documents and several writers can work on the same document simultaneously. If the teacher also has an account, the pupils can invite the teacher to read or be able to correct their documents online. That means that the teacher can give the pupils feedback on their written text whenever he/she has the time, and enables the process of process writing. It also enables the teacher to follow the pupils' script writing and give them a helping hand or tips if they are stuck or out of ideas.

When the pupils were asked in the post-project questionnaire to state whether they liked to read and whether they liked to read English aloud in class, the results were not as positive as one may have expected. Nevertheless, five pupils now liked to read English aloud in class, whilst only three did before the RT project started. However, looking at the *I partly agree* answers, fewer pupils (6) liked to read after the RT project, whilst 11 pupils partly liked to read in advance of the project. One can speculate why this was so. Perhaps the girl who answered *I still do not like to read aloud in class. But I like it better than before,* could have represented the view of several pupils. It may not have been a wise question to ask in the questionnaire. Instead, it may have been more fruitful or precise to ask the pupils if they enjoyed working with RT or reading RT. Or one could have asked them how they felt when they were asked to read aloud, and if there was a difference between reading aloud from the textbook and an RT script. One can only speculate if the results would have differed if the questions had been more precise.

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[17] You need to have an account to use *Google Docs*, but it is free of charge. Those pupils who did not have a Google account got help to set up one at school by the researcher. The researcher also made sure that all the pupils had had access to *Google Docs* before the lesson ended.

According to the teacher, the less able pupils benefitted from the security and support that the group work provided, and the structure of the project, i.e. that the pupils knew what would happen and when, in addition to the fact that they could rehearse their role as much as they wanted. One can argue that when the pupils are working with ordinary oral presentations, they do much of their script work at home and alone. Some receive help while others do not, some practise and others do not. Much time and energy is also spent on being nervous and trying to find arguments why not to perform and some pupils even turn ill ahead of ordinary oral presentations. Therefore, one can also argue that the pupils benefitted from being given time to work with the RT project at school. This might especially be the case for those who do not normally receive much help at home.

The teacher concluded in her evaluation of the project that the pupils felt more secure as the project went along, the pupils blossomed and through their work with RT they had gained confidence. The RT project seemed to provide the pupils with a tool to achieve reading fluency and increased self-confidence in reading aloud. However, for many pupils, and especially the less capable pupils, several RT projects would help them to improve even more. In other words, they need more texts to read and reasons to rehearse reading texts than the more capable pupils do.

Overall, the teacher was more positive towards the project than the pupils. Perhaps it was because she understood the educational benefits of content-based RT better than the pupils. A teacher will often see things differently from the pupils, because he/she can compare it with the potential of other methods and educational projects. The majority of the pupils were positive too, but some pupils may not yet have reached an understanding of what and why they need to learn at school.

The Challenges

There were several challenges of the RT project. The pupils had never worked with RT before they received the first scripts to work with. They therefore had to learn what RT was and why they were doing it and what the aims were. The teacher and the researcher, as stated earlier, forgot to inform the pupils about the particular learning objectives for the first version of RT, i.e. Australia, because they were so busy explaining what RT was and what the goal of the RT project was in their class, namely better fluency and reading of English aloud. In other words, the pupils knew why they should work with RT, but not why the first topic was Australia. However, for the second and third RT versions, the teacher and researcher made sure that the pupils knew the learning aims for both content and working method. Nevertheless, the pupils

did not receive pre-prepared assessment criteria or participate in creating assessment criteria. Perhaps some pupils would have understood the importance of the project even better if they had.

One challenge was that some of the pupils showed little engagement in the pre-prepared script, possibly because there was no room for exploring and going deeper into the topic. They had just to practise the given scripts. Another challenge was that they did not understand why they did it, i.e. they had not paid attention when the RT learning aims were explained, or that the explanation had not been clear enough. Nevertheless, it is wise to start with pre-prepared scripts, because then one scaffolds the pupils and allows them to understand the way RT works before they begin adapting or writing of RT scripts themselves. Therefore, it is important to choose or write pre-prepared RT scripts at an appropriate level, which is a challenge for the teacher.

An additional challenge was that several of the pupils found the scripts too difficult, both at word level and language level, especially since the scripts were too long. As a result, they were probably more stressed during the rehearsals and struggled more to learn the pronunciation and content of the scripts than they should have. This experience underlines the importance of using RT texts at an appropriate level of difficulty.

Many of the pupils did not understand why they had to rehearse the same text repeatedly. Perhaps the information of the project of the pre-prepared scripts they received ahead of receiving the pre-prepared scripts was not detailed or clear enough. Another possibility is that the little engaged pupils are the ones who are positive but struggle to keep quiet and pay attention in class. They are busier with each other than with learning the subject, and it is more important to finish the task they are working on quickly than doing it properly. They may not understand that they are doing the task to learn something from it, not just doing it. On the other hand, other pupils wished for more time to revise and rehearse.

It may have been an advantage to introduce RT to the pupils through pre-prepared fictional texts rather than factual ones. The pupils may then have experienced the first content-based RT script differently. They could have become familiar with RT through an interesting fictional RT script before they moved on to a content-based script. That could have been a more appealing way to be introduced to RT. Such a fictional example could be Shepard's (2005) *Mr Twits Revenge,* an RT adaptation of Dahl's (1981) *The Twits*, an amusing story where the pupils have to pronounce many different words, and where those playing the roles of Mr and Mrs Twit have to mimic and use facial expressions. It is an RT script that is fun to perform.

The second RT variant, the adaptation of texts into RT also represented a challenge for the pupils. They had to cooperate and adapt a text into an RT script together. Some of the pupils had to write the group's script alone because the others did not or were not allowed to participate. The tasks showed examples of how to begin the script and included components that had to be included. For example, one group had to adapt a text about the history of comics and cartoons. One of the items they needed to include was the first comic 'The Yellow Kid'. It was stressed that the whole group had to participate in adapting the script, but their written task sheet did not include this information. It should perhaps have been stressed even more. Ahead of the third RT version, all the pupils were therefore introduced to *Google Docs* to give them a tool that allows several writers to write a document together at the same time from various computers. Perhaps the cooperative problems concerning the second RT version, i.e. adapting of texts into scripts, could have been avoided had this tool been introduced earlier.

Cooperation is important for making group work function. The participants must trust each other, which can be difficult when the pupils' interests and achievements vary. There is also a question of whether the groups should be homogenous or not. In a class of more than twenty pupils, everybody is not at the same level, nor has the same personal aims for what they want to achieve. Some want to do well, others are mainly preoccupied with getting through the school day. In order to create groups that function in a class one must consider facts such as the pupils' skills and abilities, and make compromises. Should the most capable pupils be in the same group so that they can challenge each other and grow, or should they be split so that all the groups are of mixed ability, thus giving support for the less capable pupils? What about the pupils who do not care, or do everything to spoil the others' plans?

In this RT project three group variants were tried out. For the first two RT variants, the teacher created the groups based on the pupils' ability and who they cooperated best with from the teacher's point of view. For the last RT variant, the pupils got to choose their own groups. For the girls, the best results came in the third group variant, i.e. the self-chosen groups, while for the boys it was the other way around. Therefore, one should probably use both versions to give all the pupils an opportunity to cooperate in groups that work well.

By the time the pupils started on the third variant of RT, they were acquainted with the working method. The majority of the new self-chosen groups cooperated better with the writing of the scripts, but they struggled to keep the deadlines. These were hard to keep, partly because they kept revising and improving their scripts, and partly because the pupils were a bit too unorganised. Perhaps the researcher should have offered to stay behind and help the

pupils after school, as the teacher in Drew and Pedersen's (2012) study did to provide a space and allow the pupils a neutral place to cooperate.

Finally, one of the challenges this project encountered was the undisciplined class. The pupils were mostly positive towards the project, but they had some structural problems such as sitting still, being quiet and listening to the information given or even performances held by their peers. The teacher commented that if the project had been tried out on a different class at school, the results would perhaps have been different.

6.3 How does content-based RT function as a replacement for the 'regular' oral presentations?

Content-based RT is closely connected to the *LK06* English curriculum, both in terms of learning the basic skills, such as reading and writing, and by integrating factual texts about content such as history, geography and society, which is relevant to English in the 8th grade. Moreover, RT facilitates communication.

The teacher discovered several advantages of using RT as a replacement for the regular oral presentations. These advantages included the safety the group work provided, the collaboration between the pupils, and consequently, growth in self-confidence and fluency when talking and reading English. Moreover, she saw it as a good method for variation.

If the pupils had been given the same time to work on an 'ordinary' oral presentation at school as they were given to work with this RT project, would they have gained the same fluency and self-confidence? They would probably not have done so because one of the main sources for motivation with RT lies in the cooperation with others. One wants to perform well on behalf of the others (Black & Stave 2007:11; Trousdale & Harris 1993: 204).

However, some of the more capable pupils appeared to feel somehow restricted by the tasks, and would perhaps have benefitted more from working with 'ordinary' oral presentations because then they had to rely more on their own work. Not all of the more capable pupils are mature enough to play a leading part and aid their fellow pupils. Instead some can be tempted to play the role of less capable pupils, especially if they do not like or see the point of the task they are working on. It is therefore necessary to emphasise that RT is not meant to be a permanent replacement for the regular oral presentations, but more a supplementary method for variation.

Since it was especially the less able pupils who benefitted from working with RT, it would be useful to begin the 8th grade[18] school year with several versions and performances of RT, and then move over to ordinary single pupil performances when the pupils are more accustomed to their new class and to perform individually in front of their class peers. Drew and Pedersen (2012: 81) found that pupils who first had worked with three RT versions were 'miles ahead' of any other 8th grade classes the teacher had worked in terms of oral presentation skills.

To ensure a good progression for the pupils, it is wise to begin with pre-prepared scripts, and then move over to adapting texts into scripts and finally writing scripts. Especially struggling readers need fluency practice (Peebles 2007: 578), but most adolescents would profit from additional time to read the same text repeatedly (Black & Stave 2007: 9; Goodson & Goodson 2005: 24). The third RT version is the most similar to the ordinary oral presentations that are much used in the Norwegian schools, because everything is done by the pupils themselves, i.e. finding information, writing their notes (in the case of their RT scripts), rehearsing their presentation and performing it in front of the class or a group of peers. It is also the third version that covers the most learning aims form the *LK06* English curriculum, and it was the most popular one for both the teacher and the pupils.

6.4 Limitations of the study

The study is limited by the number of subjects as these do not produce a basis for generalisations to be made about all the 8th grade classes and their teachers in Norway. Thus, only tentative conclusions and impressions about the use of subject-matter or content-based RT teaching in an 8th grade[19] English EFL classroom in Norway can be drawn.

Another limitation is that no pupils were interviewed. Had that been done, one could have gone more into depth about their reactions and experiences to the three variants of RT. It would have been interesting to find out what the pupils had learned both of content and if, for example, they had learned new words while working with the project. In addition, the researcher's observations were limited. Had the researcher been able to be present during all the class' RT lessons, and only observe the teacher and the pupils, instead of being in charge of the planning and instruction of the RT project, more observations would have been carried out.

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[18] When most pupils in Norway begin at the lower secondary school in Norway they begin at a, for them, new school, where the classes usually are a mixture of pupils from various primary schools in the area.
[19] Pupils aged approximately 13.

The study focused only on researching content-based RT teaching. Had fictional scripts been used as an introduction to RT before the project took place, or as the first version of RT, perhaps the results would have looked differently. Especially the pre-prepared RT scripts are likely to have been experienced more positively by the pupils if they had they been fictional instead of content-based.

7 Conclusion

This thesis has aimed at exploring the use of content-based RT in an 8th grade EFL classroom in Norway. The study was based on three research questions aiming to find out how content-based RT functioned as a method in the 8th grade class, and what the benefits and challenges would be. In addition, content-based RT was compared with the 'regular' oral presentations usually employed in schools.

The project was carried out in a randomly selected class within the county of Hordaland. The pupils responded to two questionnaires, their teacher was interviewed three times, and the researcher carried out classroom observations.

Three versions of RT were used to scaffold and enable learning for all pupils. The pupils began with pre-prepared RT scripts, then worked with adapting texts into RT scripts, and finally found information and wrote their own RT scripts based on a given topic. The pupils experienced RT in different ways. The majority of the pupils enjoyed the variation it provided and realised that they became better readers and consequently their self-confidence grew. However, some pupils found the rehearsals boring, and a few boys had made up their minds that they did not like the working method of RT, and therefore put very little effort into their work and reading.

Many of the learning objectives in the *LK06* English curriculum can be incorporated when using content-based RT. Communication is regarded as very important for learning English, and when working with RT the most important thing is to be able to communicate a text to the audience by reading it aloud. Moreover, content-based RT incorporates two or three of the five basic skills that are viewed upon as the most important skills to be learned in the Norwegian school, namely reading, writing and oral production.

The teacher and the majority of the pupils preferred the third RT version. The teacher found it to be a good method for monitoring the pupils and it was also the version which integrated the three basic skills and many of the learning objectives from the *LK06* English curriculum. However, the teacher also saw the benefit of beginning with pre-prepared scripts before moving on to the adaptation of texts, so that the pupils got accustomed to the working method and how this especially benefitted the less capable pupils.

Some pupils preferred the pre-prepared scripts because it was the easiest variant. However, the majority of pupils realised that they learned the most from finding the information themselves before writing the scripts. Many also understood the benefit of

rehearsals, which was illustrated by their comments in the questionnaire that they had wished for more time to rehearse before their presentations.

As the first variant was the least successful, it may have been more motivating to introduce RT to the class with a fictional text before moving over to the content-based RT scripts. Fictional texts are a common genre for this age group.

The pupils could have been given a test or written tasks about the content after each version of RT in order to measure their learning from each RT version. In addition, the post-reading questionnaires could have asked more specifically about what the pupils had learned from the project.

One implication of this study is that RT can be a supplement if not a substitute to the regular oral presentations. Several parts of the English subject's curriculum are covered when working with RT, and pupils can learn content and language at the same time. Content-based RT has a potential in foreign language education, which so far has been little tried out. This thesis has made a contribution by focusing on RT with these kinds of texts.

For future research, it would be interesting to find out what pupils learn of content by giving them some kind of tests or tasks to write after participating in an RT project. Moreover, it would be interesting to test the pupils' reading proficiency ahead of working with RT and after. A detailed assessment sheet informing the pupils of the learning objectives and divided into either grades or levels of achievements would probably aid the pupils' learning and help them to visualise the aims.

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Appendix 1

Norsk samfunnsvitenskapelig datatjeneste AS

NORWEGIAN SOCIAL SCIENCE DATA SERVICES

Eva L. Björk
Avdeling for økonomi, språk og samfunnsfag
Høgskolen i Østfold
Remmen
1757 HALDEN

Vår dato: 08.11.2012   Vår ref:32043 / 3 / SSA   Deres dato: Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 05.11.2012. Meldingen gjelder prosjektet:
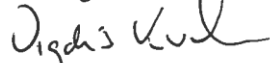
32043	*Can Reader's Theatre replace the oral presentations in school*
Behandlingsansvarlig	*Høgskolen i Østfold, ved institusjonens øverste leder*
Daglig ansvarlig	*Eva L. Björk*
Student	*Siv Rørlien Pettersen*

Etter gjennomgang av opplysninger gitt i meldeskjemaet og øvrig dokumentasjon, finner vi at prosjektet ikke medfører meldeplikt eller konsesjonsplikt etter personopplysningslovens §§ 31 og 33.

Dersom prosjektopplegget endres i forhold til de opplysninger som ligger til grunn for vår vurdering, skal prosjektet meldes på nytt. Endringsmeldinger gis via et eget skjema, http://www.nsd.uib.no/personvern/forsk_stud/skjema.html.

Vedlagt følger vår begrunnelse for hvorfor prosjektet ikke er meldepliktig.

Vennlig hilsen

Vigdis Namtvedt Kvalheim

Sondre S. Arnesen

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Vedlegg: Prosjektvurdering
Kopi: Siv Rørlien Pettersen, Lønningsåsen 81, 5417 STORD

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Personvernombudet for forskning

Prosjektvurdering - Kommentar

Prosjektnr: 32043

Viser til telefonsamtale den 07.11.2012. Personvernombudet kan ikke se at det i prosjektet behandles personopplysninger med elektroniske hjelpemidler, eller at det opprettes manuelt personregister som inneholder sensitive personopplysninger. Prosjektet vil dermed ikke omfattes av meldeplikten etter personopplysningsloven.

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Appendix 2
Pre-reading pupils' questionnaire

Set ring rundt rett svar:

Eg er   jenta   gut

1. Eg likar å lesa

Einig   Litt einig   Ueinig   Veit ikkje

2. Eg likar å lesa engelsk høgt i klassen

Einig   Litt einig   Ueinig   Veit ikkje

3. Eg likar å jobba i grupper

Einig   Litt einig   Ueinig   Veit ikkje

4. Eg likar best å jobba åleina

Einig   Litt einig   Ueinig   Veit ikkje

5. Eg likar å bruka engelsk til å finna informasjon om andre emner, slik som historie og geografi.

Einig   Litt einig   Ueinig   Veit ikkje

6. Eg les tekstar på engelsk i fritida mi.

Einig   Litt einig   Ueinig   Veit ikkje

7. Eg brukar engelsk kvar dag når eg nyttar Internett.

Einig   Litt einig   Ueinig   Veit ikkje

8. Eg ser fram til å arbeida med leseteater

Einig   Litt einig   Ueinig   Veit ikkje

9. Kva er di meining om lesing på skulen, heima og høgtlesing i timane? Skriv med eigne ord så mykje som du kan.

Appendix 3

Results pre-reading questionnaire's open question:

9. Kva er di meining om lesing på skulen, heima og høgtlesing i timane? Skriv med eigne ord så mykje som du kan.

Girls
- Eg likte godt å lesa høgt for klassen før men no er eg ikkje sikker lengr. Det er fordi for ein stund sida når eg skulle ha munnleg framføring i klassen så stivna eg hilt å huske ingenting av det. Men kva er det eg snakker om eg har alltid elsket å framføre og kommer ikkje til å la dette stoppe meg :P Eg vill bli skuespiller når eg blir stor, og dette er ein prøve om eg er klar for det. Men eg er fortsatt redd for å lese høgt! Heime går det fint å lese høgt.

- Å lese heime er heilt grett, lese lekser heime er ok. Lese heime på nettet gjer eg nesten kvar dag. Eg lika å lese i ei bok heime når eg kjeder meg eller rett før eg legger meg. Å lese fakta på skulen er ganske kjedelig. Eg likar ikkje å lese høgt i klassen spesielt ikkje på engelsk. På norsk er heilt grett.

- Eg synst det er heilt greitt å lese høgt for klassen. Eg syns det er ei god og lita trening til me skal ha munnleg eksamen. Eg synst verken det er kjekt eller kjedligt for det er jo heilt normalt. Det er bra å lesa, men ein kan fort bli veldig lei sjølv om det er viktig det du les. For visst ein les ein fakta tekst blir det fort kjedlig for det skjer lite spennande. Det er lett å drøyme seg vekk når eg er heime for då er tven der og då er det vansklig å bare forkusere på boka.

- Det er heilt grett å lesa norsk høgt på skulen, men eg er ikkje så god i engelsk utalelesen. Så eg likar ikkje å lese engelsk høgt. Når me skal ha framføringar in Engelsk kvir eg meg voldsomt. Heima går det heilt fint ☺

- Da e kjekt fordi at eg likar å lesa. Eg syntes at eg lere meir av å lesa og lere mindre av å lytta. Eg likar å lese på engelsk. Eg likar å snakke engelsk.

- Lesing kan være intressant, men nokon gonger kan det bli litt kjedeleg vist du sitt aleine å les i fleire timar. Lesing kan også være intressant & kjekkt, men det spørrs selfølgeleg kva du les om. Lesing er utruleg nytting så det er lurt å lese bøker eller magasin heime i blant. Du blir jo tross alt betre til å lese vist du øver.

- Eg likar ikkje og lesa høgt i timen for eg er ikkje flink eg kan ikkje engelsk uttale eller anna men å lesa høgt er da versta eg gjer. Og å lesa er ikkje alltid måten eg lerer på heller men eg hate da virkelig og eg er <u>redd</u> for og lesa høgt.

- Eg liker å lesa på skulen, men det er litt kjedeligt. Høgt lesing i timane er ok, men det er litt frøyt. Heima eg pleier ikkje å lesa mykje (Bare lekse).

- Eg likar sånn passe å lese høgt i klassen, det kommer litt ann på kven eg er på gruppe med, Viss me har grupper. Eg syns det er best å lese heime for då klarar eg å konsentrere meg betre.

- Eg liker og lesa for meg sjølv, eg hatte og lesa høgt i klassen, fordi eg er ikkje flink og lesa ordene høgt, så egentli vill eg ikkje lesa. Eg slapp og lesa på barne skulen. Fordi eg ikkje var flink i engelsk. Eg har aldri likt og lesa engelsk foran folk!!

- Det er heilt greitt og lese høgt i timane. Eg leser ikkje så masse heima. Eg syntes ikkje att det er så gøy og lesa. Det er litt kjedelig, men vist det er spennande så kan det vera gøy.
- Det er heilt greitt å lese på skulen for der veit eg at eg kan bli bedre med å lere vist eg berre leser, men eg er ikkje så glad i å lese høgt i timane vis eg ikkje øver, eg leser ikkje heime fordi eg har ikkje tid dei dagane eg er på trening og resten av dagane vil eg verre slappe av.

- Eg synest eigentleg det er heilt greitt å lese heime og på skulen. Eg likar det ikkje, men det går fint. Når det gjeld høgtlesing i timane…Eg hatar det. Eg har jo ikkje sceneskrekk eller noko, men eg likar det rett og slett ikkje. Eg syntes det er flaut og ekkelt. Eg føler meg ubekvem når eg står forran alle, eller bare sit på stolen og skal lese høgt.

- Eg liker veldigt godt å lese aleine heime med musikk i bakrunnden. Eg liker ikkje å lese høgt i klassen, for eg er redd for å gjere noko feil. Å lese på skulen er heilt grett.

Boys
-Eg synest at det er litt bra med høgt lesing fordi då kan du øva deg vis du skall framføra noko for eit firma.

- Eg synest det er kjekkt og lesa på skulen, fordi eg føler og hører hvordan eg er i Engelsk. Heima så leser eg ikkje Engelsk. Bare vist eg er på nett. Høgtlesing synest eg kan ver både og. Fordi det kan vere kjempe kjekt eine dagen, og drit den andre dagen.

- Eg likar best å lese heime en i timane, fordi det er litt skummelt viss eg sier feil, og alle glor på meg men elles så det greitt å lese på skulen og lese inni seg.

- lesing er kjedeligt over alt men framføring er kjekt! Muntleg framføring

- Eg meine at det går greitt og lesa på skulen og heima fordi det er litt spennande og me lere av da. Eg synest det er kjekt med høgtlesing.

- Det er dritt kjedelig. Pga. eg kunne brukt tida mi på noe anna. Fks. Spele pc, fotball, jogga

- Da er greitt det når det ikkje blir for mykje av det, men eg vil kje sei at det er bra med lite lesing, det er sikkert mykje bra og ulemper med det.

- Det kan ver kjekkt nor da ikkje er kompliserte ord.

- Eg meinar at det er bra for du blir bedre og lese men det er kjedelig for eg likar det ikkje

Appendix 4
Pre – Interview

23.11.12

1. What do you know about Readers Theatre?

2. What expectations do you have for working with Reader's Theatre?

3. What do you see as the advantages or disadvantages for using Reader's Theatre as a

   replacement for 'ordinary' oral presentations?

4. Do you think Reader's Theatre will work in your class?

5. What do you think will be the challenges?

6. What experiences do you think the pupils will have?

7. What do you think the pupils will learn from this project?

Appendix 5

Two samples of the pre-prepared Australia and Oceania RT scripts

Australia's Past

Narrator 1: Aborigines migrated from Southeast Asia at least 50,000 years ago.

Narrator 5: Aboriginal culture is the oldest uninterrupted culture in the world.

Narrator 2: Aborigines name the beginnings of the world and of knowledge as the Dreamtime.

Narrator 4: They believe everything on Earth was created in the Dreamtime.

Narrator 3: It was created by songs sung by the ancient spirits.

Narrator 1: Aboriginal dot paintings were originally made in the sand or on bark.

Narrator 5: Aboriginal paintings often tell stories of the Dreamtime.

Narrator 2: Each dot or line represents a person, an object, or an animal.

Narrator 4: Finding Food.

Narrator 3: Aborigines are experts at living off the land.

Narrator 1: Some still live in the traditional way,

Narrator 5: They live by hunting and gathering much of their food.

Narrator 2: They hunt with clubs, spears and boomerangs.

Narrator 4: A boomerang is a flat, bent piece of wood.

Narrator 3: It returns to the thrower if spun into the air.

Narrator 1: A hunter can easily kill a small animal with one well-aimed fling of a boomerang.

Narrator 5: Aborigines also gather seeds, fruits, nuts, and insects.

Narrator 2: This diet of native plants and animals is known as a bush tucker.

Narrator 4: In Australia, *bush* means the countryside,

Narrator 3: and *tucker* is another name for food.

Narrator 1: Witchetty grubs are popular bush tucker.

Narrator 5: Some people say that they taste like peanut butter!

Narrator 2: Boomerangs have been used for hunting, digging, fighting,

Narrator 4: They have even been used as musical instruments.

Narrator 3: Traditional music and dance are important in Aboriginal culture.

Narrator 1: Children are encouraged to sing and dance from a young age.

Narrator 5: They are also taught dances depicting Dreamtime legends.

Narrator 2: Aborigines used paint for these traditional dances,

Narrator 4: They paint themselves with earth and plant dyes.

Narrator 3: Some dances represent birds or other animals.

Narrator 1: Each community or clan passes stories between generations within the family.

Narrator 5: Aborigines invented the didgeridoo,

Narrator 2: It is one of the oldest wind instruments.

Narrator 4: It is made from a hollow tree branch.

Narrator 3: Europeans did not settle in Australia until the late 1700s.

Narrator 1: The Dutch mapped it in the 1600s but did not stay.

Narrator 5: Then, in 1770, British explorer Captain James Cook landed there.

Narrator 2: He landed in what is now Botany Bay, Sydney.

Narrator 4: He claimed the land for the British Empire.

Narrator 3: In the late 1780s, Britain set up a **penal colony** in Australia.

Narrator 1: From 1788 to 1868, more than 160,000 prisoners were sent by ship
to Australia.

Narrator 5: Some people were sent to Australia for petty crimes,

Narrator 2: For example, stealing a loaf of bread.

Narrator 4: The prisoners built roads and buildings.

Narrator 3: Conditions were very harsh.

Narrator 1: Many prisoners were sentenced to life terms.

Narrator 5: If not, and they survived, they had a future.

Narrator 2: They were free to start new lives in Australia.

Narrator 4: Most were not allowed to return to Britain.

Narrator 3: Australia is the land of Riches

Narrator 1: From Australia's early history, one industry affected its populations more than any other – mining

Narrator 5: When the gold rush started in California in 1848, many Australians rushed there to seek their fortune.

Narrator 2: Stores and farms were simply abandoned.

Narrator 4: Then, in 1851, gold was discovered in Australia.

Narrator 3: Miners poured into the land down under.

Narrator 1: The population more than doubled in ten years.

Narrator 5: In the late 1880s, opals were found in New South Wales.

Narrator 2: **Immigrants** arrived from all over the world.

Narrator 4: Today, the country produces about 95 percent of the world's opals.

Narrator 3: Opals are precious gemstones.

Narrator 1: They contain a rainbow of colors.

Narrator 5: The black opal is the most valuable kind.

Narrator 2: These opals are amazing.

Narrator 4: They are often featured with all sorts of interesting patterns, shapes, and shades of color.

Narrator 3: Therefore, the black opal is the most expensive.

Modern Times

Narrator 1: Australia has a very **multicultural** society.

Narrator 5: More than 20 million people live there.

Narrator 2: About 80 percent are of European descent.

Narrator 4: Only about two percent are Aborigines.

Narrator 3: Most Aborigines now live in cities.

Narrator 1: A growing number of Australians are recent immigrants

Narrator 5: They come from India, China, and Southeast Asia.

Narrator 2: Chinatown is a lively neighbourhood in the city of Sydney.

Narrator 4: Chinese immigrants settled there during the gold rush of the 1860s.

Narrator 3: As in Britain, Australians drive on the left side of the road.

Narrator 1: The Air is an important mean of communication in Australia.

Narrator 5: People living in the Australian Outback are far from cities.

Narrator 2: Still, they have access to great medical care and education.

Narrator 4: The Royal Flying Doctor Service was established in Australia in
1928.

Narrator 3: When people in remote areas get sick, the flying doctors provide
emergency medical care.

Narrator 1: They are very important in Australia.

Narrator 5: Schooling is provided in the Outback by Schools of the Air.

Narrator 2: Children stay at home to go to class!

Narrator 4: Teachers give lessons using two-way radios and video conferencing.

Narrator 3: They also use faxes, and the Internet.

Narrator 1: The water is important for the Australians

Narrator 5: Many Australians love water sports, such as swimming, surfing, and sailing.

Narrator 2: They are very good at them.

Narrator 4: It's not surprising that Australia has lead the world in beach safety.

Narrator 3: Surf Life Saving Australia has been patrolling beaches and saving lives since 1907.

Narrator 1: Children as young as seven years old can learn lifesaving skills.

Narrator 5: They can enter junior competitions.

Narrator 2: Australians speak English, their own English.

Narrator 4: They use many slang words.

Narrator 3: We will now present some of these slang words:

Narrator 1: **Oz** means Australia.

Narrator 5: **Aussie** means Australian.

Narrator 2: **Gidday** is short for 'Good day'.

Narrator 4: **Nipper** means young surf lifesaver.

Narrator 3: **Shark biscuit** means new surfer

Narrator 1: **Togs** or **cozzie** means swimsuit.

Narrator 5: **Hard yakka** means hard work.

Narrator 2: **Mate** means friend.

Narrator 4: B**eaut** or **bonzer** means excellent.

Narrator 3: Looking further than just Australia we meet other people.

Narrator 1: They are people of the various islands surrounding Australia.

Narrator 5: The Pacific Islands were settled at various times.

Narrator 2: It is thought that Papua New Guinea's first inhabitants came from Southeast Asia.

Narrator 4: They came about 50,000 years ago.

Narrator 3: About 1,200 years ago, Polynesians called the Maori canoed to what is now New Zealand.

Narrator 1: It was a long journey.

Narrator 5: They **navigated** using only the wind, stars and ocean currents.

Narrator 2: They used birds as guides.

Narrator 4: The Maori name for New Zealand is **Aotearoa**.

Narrator 3: It means 'land of the long white cloud'.

Narrator 1: There is a range of lifestyles in Oceania.

Narrator 5: On many of the islands, people live in villages.

Narrator 2: They fish and grow their own food.

Narrator 4: However, in New Zealand, more than 70 percent of the people live
        in cities.

Narrator 3: The rest live in the countryside.

Appendix 6

Post – Interview questionnaire
19.12.12

- After the first reading had been completed.
  1. After working for approximately 3 weeks with Readers Theatre; What do you now know about Readers Theatre?

  2. How were your expectations for working with Reader's Theatre?

  3. Were you expectations fulfilled or were you disappointed?

  4. What do you see as the advantages or disadvantages for using Reader's Theatre as a replacement for 'ordinary' oral presentations?

  5. How do you think Reader's Theatre worked in your class?

  6. What were the challenges?

  7. How do you think the pupils experienced working with Reader's Theatre?

  8. What do you think the pupils learned from this first reading?

  9. Do you have anything to add?

Appendix 7

PPT with TASKS: Adapting text to RT scripts 'Comics and Cartoons.'

Readers Theatre

Our Learning Aims:
In this period we will focus on learning:

- About comics and cartoons
- How to describe people
- How to read aloud fluently
- How to pronounce words and sentences in English
- How to write a Readers Theatre script
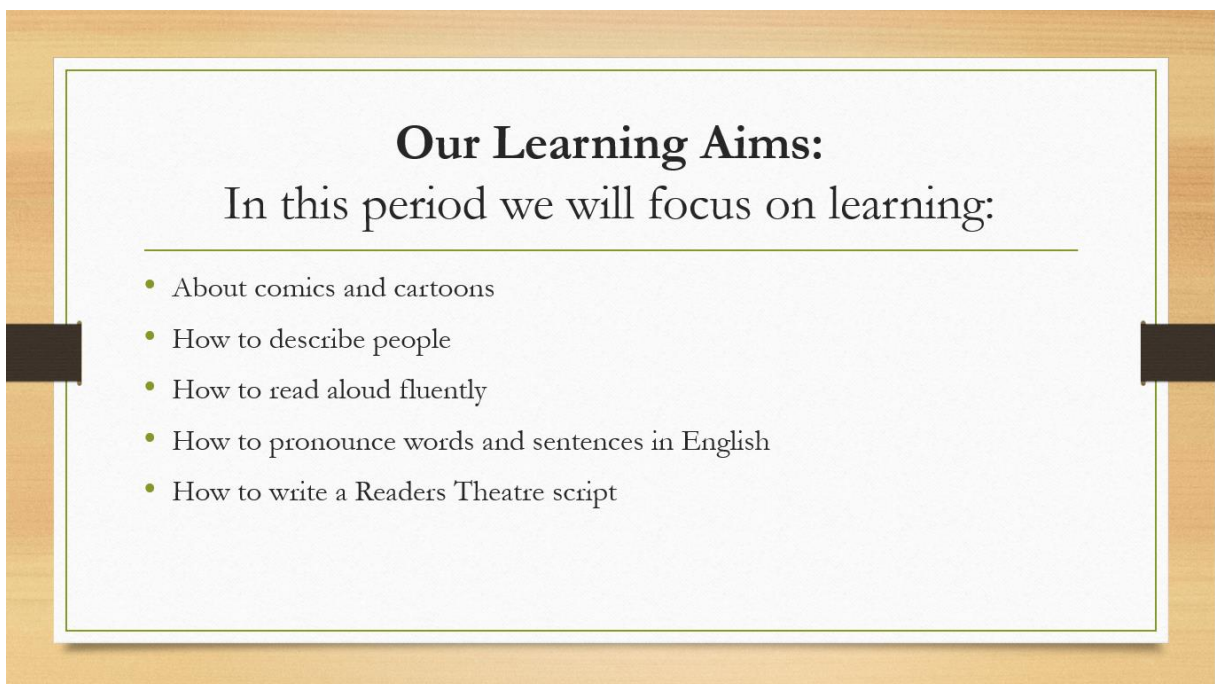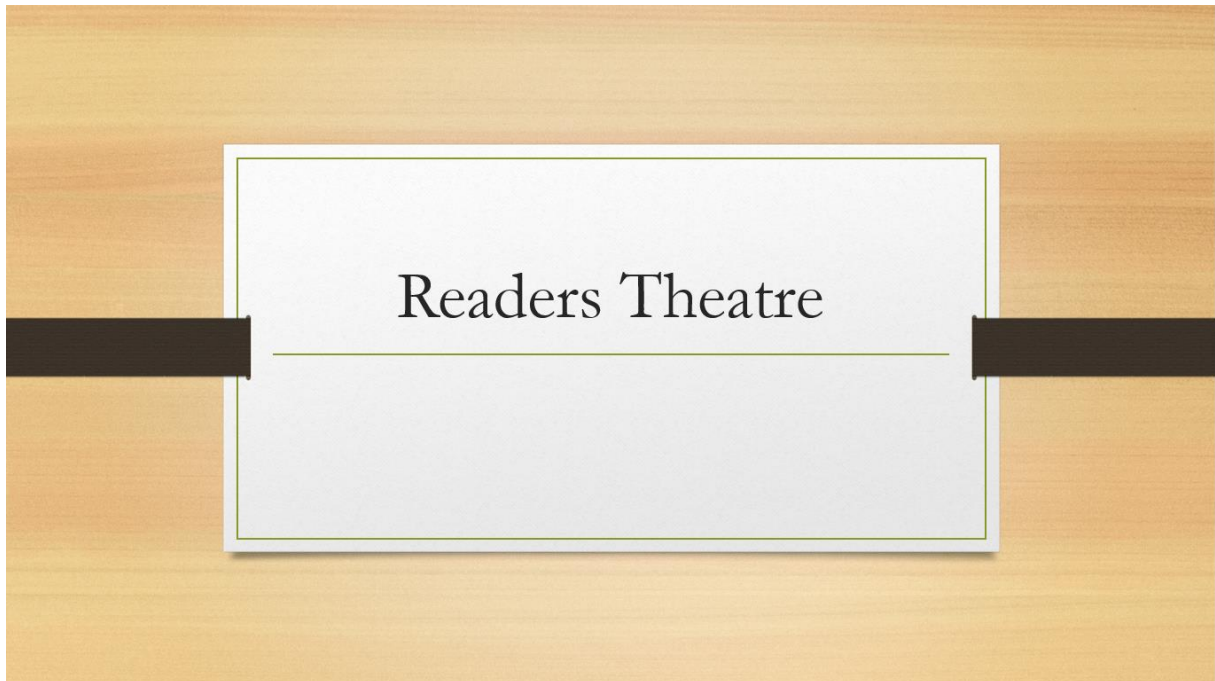
Readers Theatre
What was is again?

Let's begin with characteristics of the theatre

- Costumes
- Stage
- Speaking parts
- Props (utstyr)
- Stage make up
- And much more…………..

Readers Theatre is

- A way of working with texts
- To read texts out aloud
- To read a script several times in order to improve our reading
- A way to become better in both reading and writing
- We do not need the costumes, the stage, the props nor the stage make up that is so characteristic for the theatre, however, we CAN use some of it to highlight our points.

You: Performing a Readers Theatre

- You need to use your voice to show meaning - therefore it is important to do a lot of rehersal before you perform.

- Remember that the purpose of your Readers Theatre script is to take a fictionaliced account of facts and perform it in a way that makes is interesting to listen to for your audience.

Be creative!

Success is based on

- Oral reading fluency
- Using good and understandable expressions
- Good accuracy
- Reading with a good reading speed, not too fast, nor too slow
- A good phrasing of sentences
- Understanding your text and remembering the content

And last, but not least:

- Being a good audience
- Paying attention
- Noting down facts
- Asking questions about information you did not understand or get

→ There will be a written test after you have carried out you performances based on all scripts performed.

- http://vimeo.com/37061004

- http://vimeo.com/38677974

- http://vimeo.com/8952539

Writing our scripts

- Make changes to the sentences, so that they become better to read and listen to.

- Choose easier words if you think that will help you and the audience understand the story.

- Find out how many characters there are in your texts and the characters are. How many narrators should you have? Will the story benefit from including more characters?

Group 1: Text A Duckburg

- Use text A. Duckburg and transform it into a Readers theatre script.
- Please include Walt Disney p. 157 in your text book.
- Each comic you present must be described in I/My form (personal).
- An example:

Narrator 1: You read comics, don't you? Well, most people do.

Narrator 2: There are so many comics to choose from: Donald Duck, The Phantom…

Donald Duck: I am Donald Duck. I am the most popular comic in Norway. Every week almost 140 000 copies are sold. …… I live in Duckburg. My girlfriend is Dolly.

Group 2: Text B. *How it all began*

- Use Text B. *How it all began* p. 158 and transform it into a Readers Theatre script.

- Try to make The Yellow Kid «alive» in your presentation.

- Find out more about Blondie and include him in your presentation by presenting and describing him, for example like this: My name is Blondie. Since 1930 I have been around in the newspapers. I have blond hair, and …

Group 3: Text C. *A Superhero*

- Use Text C. *A Superhero* p. 160 and write it into a Readers Theatre script.

- Try to include a dialogue between Jerry Siegler and Joe Shuster about their frustration when they tried to sell a comic strip about a hero with supernatural powers to the newspapers.

- Present Superman: use I form, as shown in the example:

Narrator: Perhaps you have heard of a superhero named Superman?

Superman: I am Superman. I live undercover. Normally, you meet me as Clark Kent. When I am Clark Kent, I….

Group 4: Text D. *Peanuts*

- Use Text D. *Peanuts* p. 162 and transform it into a Readers Theatre script.

- Please give the cartoonist Charles M. Schulz a role. Perhaps as a narrator? Find out more facts about him, so that you can present and describe him.

- If you can, try to find some examples that you think is funny and write them into your script.

- Each of you choose a character from the Peanuts Gang and present and describe yourself.

Narrator 1: 'It's just peanuts,' American people say, meaning that something is unimportant or easy.

Group 5: Text E. *Nemi*

- Use Text E. *Nemi* p. 164 and transform it into a Readers Theatre script.

- Include descriptions of both Lise Myhre and Nemi, and Nemi's best friend. Write them in I form:

Lise Myhre: I am Lise Myhre. I was born in 1975 at Lørenskog, just outside…

- How can you turn this interview into an interesting script to listen to? What facts are important for the rest of the class to know?

Appendix 8

Three samples of text from the pupils' textbook *Searching 8* (Naustdal Fenner & Nordal-Pedersen 2006).

Baby Donald Duck

A. Duckburg

YOU READ COMICS, don't you? Well, most people do. And there are many to choose from: *Donald Duck, The Phantom, Calvin and Hobbes, Hagar the Horrible, Garfield, Superman, Peanuts* and many others.

Here in Norway the most popular comic is *Donald Duck*. Every week almost 140 000 copies are sold. Then there are the paperbacks, the *Mickey Mouse* magazine, the albums, and so on. This means that probably more than half a million Norwegians, once or twice a week, read about life in Duckburg: the problems between Daisy and Donald, the Beagle Boys trying to steal Uncle Scrooge's money, the fantastic inventions of Gyro Gearloose and the luck of Gladstone Gander, Donald's cousin.

Do you know the story of how Donald Duck was created? One night Walt Disney sat at home listening to the radio. Suddenly he heard a very unusual voice imitating animals. It was the voice of the actor Clarence Nash. For nearly a year Disney worked to find a character which would fit the voice, and in 1934 Donald Duck was born.

How children are born is one of the difficult questions in Duckburg. Where do they come from? It seems as if most of them just have uncles and aunts. Huey, Dewey and Louie live with uncle Donald; Morty and Ferdie are Mickey's nephews and April, May and June are Daisy's nieces. Mickey's tall (and rather stupid) friend, Goofy, has a very intelligent nephew, Gilbert, and Minnie also has a niece, Molly.

Well, that is the way it is. None of the main characters have parents or children. Can you think why this is so? There are many theories. One of them is that the children in Duckburg behave so badly that their parents have simply given up. Then their aunts and uncles must take over.

Word Power

paperback –
pocketbok

invention –
oppfinning

create – skape

imitate – imitere

actor –
skodespelar

character – figur

fit – passe

nephew – nevø

niece – niese

behave –
oppføre seg

Donald Duck
Kalle Anka
Anders And
El Pato Donald
Danald Dak
Tang Lao Ya
Dunaldur Dunna
Ntorali Ntiak

Walt(er Elias) Disney

(1901–1966), American animator and film producer. In 1928 he created the cartoon character Mickey Mouse, first as a character in silent films. When sound and colour was added to the films, Disney became very famous. In 1934 he created Donald Duck, and four years later he made the first full-length animated film, *Snow White and the Seven Dwarfs*. In 1955 Walt Disney opened a theme park, Disneyland, near Los Angeles. He also planned a Disney World in Florida, but died five years before it eventually opened.

TASK 1

Work in pairs. In text A you can read about many of the Disney characters.

A What are the Norwegian names of these characters? Discuss with your partner and write down as many as you can. Arrange a competition in class. Which pair has the most correct names?

B Which character is your favourite? Tell your partner what the character is like (but don't mention the name), and ask him or her to guess who it is.

Word Power

silent film –
stumfilm

B. How it all began

ONCE UPON A time, not more than about a hundred years ago, there were no comics. There were no superheroes, no talking ducks or cats. There was no Donald Duck, no Batman, no Calvin and no Hobbes.

Of course there were picture stories. Before people had a written language, they painted scenes from their lives on rocks or on the walls in their caves. But it is very difficult to compare the rock carvings of the Norwegian Stone Age man with the modern comic strip.

There were also cartoons. They were often carefully drawn with many details. Most of them had a short dialogue.

The history of modern comic strips started in 1895 when a bald little boy with big ears and bare feet appeared in a newspaper called the *New York World*. He was dressed in a night-shirt and the words he said were printed on it. People called him *The Yellow Kid* because the newspaper was using the colour yellow for the first time. He soon became a great success, especially among children, but also among the new immigrants who didn't understand much English or couldn't read at all.

It was, however, the cartoonist Randolph Dirks who, two years later, created the first modern comic strip: *The Katzenjammer Kids*. While *The Yellow Kid* had the inscription on his night-shirt, Dirks made "word balloons" and "word clouds". This was funny and easy to understand. They got so popular that by the early 1900s there were nearly 200 different strips in American newspapers.

Today cartoons and comic strips are found in almost every newspaper and magazine. The most popular ones are published all over the world. One of them is *Blondie* which was started in 1930. Every day more than 80 million people can read this strip in nearly 2000 newspapers and in about 20 languages.

TASK 2

Do you like drawing? Make your own cartoon or comic strip and write a short text to go with your drawing(s). You can also ask your teacher for a worksheet with some comic strips and fill in the "word balloons". Perhaps the class can make its own comic book?

Word Power

cave – hole

compare – samanlikne

carving – her: målarstykke

bald – skalla

print – trykkje

create – skape

comic
- a paper full of comic strips
- a comedian

comic strip
- a series of pictures that tells a story

cartoon
- a funny drawing
- a film that tells a story by using moving drawings instead of real people and places

D. Peanuts

"IT'S JUST PEANUTS," American people say, meaning that something is unimportant or easy. The cartoonist Charles M. Schulz was therefore not very happy when, in 1950, the newspapers decided to call his new comic strip *Peanuts*. He had earlier drawn another strip about children called *Li'l Folks* and wanted to call the new one something similar.

Nevertheless, *Peanuts* started out in seven newspapers on October 2 the same year. It was no great success in the beginning. Schulz started to worry, but slowly more and more people got interested in the strip. Today *Peanuts* is looked upon as the most successful comic strip in history. You will find the Peanuts gang everywhere. In Japan they have even called a shopping centre "Snoopy Town".

Unlike many cartoonists, Schulz draws every comic strip without any help from assistants. Most of his characters are taken from his own childhood. He has put much of himself and his own experience as a child or as a lonely soldier during World War II into the character of Charlie Brown. Even the name is his own. When he was thirteen, the family got a black and white dog that later became the model for Snoopy.

However, he will not tell anyone who gave him the idea for Lucy.

Word Power

similar – liknande

nevertheless – likevel

childhood – barndom

experience – erfaring

soldier – soldat

TASK 5

A Look at the Peanuts gang. They are Woodstock, Charlie Brown, Pigpen, Lucy, Schroeder, Linus and Sally. Who is who? Identify them by using their numbers and names.

B How would you describe each of them just from the way they look?

THIS IS GOING TO BE A DUMB DAY...

THIS IS GOING TO BE ONE OF THOSE DUMB DAYS WHEN I SAY DUMB THINGS AND DO DUMB THINGS AND EVERYONE TELLS ME I'M DUMB!

MAYBE YOU SHOULD GO BACK HOME, AND GO TO BED...

I NEVER DO ANYTHING THAT SMART ON A DUMB DAY...

Appendix 9

Samples of three of the pupils' adapted RT scripts for the task 'Comics and Cartoons'.

Duckburg

S: You have heard about Donald Duck, and his friends from duckburg, Haven't you?

R: In 1939 Walter elias discovered a weird voice on the radio, it was a man acting like all kinds of animals, and walter wanted to make a character that fitted the weird voice.

S: After a year Walter had found the right character, and his name is Donald duck.

R: This was how it all began.

E: My name is Donald duck, and I live in duckburg, this is my girlfriend, Dolly.

H: My name is Dolly Duck, and I live in duckburg as well. But I didn't showed up in the comics before in 1940.

E: I have a good friend too, who live in duckburg, he looks like a mouse, I think you have heard about him.

C: I guess he is talking about me, I am mickey mouse and I have a good companion, he is a dog, and named pluto.

S: and this characters are just some of them who lives in duckburg.

R: Mickey mouse, maybe you can talk about your girlfriend.

C: yes sure, Minnie mouse is a god looking girl, who almost only use the colors red and pink.

S: Dolly, maybe you can tell about how Donald is as a boyfriend.

H: yes sure, his name is Donald Duck. He is very clumsy, and wont things in is way and he gets mad very fast.

E: (Duck sound)

H: like I said he gets mad very fast

C: There is something special about duckburg, you might dot noticed it but no one have perents in the story.

H: No one knows actually why they don't have it, but maybe you can think why.

E: I have a theory, the children acts so badly that the perents didn't want to have them anymore.

R: This cartoon is so popular that in one week there is sold around 140 000 copies of the comic.

S: And that was only in Norway.

R: There are many different names of Donald Duck in every country.

H: In Denmark his name is Anders And

C: In Swedish it is Kalle Anka

E: And in Spanish his name is el pato Donald

C: That's was all about Duckburg

R: So take up your books and began to reed.

Superhero – Supermann…

A: Faster Than a speeding bullet! More powerful then a locomotive! Able to leap tall bulidings at a single bound! It's a bird! It's a plane! Look! Up in the sky! It's Superman!

I: In 1933 TWO American teenagers, the writer Jerr Siegel and the artist Joe Shuster, tried to sell a comic strip about a hero with supernatural powers to the newspapers. Nobody was interested. Who would believe in such a character.

V: Five years later the comics were full of adventures: Tarzan the Ape Man, Dick Tracy, mandrake the magician, The phantom, flash Gordon – the list went on and on.

K: IN the beinning the first comic books had mainly repinted newpaper strips, but slowly new material was being used. Sigel and Shuster tried once more, and this time they succeeded.

P: When in June 1938 the new magazine Action Comic #1 was published, Superman was on the front page. Within weeks the sales figures showed that they had found a new hero.

A: Why was Superman Such a success? Tere were probably many reasons. First, he was superpowerful – more powerful than any of the other comic heroes. Then there was his secret identity.

I: While the Phantom now and then just disguised himself behind a coat, a hat and some sunglasses, Superman was the most of the time the newspaper reporter Clark Kent.

V: And perhaps his skin tight costume, that is very much like that of many circus acrobats, was also part of the success. And now we are goning to read from a superman cartoon.

K: Just before the doomed planet, krupton, exploded to fragments, within an experimental rocket-ship, launching it toward earth!

V: When the vessel reached our planet, the child was found by an elderly couple, the kents.

P: Look, Mary! It's a child!

I: The poor thing! Its been abandoned.

K: Te infant was turned over to an orphan asylum where it astounded the feats of strength.

P: We--- We couldn't get that sweet child out of our mind.

I: We've come to adopt him if you'll permit us.

V: I believe it can be arranged. (--Whew! Thant goodness they're talkin him away before the wrecks the asylum.

A: The love and guidance of his kindly foster – parents was to become an important factor in the shaping of the boy's future.

P: Now listen to me, CLARK! This great strength of yours you've got to hide it from people or they'll be scared of you!

I: but when the proper time comes you must use it to assist humanity.

A: I be there, im ready, here I come!

Peanuts!

C1: We are going to talk about the comic strip peanuts.

A2: In 1950, the cartoonist Charles M Schulz created the comic strip "peanuts". Now we are going to present some of the characters.

C2: I'm Woodstock, the yellow bird. I'm Snoopy's bestfriend. I follow him everywhere he goes. I have short legs so I usually just fly around the town with my friends.

C1: My name Is snoopy. Im a dog, Charlie brown's pet. I'm one of the main characters in Peanuts. I'm White and black and were sunglasses. Everybody loves me.

A1: Charlie Brown is my name. I'm snoopy's owner. I have many friends but my bestfriend is Linus, and of course my dog! Im the main character in peanuts. I always got bad luck with me and lacks self-confidence.

A2: Peanuts started out in seven newspaper in October 2 the same year. In the beginning the strip wasn't very popular, but later people begun to get more interested. Most of his characters are taken from his own childhood.

C1: When Charles was 13 his family got a black and white dog that later became the model for snoopy. However, he will not tell anyone who gave him the idea for Lucy.

C2: You will find the Peanuts gang everywhere. In japan they have even called a shopping centre "Snoopy town". Unlike many cartoonist, Charles draws every comic strip without any help from assistants. He has put much of himself and his own experience as a child in the character of Charlie brown.

A1: I am Charles M. Schulz, I created the comic strip peanuts. I actuaøøy didn't want it to be named Peanuts. I was afraid that my comic strip was not going to sell well, but it did. In the comic strip I have given myself a character, Charlie brown, snoopy's owner. Because when I was 13 years old we got a black and white dog, that became snoopy in my comic strip and I have also put much of my childhood in it.

Task 1:
- ➢ You are going to present **THE MOST IMPORTANT GENERAL FACTS ABOUT NEW YORK CITY**.

You will be the first group to perform.
As an introduction you need to mention <u>one sentence, but not more</u>, about the other groups' topics:

<div align="center">

Broadway
Ellis Island
The Statue of Liberty
The Empire State Building
Manhattan
September 11 2001

</div>

You must also include the general facts about NYC such as number of inhabitants and other important sites to visit.
- ➢ You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

- ➢ Make a Power Point Presentation that helps telling your story about NYC.

Task 2:
- ➢ You are going to present **HOW TO GET TO NEW YORK CITY FROM STORD**.

- ➢ You must include: Time and time difference

   Transfers (mellomlanding)
   Distance
    Time to spend/ how long are you staying
   Where to stay
   Prices
   Money
   What to eat

You will be the <u>second</u> group to perform.

- ➢ You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

- ➢ Make a Power Point Presentation that helps telling your story about NYC.

Task 3:
> You are going to present **Manhattan**.

You will be the <u>third</u> group to perform.

You must include the general facts about Manhattan such as number of inhabitants and other important sites to visit.
> You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

> Make a Power Point Presentation that helps telling your story about NYC.

Task 4:
> You are going to present **The Empire State Building**.

You will be the <u>forth</u> group to perform.

You must include the general facts about **The Empire State Building** such as number of visitants each year and important sites you can view from the top or that are close by.
> You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

> Make a Power Point Presentation that helps telling your story about NYC.

Task 5:
> You are going to present **Broadway**.

You will be the <u>fifth</u> group to perform.

You must include the general facts about **Broadway** such as number of visitants each year and plays performed.
> You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

> Make a Power Point Presentation that helps telling your story about NYC.

Task 6:
> You are going to present **Ellis Island**.

You will be the <u>sixth</u> group to perform.

You must include the general facts about **Ellis Island** such as number of visitants each year and why people visit the island.

➢ You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

➢ Make a Power Point Presentation that helps telling your story about NYC.

Task 7:
➢ You are going to present **The Statue of Liberty**.

You will be the <u>seventh</u> group to perform.

You must include the general facts about **The Statue of Liberty** such as number of visitants each year and why people visit the statue. What is it a symbol of?
➢ You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

➢ Make a Power Point Presentation that helps telling your story about NYC.

Task 8:
➢ You are going to present **The Terror Attach September 11, 2001**.

You will be the <u>eight</u> and last group to perform. You will remind the class about the grief that hit NYC, America and the World after the terror attach.
You must include the general facts about **The Terror Attach September 11, 2001** such as who did it and why. What happened? What happened afterwards as a result of the attach? Please include a sentence or two about NYC in general to sum up and finish all the presentations. You might like to include something about:

Broadway
Ellis Island
The Statue of Liberty
The Empire State Building
Manhattan

➢ You must write 5 questions that you have the answer to in your presentation. Hand them in to your teacher on a paper. Think about asking questions that are easy to reply to, and that asks about important features of NYC.

➢ Make a Power Point Presentation that helps telling your story about NYC.

Appendix 11

Work schedule RT NYC

Reader's Theatre: **New York**

8 groups: 3 pupils in each group, except one group with 2 pupils.

Week	Day	Schoolwork	Homework
14	Tuesday 2/4	Make a Google's account if you have not got one. Share a document with the rest of your group. You are ready to start writing ☺	Find information about your topic. Write key words and useful/ important sentences.
	Friday 5/4	Start writing your script. Who is the narrator? Are you all narrators? Have you got any important/ famous characters to include?	Continue writing your script at home.
15	Monday 8/4	Sit together with your group and read through your script. What is missing? What is good? What do you need to add? Remember to check that you have all necessary information.	Finish writing your script. Practice reading your script!
	Tuesday 9/4	Your script should be ready. Read through your script at least 5 times at school. How is your pronunciation? How are your sentences? Do they make sense? Are they easy to understand for your audience?	Practice reading your script! Write down **5 questions** that you have the answer to in your presentation. Hand them in to your teacher on a paper.
	Friday 12/4	Practice reading your script. Start preparing for the performance. You need to present a Power Point with pictures, maps, photos, etc. What is suitable to include and why?	Finish the Power Point presentation at home.
16	Monday 15/4		Practice reading your script!
	Tuesday 16/4		Practice reading your script!
	Friday 19/4		Practice reading your script!
17	Monday 22/4		Practice reading your script!
	Tuesday 23/4	**Performance**	Practice reading your script!

Appendix 12

Pupils' NYC RT scripts
Manus – S og R – Engelsk
R: We are going to have a presentation about how to get to New York from Stord. In this case we have ordered for two adults, and we are using us as an example.

S: First we have to get to Bergen by bus, because we are going to take a plane to Oslo from Bergen. The bus drives from Stord 21.25 pm and it is in Bergen half 12. It costs 380 norwegian kroners.

R: We arrive too early, and have to wait for some hours, while we wait, we take a little nap on the airport benches. After 6 long hours of waiting , we check in on the plane and travell to Oslo by the aircompany Norwegian.

S: When we arrive in Oslo, our next plane isn't leaving until 17.45 so we are going to shop in the tax free and look around in other shops. Just to make the time go faster.

R: We haven't eaten for a while so we are going to have a little meal before we travel again. There is a little cafe at the airport close to the gates, so we just order some sandwiches to eat.

S: The time went really fast so.. Now we are on board and ready to take off, and really exited.

R:The plane we are traveling with is American Airlines. That is a big plane with good space and we even have our own little TV each of us, where we can choose to see a movie or some tv .

S: We have orderd something called lowfare, that includes a tasty menu, which is chicken and rise for dinner and a slice of a dark chocolate cake for dessert, so there is no need to bring us lunch on the plane journey. It also includes seatreservations, so now we know where to sit in the plane, it is not first class.

R: finally, we are in New york. The clock is 8 here in New York now, because we had to turn the clock six hours back. So it is earlier in the day here than it is in Norway.

S: It was a long trip and now we just want to get some rest. It takes a little hour to get to our hotel by taxi. It is situated in 7th avenue near times square, so it is really central, that is a big pluss.

R: Our Hotel is named Park Central hotel and we are going to stay here in one week.

S: All together the trip cost 21 313 kr or 3724 American dollars.

R: New York looks fantastic so far, it is very many people who lives here! The shopping streets and everything. Before we left we had saved a lot of money, that means we can buy a lot of new things, while we are here.

S: More things means more space, so we are going to buy two new suitcases where we can put all the new stuff, and carry it with us home.

R: We have some money to see some attractions too, we are not going to spend all of our money on stuff we really dont need, that much.

R: The price just for the two airfares and the busticket it costs around 7400, for the two of us, which is really cheap.

S: The bus to Bergen costs 380 norweigan kroner, for the two of us.

R: The plane from Bergen to Oslo costs 998 norwegian kroner, for the two of us.

S: And the plane to New York from Oslo costs 5998 norwegian kroner, for the two of us.

S: The whole trip took us 14 hours to get us to New York from Stord. So you must be patient.

R: This was how we got us to New York from Stord. Thank you for your attention, hope you enjoyed it.

Readers theather:

Manus:
A1: Empire state building was the first building on over 100 floors, the building got 6,500 windows, 73 elevators, 1576 steps to the 86 floors and it has 5 entrances. It was ranked as the world's tallest building in 41 years. Empire state building was built in 1929-1931

J: The building was in the film ''King kong''. Empire State Building is struck by lightning about 23 times per year. Over the years more than thirty people have committed suicide from the top of the building so they sat up fence up that no one could not take their own lives.

A2: Empire state building is 443m high. Empire state building was designed by William F. Lamb, he made the draw of empire state building in only two weeks. The building was designed from the top down. A plane ''B-45'' pilot William Franklin Smith crashed into the north side of the empire state building, 14 people got killed by the accident.

A1: The building has over 2 million visitors each year. every night on the top of the building it switches colour when it gets dark outside. the lights were added to illuminate the top of the building. Its the most famous building in New York the coulours on the building is white blue and red. Its very attractive..

J: February 24 1997 a gunman shot seven people at the observation deck then he wounded himself. Tickets to come in costs Adults 50$ Children 30$ and Seniors 45$. Empire state building is now the third tallest building in usa. The empire state building is open everyday in every year (365) days it opens 8 am to 2 am The last elevator is at 1:15 am.

A2: The building's wight is 365,000 tons and that is very much. Empire state building is new york's top tourist attraction. Most of the commercials radio and tv stations are brodcasting from the top of empire state building.

BROADWAY
H:
Broadway is a street in the state of new york. it is is a big tourist attraction, and it is
many theatrical performances there it is one of the 40 professional. And it is also 500 and
more seats in the theather district.
Broadway theater productions are very popular attractions that sell about $ 1 billion worth of
ticets every season. Broadway is the term given to a number of large, professional theaters
located in the theater district of New York City.

M: Broadway runs all the way through Manhattan, but its appeal lies in the collection of
theatres around the times square area. in the earley 20th century, it became the preemirent
theater district in America. this was
reiforced by a string of successful dramas and musicals that helped establish the area's
reputation as one of the two best places for acting in the world. Today the theater district
draws some of the best acting talent from Hollywood, proving that making it on Broadway is
still the pinnacle of achievement.

I: In the physical sense, Broadway is a street that runs the length of Manhattan and into the
Bronx area of New York City. It is the oldest north/south main street in the country. When
talking about Broadway, most people are referring to the section of the street located in
Midtown Manhattan between 42nd and 53rd Streets that includes Times Square. This area
contains 40 large professional theaters.

H: Broadway is now really taken to mean the theater district. In the 1800s, most of New York
City's theaters were downtown. In 1880, the part of the street running through the theater
district became one of the first electrically lighted streets in the United States. By the early
1900s, the theaters were starting to move out to Times Square. By 1920, many theaters
populated the area that is today the theater district. All the marquees for the theaters used
white bulbs because the colored ones would burn out too quickly. This gave rise to one of
Broadway's nicknames, the Great White Way.

m: The first part of the 20th century saw a boom of theater on the Great White Way. The
1920s and 1930s ushered great dramas from playwrights like Eugene O'Neil. The 1940s
kicked off the golden age of musicals with shows by Cole Porter, Irving Berlin, and Rodgers
and Hammerstein. The district further distinguished itself as an island of theater when it
created the Tony Awards in 1947 to recognize achievement in American theater.

i: Musical theater continues to be the main attraction of the Great White Way. In recent years,
however, other plays have garnered interest from the general public due to a number of film
and television stars appearing on the stage. Actors like Denzel Washington and Julia Roberts
have have trod the boards in New York City, drawing new audiences to the theater, people
who may have previously thought the theater was for snobs.

m: The district is widely known, drawing tourists from all over the world. The chance to see a Broadway production is viewed very highly by many people. Broadway and London's West End theater district are generally considered the highest level of acting in English-speaking countries. Among actors, playing a part on Broadway is an almost universal dream.

M: So what shows are popular at Broadway?

I: it is many show and musicals that people comes to see at Broadway, but some of the most popular is:

-Les miserables
-The lion king
-wicked
-the phantom of the opera

M: can you tell a little bit of them?

I:
of course I can!
''les miserables'' has become the worlds most popular musical, having been seen by over 55 million people, in 40 countries and in 21 languages.

H: and then it is ''the lion king''. More than 50 million people have felt the thrill best musical, wich tells the clasic journey with simba, giraffes, birds that overwhemls and inspires you with the wonder of life.

I: And then it is ''wicked'' is a bestseller musicals, it is a kid- friendly and have a fun comedy side. Most children over eight, however will be delighted by the world of wicked.

H: and the last ''the phantom of the opera ''is based on a horror novel, is a mysterious musical and it's both romantic and scary! The musical also holds the record for the highest attendance, ng it performance.
the musical is not so god to see for kids but for adults is it a very god musical.

It is many, many others good plays you can also see for kids and adults! This was just a little bit of the popular musicals!

M:How does it look like outside at Broadway street then?

I:There is alot of commercials on the buildings. It's alot of light, and when it gets dark it   lights up with commercials that moves and make sounds!! On the commercials it is pictures and writing about boradway shows that is going, and many other stuff!

How does it looks like outside?
There is alot of commercials on the buildings. Its a lot of light, and when it gets dark it lights up with commercials that moves and make sounds!
The bright lights of Broadway have beckoned many an aspiring actor, dancer, playwright and producer, and have made Manhattan one of the most popular tourist destination for its proliferation of theaters, resturants and shops.

Ellis Island

K: Today we are going to talk aboat Ellis Island's history before it was named Ellis Island, The first person who came to Ellis Island and The island today.

Ellis Island

C1: Ellis Island's history journeys started much farther back than most think; back before the opening of Ellis's immigration inspection station.
In the 1600's, Ellis Island, at the time was known as Gull Island.

C2: In 1628, Dutch settlers renamed it Oyster Island.
January 20, 1785, Samuel Ellis purchased the property and gave it his name, which remains the name of the island till today.

K: Immigrant History

K: Ellis Island was the gateway for millions of immigrants to the United States. More than 12 million people found their way to Ellis Island, which was the major immigrant reception in the U.S. from 1892 to 1924.

(**C1**: - That's a picture of the first Ellis Island Immigrant Station, opened on January 1, 1892. It was built of wood but it was completely destroyed by fire on June 15, 1897.)

(**K**: - And here is a picture of the second Ellis Island Immigration Station, it opened on December 17, 1900.)

C2: One of those who came to the immigrant station was Annie Moore . I used Ellis Island's internet page to find out more aboat her: Annie Moore was just 14-years old and were traveling with her two younger brothers, Anthony who was 11-years old and Phillip who was 7-years old. Annie departed from Queenstown in Ireland on December 20, 1891. They were traveling with a ship called S.S.Nevada. The children would spend 12 days at sea, including Christmas Day and, arriving in New York on Thursday evening at December 31. They were processed through Ellis Island that morning,on New Year's Day and also Annie's 15th birthday. All three children were soon reunited with their parents who were already living in New York.
(**C1**- Here you can see a statue of Annie and her brothers in New york and a picture of Annie and her child, the picture was taken in Texas right before she died)

(**C2**: Here is an original picture of her traveling information and a picture of how the searching place for immigrants at Ellis Island's internett page look like)

K: Not all immigrants had to go through Ellis Island. Those with enough money traveled in fist and second class They was checked on board by a doctor and an officer and after they could go right on the land.

C1: There were those who traveled on 3 class who came to Ellis Island, where they had to go through a medical examination, and those who had diseases had to go home again.

C2: The Island

C2: Ellis Island lies in Upper New York Bay east of Liberty State Park and north of Liberty Island. The island was made part of The Statue Of Liberty National Monument in 1965, and has been a museum of immigration since 1990.

C1: Many believed that the Statue of Liberty was lying on Ellis Island as a symbol to welcome immigrants to the new world, but in reality stands the statue, on Liberty Island close to.

K: The south side of the island, home to the Ellis Island Immigrant Hospital , is closed to the general public and the object of restoration efforts spearheaded by Save Ellis Island .

C2: The Island Today

C2: Today Ellis island is a popular tourist spot in New York. Ellis Island is now owned by the federal government and administered by The National Park Service, and is now used as a museum.

C1: It has a database that includes all immigrants from 1892 to 1954. Here you can find the name of the ship, from the port and where the U.S. immigrants traveled.

K: The island can be reached by a ferry from Liberty State Park in Jersey City and Manhattan's southern tip.

C2: The island has been closed to the public since Hurricane Sandy in October 2012 and the National Park Service announced in March 2013 that Ellis Island will reopen on July, 4, 2013.

(**C1**: This is a film about the immigrants on the pier when they arrived at the port on Ellis Island.)

C2: In this movie you can see immigrants when they arrived at Ellis Island. It's a movie that's filmed in May.6. 1906.

K: Thank you, for your attention :)

Appendix 13

Post- reading questionnaire
Set ring rundt rett svar:

Eg er   jenta   gut

1. Eg likar å lesa

     Einig   Litt einig   Ueinig   Veit ikkje

2. Eg likar å lesa engelsk høgt i klassen

     Einig   Litt einig   Ueinig   Veit ikkje

3. Eg likar å jobba i grupper

     Einig   Litt einig   Ueinig   Veit ikkje

4. Eg likar best å jobba åleina

     Einig   Litt einig   Ueinig   Veit ikkje

5. Eg likar å bruka engelsk til å finna informasjon om andre emner, slik som historie og geografi.

     Einig   Litt einig   Ueinig   Veit ikkje

6. Eg les tekstar på engelsk i fritida mi.

     Einig   Litt einig   Ueinig   Veit ikkje

7. Eg brukar engelsk kvar dag når eg nyttar Internett.

     Einig   Litt einig   Ueinig   Veit ikkje

8. Eg syntest det var kjekt å jobba med leseteater (Readers Theatre).

     Einig   Litt einig   Ueinig   Veit ikkje

9. Eg lærte mykje om Australia då me jobba med leseteateret.

     Einig   Litt einig   Ueinig   Veit ikkje

10. Eg las og øvde mykje på leseteateret om Australia heima.

     Einig   Litt einig   Ueinig   Veit ikkje

11. Kva syntest du om leseteateret me hadde om Australia? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.

12. Eg lærte mykje om *Comics and Cartoons* då me jobba med leseteateret.

Einig   Litt einig   Ueinig   Veit ikkje

13. Eg lærte mykje av å skriva manuskriptet til leseteateret sjølv, då me jobba med *Comics and Cartoons*.

Einig   Litt einig   Ueinig   Veit ikkje

14. Eg skreiv mykje av manuskriptet til *Comics and Cartoons*.

Einig   Litt einig   Ueinig   Veit ikkje

15. Eg las og øvde mykje på leseteateret om *Comics and Cartoons* heima.

Einig   Litt einig   Ueinig   Veit ikkje

16. Kva syntest du om leseteateret me hadde om *Comics and Cartoons*? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.

17. Eg lærte mykje om *New York City* då me jobba med leseteateret.

Einig   Litt einig   Ueinig   Veit ikkje

18. Eg lærte mykje av å skriva manuskriptet til leseteateret sjølv, då me jobba med *New York City*.

Einig   Litt einig   Ueinig   Veit ikkje

19. Eg skreiv mykje av manuskriptet til leseteateret om *New York City.*

    Einig   Litt einig   Ueinig   Veit ikkje

20. Eg las og øvde mykje på leseteateret om *New York City* heima.

    Einig   Litt einig   Ueinig   Veit ikkje

21. Kva syntest du om leseteateret me hadde om *New York City*? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.

22. Kor mange gonger per dag, sånn cirka, har du øvd på framføringa til leseteatera heima?

    Måndag _____   **Tysdag**_____

    Onsdag_____   **Torsdag**_____

    Fredag_____   **Laurdag**_____

    Sundag_____

Kva er di meining om lesing på skulen, heima og høgtlesing i timane? Skriv med eigne ord så mykje som du kan. Har du forandra meining etter at me har jobba med leseteatera?

Appendix 14

Post-reading questionnaire responses to open questions. Divided into girls' answers and boys' answers.

Girls

11. Kva syntes du om leseteateret me hadde om Australia? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.
- Eg syntes det var gøy at me fikk sammenbeide. Eg syntes me kunne fått meir tid.
- blank
- blank
- Det var bra at dei lagde manuset for oss, då var det lettare.
- Eg huske det ikkje…
- at alle i gruppa skal ta det litt meir seriøst, og ikkje sei at ein ikkje vil.
- blank
- huske det ikkje
- Eg husker aldri da eg lese uansett så da har kje nåke og sei, e huske litt der å då, men ikkje lenge etterpå.
- Manuset kan bli betre. Eller's var alt bra.
- at me fekk utdelt manus (Bra) veit ikkje noko dårleg
- heilt ok
- Det som var bra var at me fekk jobbe i grupper på ein annen måte enn vanleg. Det var eit kjedelig tema å ha om.
- kjekt tema, supre grupper! Ville vært kjekkere om me kunne hatt skreve manusa sjølv.
- Bra – Det var enklere for då fekk me manuset tildelt til oss. Dårlig – Me lærte nok litt mindre av bare få tildelt manuset for då finner me ikkje så mykje ut sjølv.

16. Kva syntes du om leseteateret me hadde om *Comics and Cartoons*? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.
- Det var eit litt meir innteressant tema og gøyare å jobba med. Syntes me kunne fått meir tid.
- blank
- Det var morsomt.
- Eg skreiv heile manuset og dei andre gjorde nesten ingenting.
- Det var gøy og ha om tegneseriar.
- det var eit kjekt tema, men eg fekk ikkje låv å verme å skrive manuset.
- At gruppa kan sammarbeide betre.
- Eg synes det var heilt greitt og eg synes at gruppo konne samarbeide meir. Eg lerte masse om da me hadde.
- eg lere kje av å lesa
- Øvinga kunne vore lengre. Manuset var bra.
- at me måtte laga manus sjølv (dårleg) veit ikkje noko bra
- heilt ok
- Det var kjekt å jobbe i grupper. Det var uintresant å ha om tegneseriar.
- Det var eit morosomt tema, kjekt å jobbe med. Kunne fått litt bedre tid på å gjera foredraget.
- Me lærte meir. Det var ikkje så lett å finne ut kva me skulle snakke om.

21. Kva syntes du om leseteateret me hadde om *New York City*? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.
- Det òg var eit kult tema som var gøy å ha om. Ingenting gale.
- blank

- blank
- <u>Alle på gruppa deltok lika mykje og hadde eit bra samarbeid.</u>
- Det var litt stressande og lage alt sjølv.
- det var eit kjekt tema, og me fekk velge gruppene sjølv. Det så kan bli betre er at me blir litt fortere ferdig.
- Bra er at gruppa sammarbeidte bra.
- Eg synes det var gøy og me fekk velga gruppe sjølv. Det var ingenting negativt.
- Eg lere kje av å lesa.
- Manuset var dritbra. Stemme bruk og uttale kan bli betre.
- det var intrisangt (men alt for mange grupper)
- Gøy
- Det var kjekt å jobbe i grupper om noke som eg intereserer meg litt meir om, enn dei andre. Kjekt å få velge grupper sjølv. Litt kjedeleg at me måtte ha om ein spesiel ting.
- Eg syntest tema fordelinga, det var kjekke emne. Eg syntest kanskje dei andre på gruppa mi kunne deltatt litt meir.
- Det var kjekt men vansklig å finne reise, som passte til tidene.

23. Kva er di meining om lesing på skulen, heima og høgtlesing i timane? Skriv med eigne ord så mykje som du kan. Har du forandra meining etter at me har jobba med leseteatera?
- blank
- <u>Eg skjønner meg egentligt ikkje på dette leseteatera…Er det ikkje nett da samma som vanlig framføring?</u>
- Eg likar ikkje å lese engelsk høgt i timane på leseleksa.
- <u>Eg likar framføringar og høgtlesing viss det er om noko eg kan. Det er ikkje så skummelt å stå foran klassen då. No har eg blitt litt bedre kjent med dei og.</u>
- Høgtlesing er heilt greitt… Lesing heima er kjedeligt. På skulen er det sånn passe. Eg har blitt litt bedre ette readers theatre.
- <u>Eg er blitt meir trygg av å lese engelsk høgt i klassen.</u> Det går fint å lese norsk høgt, men eg er redd at folk skal sei at eg er dårleg i engelsk. Lese ikkje så møkje heima.
- Det er veldig gøy å jobba med leseteater på skulle. Engelsk timane begynte å bli gøyere.
- Men eg liker ikkje og lesa høgt i klassen og framføra men da var litt gøy når da va gruppe. (F)
- Heima så e da litt vanskeli å setta seg ned å lesa, å lesa i timen høgt HATE Eg, versta eg gjer. Eg kan kje engelsk å eg e dritt dårleg i alle fag! Eg har ingen fag så eg e spesielt god i.
- Eg elske å lesa!!!
- Eg har ikkje forandra meg
- Liker ikkje lesing så godt. Klarer ikkje å konsentrera meg.
- <u>Eg lika fortsatt ikkje å lese høgt i klassen. Men liker det betre enn før.</u> Lesing på skulen kan både vere nyttig å unyttig. Heima lesing er sånn heilt ok. (S)
- Eg synest RT alt i alt er eit utruleg kjekk lære måte, ingenting negativt ☺
- <u>Det er ikkje vensklig å lese forann klassen lengre, eg er blitt mykje meir trygg på engelsken min, den kva eg var før.</u> Eg synst det går greitt å lese, men det kan bli litt kjedlig i lengden.

Boys
11. Kva syntes du om leseteateret me hadde om Australia? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.
- blank
- blank
- Me måtte ikkje skriva manus og så øve. Me kunne begynne rett å øve.
- Me fekk manus og me trengte ikkje å skriva sjølv.
- Eg synest det er kjekt og læra om andre ting. Det er kjedeleg å øva på utalen.

- Du lærte noko. Det blei litt flaut å framføra.
- VA DER IKKJE, men ja lærte litt.
- Jo heilt greitt gruppe arbeid.

16. Kva syntes du om leseteateret me hadde om *Comics and Cartoons*? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.

- Eg lerte mykje eg ikkje kunne før. Kan lesa høgare og tydelegare.
- Eg likar ikkje den måten å arbeide på.
- Me måtte skrive manus sjøl.
- Me måtte skriva manus sjølv.
- Det var løye med donald for eg elske han. Det var litt vanskeleg å få med seg alt.
- Me kunne jobba i grupper. Hater å framføre i klassen.
- blank
- Da samma som nr 11 (Jo heilt greitt gruppe arbeid)

21. Kva syntes du om leseteateret me hadde om *New York City*? Forklar kva var bra og kva var mindre bra. Skriv minst ein bra ting og ein ting som kan bli betre.

- Eg lerte mykje om atraksjonane det syntes eg var bra.
- samme som 16… (Eg likar ikkje den måten å arbeide på.)
- Me fekk velge grupper. Det som var dårleg var prøve.
- Me fekk prøve etter framføring.
- Awsome. Uttalen min.
- Gøy å sjå andre sine framføringar. Hater å framføre foran klassen.
- BRA Fordi du lerte
- Samma som nr 11 (Jo heilt greitt gruppe arbeid)

23. Kva er di meining om lesing på skulen, heima og høgtlesing i timane? Skriv med eigne ord så mykje som du kan. Har du forandra meining etter at me har jobba med leseteatera?

- Eg syntest at leseteatera har hjulpt meg med å tørra og lesa høgt og eg trur det har hjelpt andre og.
- Eg meinar at lesing ikkje er gøy! Eg har ikkje skifta meinig. Sry.
- Det var kjedeli med lesing bruker fritida på øve så masse.
- Det var kjedeligt med lesing og skriving.
- Høgtlesing på skulen: Elske da!! Lesa i bok på skulen: kjedeleg ☹. Lesa i bok heima: kjedeleg.
- veit eigentleg ikkje
- Eg syns da e BRA!
- Eg hata og lesa frå bok, like best framføring.

Appendix 15

Post – Interview/ Questionnaire
04.06.13

- After the project has been completed.

1. After working with Readers Theatre; What do you now know about Readers Theatre?

2. How were your expectations for working with Reader's Theatre?

3. Were you expectations fulfilled or were you disappointed?

4. What do you see as the advantages or disadvantages for using Reader's Theatre as a replacement for 'ordinary' oral presentations?

5. How do you think Reader's Theatre worked in your class?

6. How were the pupils motivation and attitude towards Readers Theatre? Examples?

7. What were the challenges?

8. How do you think the pupils experienced working with Reader's Theatre?

9. What do you think the pupils learned from working with Readers Theatre?

10. How did the pupils develop during the three readings? Can you give some examples? Reading? Self-image? Motivation? Practise?

11. Do you have anything to add?