

MASTEROPPGAVE

"Why all the drama?"

The use of drama as a tool to aid English language learning in primary schools in Norway.

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Abstract

This thesis looks at the supporting role drama plays in education; specifically, how drama is used as a tool to aid English language learning in primary schools in Norway today. It looks at literature highlighting the benefits of drama in language learning. It also looks at classroom practices in a few primary schools in Norway and investigates if there is potential for using drama in English classrooms and, if indeed, this potential is tapped by teachers. This thesis also shines a spotlight on the decision to terminate drama training in teacher-education institutions in Norway after the year 2004. Its ensuing ripple effects are also discussed. Qualitative research methods in the form of questionnaires and interviews are conducted with teachers, as well as experts in the field of drama, and representatives from higher institutions. The results provide a clearer picture as to teachers' classroom practices and their reasons for using/not using drama in their English language teaching. There is an indication, based on the results, that while some teachers are open to using drama as a tool to aid English language learning, many shy away from this medium. They claim that this is partly due to the fact that they lack the confidence in using such a medium in their language classrooms, citing the lack of proper drama training.

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1. INTRODUCTION

Perhaps one of the most vital vocations of educators, apart from ensuring the safety and well-being of their pupils, is to provide them with quality education. Years later, these same pupils will be able to reflect on their formative years with the knowledge that they will be able to apply lessons learnt stemming from what they learnt in school. And, that they had fun doing it. Ask any pupil of their fondest memories during their schooling years where they learnt lessons of relevance and value. In most instances, they will recall lessons where they derived the most enjoyment. Bringing drama into the classroom, *sans* the dramatics, is one such way of introducing the element of fun while learning.

This thesis will take a deeper look at the role drama plays in aiding English language learning in primary schools in Norway. It draws on a project outline, as well as a literature review submitted as part of an obligatory Master Course in ‘Methods and Project’ (*Metode og Prosjekt*) at the University of Gothenburg, Sweden (Eng, 2021). It also draws its content from a project paper, The Curricula, as well as research papers in ‘Interlanguage Analysis’ (*Elevspråkanalyse*) and ‘Language Variation’ (*Språklig Variasjon*) at the University of Østfold, Norway (Eng, 2021).

1.1 BACKGROUND

Dating its origins back to ancient Greece with the great Greek playwrights such as Sophocles, Euripides and Aristophanes, the theatrical influences of drama have been in existence for centuries (Atas, 2015; Sæbø, 1998). In later years, European giants such as Shakespeare, Shaw and Ibsen moved centre-stage, continuing to entertain, both on stage and on screen. Spanning its influence to different corners of the world, from India to the United States of America, to Nigeria, the versatility of drama has borne witness to modern-day screen entertainment from film industries such as Bollywood, Hollywood and Nollywood in later years. Drama as an art-form, however, is not only limited to entertainment. The use of drama as a teaching tool has proved itself to be pertinent in educational arenas as well.

Research at the turn of the century has pointed to the positive effects of drama in education, suggesting a link between drama instruction and academic achievement in schools (Alasmari & Alshae'el, 2020; Cremin et al., 2006; Galante & Thomson 2017; Mages, 2008;

O'Gara, 2008; Podlozny, 2000; Rose et al., 2000; Rousseau et al., 2012; Österlind et al., 2016). The different language domains of oral, reading, written, grammar and vocabulary attainment have witnessed an improvement in English Language Learning (henceforth ELL) with the integration of drama and language learning in classrooms in the past few decades (Mages, 2008; O'Gara, 2008; Podlozny, 2000; Wagner 1988).

The use of drama in classrooms in Norway, however, appears to be limited, with “[d]rama in education...still [being] carried out on a rather small scale in schools” (Sæbø, 2009, p. 291). This prudent use of drama has been made more apparent with the dissolution of this compulsory subject offered in teacher-training institutions in Norway from 2004, as noted by Österlind et al. (2016):

“The trend was positive for drama in compulsory education until drama was removed as an obligatory subject in general teacher education (from 2004).” (Österlind et al., 2016, p. 46, paragraph in original).

This negative trend for the use of drama in education today begs the question if there could be a correlation between the discontinuation of drama education offered in teacher-education institutions in 2004 in Norway and the limited use of drama instruction by teachers. The next sub-chapter will reveal the aim and direction of this study.

1.2 AIM

There is a myriad of international research studies readily available on the benefits of drama instruction on language learning. This study aims to look at the potential of drama as a tool to aid ELL in primary schools in Norway today. It seeks also to investigate if this potential is tapped by teachers in language classrooms. In doing so, the following research question will be addressed:

“Is the potential of drama explored in ELL classrooms in Norway, and if so, to what extent?”

In answering this research question, two sub-questions will be put forward:

- a) Is drama employed by teachers as a tool to aid ELL in primary schools in Norway today?
- b) If drama is not employed as a tool in ELL, what are the reasons?

1.3 OVERVIEW OF STUDY

In the following chapters, the terminology associated with drama and language learning will be put forward. Key concepts will be defined, and relevant literature will be evaluated. The national educational steering document, *Læreplanverket for Kunnskapsløftet* (henceforth LK20), which functions as the bedrock of this study, will be discussed both in the next chapter and weaved-in intermittently throughout the thesis. A closer look at drama education in teacher-trainee institutions in Norway will be undertaken. The importance of play for social interaction and for language development by pioneers such as Jean Piaget and Lev Vygotsky will be touched on, together with the importance of John Dewey's hands-on approach of learning, also known as 'learning by doing' practice. Literature highlighting the benefits of drama instruction on the linguistic domains, together with the extra-linguistic benefits of drama instruction will be reviewed next. The methodology used to conduct the research will be mapped out, creating a path for the research to investigate the potential of drama instruction on ELL. The research conducted in the third chapter of this study aims to shed light on teachers' qualifications, perceptions, attitudes, challenges, and reservations when using drama as an instruction in ELL in Norway. Attempts will be made to answer questions and hypotheses to establish if there is a link between teachers' drama qualifications from teacher-education institutions and their use of drama instruction in ELL. To conclude, gaps and possible avenues for further research on the use of drama instruction in ELL will be put forward.

2. THEORETICAL FRAMEWORK

In this chapter, relevant theories and reviews of related literature about the use of drama in education will take centre-stage. Key concepts will be defined and discussed. The role of drama in the different linguistic domains, as well as on the extra-linguistic factors of language learning will be unveiled.

2.1 TERMINOLOGY

When discussing the functions of drama and the role it plays, it is necessary to firstly articulate what drama is within the confines of this study. Drama, here, refers to classroom activities that encourage physical movement and participation, re-enactment, role plays,

miming and games targeted at aiding and facilitating language learning (Alasmari & Alshae'el, 2020; Mages, 2008; Sæbø, 1998).

The use of drama in education, “offers pupils a teaching experience filled with adventure and activity, where pupils’ competency is put to use and developed” (Sæbø, 1998, p. 19, my translation). Drama education belongs to the vein of aesthetic education, “an inquiry-driven engagement with a work of art...[that] may include, but [is] not limited to, music, drama...” (Samson, 2005, p. 70). Sæbø (1998) argues, however, that the potential for learning and development by using aesthetics such as drama in schools, “are far from being utilised to its fullest potential” (Sæbø, 1998, p. 19, my translation). This argument is seen in light of the Official Norwegian reports (NOU 2015:8), that state that “the practical and aesthetic subjects must be strengthened in school” (Official Norwegian reports, 2015, p. 56). Interestingly enough, there seems to be no mention of the term ‘drama’ when referring to the aesthetic subjects in the report. Subjects such as music, and arts and craft have, however, secured places in the aesthetics in this official document. More on aesthetic subjects will be discussed in subchapter 5.3.

The use of drama as instruction in schools, does not refer to grandiose theatrical productions that call for professional actors/directors/theatrical production/terminology and the like. Once language learning is supported by drama instruction, further learning can take place by enhancing what is learnt (Atas, 2015; Cannon, 2017). As put by Kavakli (2016): “...drama is considered as an activity...that is rich in effective communication...as it is composed of mimes, gestures, intonation, body posture...” (Kavakli, 2016, p. 122). Drama as instruction in education not only aids in communication, but also lends its hand in ensuring that the knowledge attained during the learning process, stays with the learner (ibid).

As Norwegian is the first language of ethnic Norwegians, the learning of the English language in schools mostly becomes pupil’s second language (henceforth SL). In cases where classroom demographics consists of pupils from different ethnicities (Cannon, 2017), who may or may not grow up bilingual, learning English becomes a third language (henceforth TL) for them. In some of the research articles used in this study, the term ‘foreign language’ (henceforth FL) is used. Similarly, the terms ‘pupils’ and ‘students’ are used interchangeably. For the purposes of this study, when discussing language learning, the umbrella-term used is ELL. This will include pupils who learn English as an SL, a FL as well as a TL in primary schools in Norway.

2.2 NORWEGIAN NATIONAL CURRICULUM

Norway has undergone a facelift in the educational arena in 2020 with the implementation of the new curricula, LK20. The preceding curricula, *Kunnskapsløftet* (henceforth K06), has been phased out, with the exception of the retention of focus learning elements. Where it was once not uncommon to enter classrooms to find teachers with textbooks in hand, preaching mundane *minutia* to groups of somewhat passive pupils, there is now a shift in some teaching and learning methods and practices in classrooms in Norway. This shift in educational practices, however, is not unique to Norway. Education in many countries, especially in Europe, has become more pupil-centred (Council of Europe, 2020, p. 28). Pupils have more autonomy in what they learn and how they learn best (*ibid*). These pupils now take active part in their learning (Elen et al., 2007; Sweetman, 2017). This is not to say that all teaching should be devoid of direction provided by teachers (Sweetman, 2017). There needs to be guidance in the content of what is taught and how learning takes place. The nucleus of this guidance lies then, in the framework of the curricula in education of the individual countries.

LK 20 has a set of governing rules, values and principles for primary and secondary school education. The core curriculum emphasises the core values of education and training, principles for education and all-round development (*Utdanningsdirektoratet*, 2020a). It seeks to provide quality education, while allowing pupils to take a deep-dive approach to their learning. Here, pupils understand better why they learn what they learn. This, in turn, leads to increased understanding and improved efficacy when using the language (*Utdanningsdirektoratet*, 2020b).

The core elements in LK20 highlight communication, language learning and working with texts in English (*Utdanningsdirektoratet*, 2020c). Here, pupils are encouraged to explore the different facets of the language, in both formal and informal settings, while employing the different strategies to communicate with one another, and across the different cultures. In English language learning, pupils become more aware of the language and employ different strategies to aid in their learning, understanding, communication and interaction with one another (*Utdanningsdirektoratet*, 2020d).

Looking at LK20 through an educator's lens, the guidelines aim to make learning more relevant, with apt content, clearer priorities, and better cohesion between subjects, thereby galvanising the development of pupils' in-depth learning, understanding and retention of information (Gass et al., 2020). This, in turn, will give them the skills to tackle challenges and problem-solve in both familiar and unfamiliar situations. This could then be applied in the

English classroom. In comparison to K06, LK20 boasts a better bedrock when learning English. Pupils use the language, not only to communicate effectively, but also for the purposes of reflecting, being critical and creative when addressing current and global issues (*Utdanningsdirektoratet*, 2020b).

LK20 inherits the basic skills of reading, writing, numeracy, oral and digital skills from K06, but with increased clarity and purpose (*Utdanningsdirektoratet*, 2020e). While K06 addressed educational issues on a macro and somewhat surface-level, LK20 aims to provide quality education, while performing a deep dive into the crux of current issues happening on a global scale. These include the interdisciplinary topics of Life and Health Skills, Democracy and Citizenship, and Sustainable Development (Official Norwegian reports, 2015, pp. 52-55; *Utdanningsdirektoratet*, 2020f). In K06, much emphasis was placed on *what* pupils were to learn, instead of the *what*, *how* and the *why* of learning.

Alasmari and Alshae'el (2020) add that effective communication plays a key role in understanding and being understood (p. 62). As long as communication is intelligible, placing similar weightage on grammar instruction with pronunciation and vocabulary could be just as advantageous (Gass et al., 2020). When working with texts in English, for example, pupils are provided with the opportunity to acquire and expand on their experience and knowledge of the different linguistic and cultural variations in society. The development of pupils' intercultural competence is aided, exposing them to the different ways thinking, living and communicating in a multicultural and multilingual context (*Utdanningsdirektoratet*, 2020c).

As sophisticated as they are, the core elements carry with them some limitations. They fail to provide concrete examples as to how teachers are to interpret the different learning strategies and implement the goals of the curricula. The competence aims in the curricula for the seventh grade in elementary schools, for example, place the onus on teachers, whose roles are to motivate and increase the will to learn by utilising different resources and learning strategies (*Utdanningsdirektoratet*, 2020g). Are teachers free to interpret what these strategies are? Do they have the liberty of using drama as an instruction in their language teaching, for example? If they decide to use drama in ELL, do they not need to be adequately trained? Even seasoned teachers need a point of reference to gauge if what they are teaching ties in with the directions of the curricula. They need to have specifics when teaching communication patterns, language learning and acquiring intercultural competence. These types of ambiguity only fuel the insecurities that some teachers may face.

Giving free rein to interpret the curricula could, on the one hand, result in unbridled creativity, but on the other hand, cause much insecurity on the part of teachers. Many teachers are overwhelmed as they feel that the changes in the new curricula are too ambiguous and have left them feeling their way in the dark. Many teachers in Norway, even with years of experience under their belts, struggle trying to make sense of this new curricula. Most of these teachers are non-native English speakers themselves.

Since LK20 is still in its infancy, much of its potential remains to be seen. What is clear, though, is that it is a fantastic outlet that promotes thinking outside of the box while providing an avenue for creativity. Pupils will stand to gain as they tap into this creativity when dealing with real-world issues. As long as teachers are not left with the sole responsibility of shouldering the burden of figuring out and implementing the intent of LK20, they should be allowed, together with their colleagues and schools, to use their freedom to interpret the curricula and come to a consensus for the benefit of all their pupils (*Utdanningsdirektoratet*, 2020h). Defining a common metalanguage for teachers, as they follow guidelines from their schools and municipalities could be a step in the right direction (*ibid*). Simplified instructions and terminology in LK20, coupled with suggestions and examples of lesson plans as to how the curricula could be interpreted, could prove to be a valuable road map for educators trying to navigate this tricky terrain.

2.3 THE IMPORTANCE OF PLAY AND MAKE-BELIEF AMONG CHILDREN

Norway has welcomed an exodus of refugees and asylum-seekers from war-torn countries in recent years. The current, on-going situation in Ukraine is no exception. Like many of their counterparts, these children possess many hidden talents, also in the area of language learning. Their abilities to apply themselves may come as a surprise to their teachers, who often underestimate their learning potential (Rousseau et al., 2012) and their propensity to learn a TL well. The make-belief world of drama with "theatrical play[s] [as] a means to transform the experience of adversity" (p. 189), could, in addition, perhaps offer escapism and solace for these children, simultaneously improving their language skills. Even (2008) concurs, stating that "the fictional content of drama situations serves as a safety zone in which learners can enjoy the freedom of being someone else" (p. 163). It is within these safety confines, under the guise of fictional characters, that learners play and experiment with the language (Alasmari & Alshae'el, 2020; Toivanen et al., 2012). They let their guards down and become at ease with using the

language. Any mistakes are then made in the safety of their characters (Gill, 2013). This feeling of security is re-iterated in Atas' (2015) research on the use of drama techniques on ELL: "When students start to feel secure in the FL classroom, they naturally start to speak." (p. 968). It is through this uninhibited use of oral application that allows for language learning to take place. Pupils are given the arena and freedom to make mistakes, be aware of their mistakes, and learn from these mistakes accordingly.

The most important characteristic of play, according to Sæbø (1998), is the "make-belief" characteristic that separates fantasy from real-life (p. 421, my translation). She adds that "within the framework of play are rules that govern the voluntary actions that are influenced by spontaneity, joy and excitement" (ibid). For some children facing dire situations, it is imperative that they experience this form of escapism that drama provides (Rousseau et al., 2012).

Sæbø (1998) warns, however, that play is often misconstrued to be an activity that is "unserious and without meaning" and that "research has proven that this is a huge misunderstanding, and that play is a necessary activity" (Sæbø, 1998, p. 421, my translation). She argues that the same rules apply to "dramatic play" and "dramatic games", with the "condition that the learning potential of drama-education is attained when the games' rules and framework are taken seriously" (ibid). Sæbø (1998) adds further that "...a teacher's most important job and greatest challenge is to create meaningful learning for his/her pupils. This means that teaching must cater to the learning experience that is a basis for experience and engagement" (p. 422, my translation). She highlights that using drama as a tool in education is the best way to do so.

The ancient adage from the orient: "Tell me and I'll forget; show me and I may remember; involve me and I'll understand"¹, could also act as a source of inspiration for teachers. By actively partaking in drama activities, children use the hands-on approach of John Dewey's "learning by doing". Here, students create meaning to their learning experiences through active involvement (Alasmari & Alshae'el, 2020; O'Gara, 2008; Schmidt, 2010; Sæbø, 1998, 2009). Alasmari and Alshae'el (2020) echo Vygotsky's outlook that when pupils take active participation in their own learning, they learn better, thereby "achiev[ing] better language proficiency" (p. 62). As put by Sæbø (1998), "thought, action and learning [for Dewey] are intertwined in the human experience, and good learning is learning based on experience, which consists of a creative process, bringing joy to those who learn" (pp. 389, 390, my translation).

¹ Chinese Proverb

Sæbø (1998) adds that for Dewey, “what unites form and context is the aesthetic experience” (p. 389, my translation).

The relationship Piaget draws between play and cognitive development supplements Vygotsky's outlook on the pedagogical gains like emotional, cognitive, and social skills children derive from dramatic play and drama techniques (Abu-Helu, 2018; Alasmari & Alshae'el, 2020; Lambert, 2000; O'Gara, 2008; Wagner, 1988). Although Gill (2007) argues that drama "helps to generate a greater output of authentic language" (p. 45) in students, there are other far-reaching benefits of drama that include improved oral skills, increase in motivation, self-esteem, spontaneity, empathy and creativity (Alasmari & Alshae'el, 2020; Gill, 2007). These extra-linguistic factors will be discussed further in sub-chapter 2.6.

2.4 LITERATURE ON THE USE OF DRAMA IN ELL

Studies have illuminated the importance of formal drama qualifications of teachers when using drama in ELL (Alasmari & Alshae'el, 2020; Cremin et al., 2006; Kalidas, 2015; Mages, 2008; O'Gara, 2008; Podlozny, 2000). Mages (2008) warns that "untrained, undertrained, or mistrained facilitators can...affect how the participants respond... [thereby influencing] the results of the entire study" (p. 140). Alasmari and Alshae'el (2020) concur by stating that the absence of qualified and trained drama teachers utilising drama correctly, can negatively affect learning outcomes (p. 62). There is a discord here, as many teachers who are untrained in drama studies in Norway are nevertheless expected to dabble in the basic elements of drama (Sæbø, 2009; Österlind et al., 2016).

Research on the use of drama in education has uncovered links to an improvement in ELL in the areas of oral, reading, written, grammar and vocabulary attainment (Alasmari & Alshae'el, 2020; Cremin et al., 2006; Galante & Thomson, 2017; Mages, 2008; O'Gara, 2008; Podlozny, 2000; Rose et al., 2000; Rousseau et al., 2012; Österlind et al., 2016). The next sub-chapters will discuss the importance of drama in the linguistic domains as well as its potential impact on the extra-linguistic factors of language learning.

2.5 DRAMA AND THE LINGUISTIC DOMAINS OF ELL

This sub-chapter synthesizes the different studies detailing the effects of drama as an aid to ELL. A summative, comparative, and evaluative discussion of the different empirical findings

will be performed to discuss the role and function of drama and how drama may be used to support and enhance ELL. The findings from a selection of articles (Appendices I-IX) have been dissected into the different domains of language skills such as oral, reading, writing, and grammar and vocabulary skills. These linguistic domains will be touched-on in the following sub-chapters. The different domains of communication and language learning will also be highlighted.

2.5.1 ORAL SKILLS

Empirical studies performed internationally, based on the use of drama in ELL, reflected a marked improvement in oral skills (Mages, 2008; Podlozny, 2000). Because drama "encourages children to use language in varied ways" (Podlozny, 2000, p. 251), the students in these studies seemed to develop better story understanding and heightened recall skills when texts were dramatised and verbal skills were employed (Mages, 2008, pp. 138, 139; Podlozny, 2000, p. 246). Concomitantly, Galante and Thomson's (2017) research also reflected promising results on drama-based instruction and the connection to ELL. The research centred on the three dimensions of oral communication in English that encompass fluency, comprehensibility and accentedness (ibid, p. 115), with fluency-building activities resulting in improved overall fluency (ibid, pp. 132, 133). One needs, however, to question the validity of the term "accentedness". The accent one uses should have little to no bearing on the measure of successful oral communication. As long as there is flow in the conversation and that both the delivery and reception of this form for communication results in mutual understanding, it is difficult to accept Galante and Thomson's argument how a person's accent, be it native/foreign or British/American, should be a yardstick when measuring a person's fluency of the language.

Gill (2013) believes that constant repetition aids in the linguistic abilities of learners. He states that "by constantly repeating their lines at rehearsals, learners internalise the structures and are able to reproduce them automatically when required" (p. 37). This automatising of language aids in the articulation, pronunciation, and overall oral fluency of the language (ibid). In instances where pupils shy away from speaking English, for fear of being ridiculed by their peers or because they experience anxiety when using the language, the use of drama has aided in reducing oral anxiety levels in SL classrooms (Atas, 2015; Miccoli, 2003). Using drama as a strategy to aid in communication, ties in well with the core elements of the English curriculum, which calls for pupils to utilise strategies they see fit, in order for effective communication to take place (*Utdanningsdirektoratet*, 2020c).

2.5.2 READING SKILLS

Podlozny's (2000) meta-analysis on reading achievement reflected positive results with the inclusion of drama. Students were found to be "actively engaging in the texts they [were] reading, becoming more physically involved in the process of deciphering meaning from texts..." (p. 254). Here, the different drama techniques such as role-playing heightened language competencies by "providing deeper and more meaningful relationships with story content and concepts" (p. 256).

Like Podlozny's (2000) findings, the empirical research through reading comprehension test scores conducted by Rose et al., (2000) reflected positive relationships between drama-based learning, reading comprehension and growth in reading comprehension skills. This further highlights the notion that drama instruction enhances and supports the domain of reading and comprehension skills (pp. 56, 59).

2.5.3 WRITING SKILLS

The students in Cremin et al.'s (2006) studies participated in the different drama techniques of improvisation, movement activities and role-plays before drafting their stories in the written form. This conclusion paralleled Podlozny's (2000) research, reflecting the positive relationship between drama instruction and writing achievement. The use of drama was a driving force, motivating and prompting the students to produce written material (Cremin et al., 2006, p. 5). Podlozny's (2000) meta-analysis of written measures of story understanding displayed also positive results in the relationship between drama, story enactment and story understanding (p. 250).

2.5.4 GRAMMAR AND VOCABULARY SKILLS

The effects of drama instruction on grammar and vocabulary skills have seen varying results. While studies by Alasmari and Alshae'el (2020) reflect positive links to drama and vocabulary acquisition (p. 65), Podlozny's (2000) studies, on the other hand, uncover lacklustre effects of vocabulary on drama instruction (p. 260). Podlozny, however, is optimistic and adds that further research is needed in determining vocabulary acquisition through drama (p. 262).

2.6 EXTRA-LINGUISTIC FACTORS OF LANGUAGE LEARNING

Learning an SL such as English is not merely limited to the linguistic elements of reading, writing, oral, grammar and vocabulary skills. The extra-linguistic factors of language learning need to be considered as well. These include the cultural elements, pupils' background, motivational factors, trauma, anxiety, raising empathy (Even, 2008) and even the relationship between teacher and pupil may affect the pupil's interlanguage development. Attention needs to be directed to these extra-linguistic factors that aid, affect and contribute to language learning (Abu-Helu, 2018) for optimal learning to take place.

The use of drama in the different extra-linguistic areas further aid in English language learning. Cultural barriers are broken down and understanding of language structure, for example, is facilitated through the use of drama techniques such as role-plays and improvisations. Pertinent topics such as bullying are brought up and the use of drama aids in addressing important issues. Pupils are able to visualise certain scenarios through role-plays, for example, and are allowed to put themselves in others' situations. These drama techniques further aid in language learning in cases where pupils struggle to find the words to express themselves in English, or in instances where pupils may experience anxiety in speaking English (Atas, 2015), for example. The use of drama acts as a safety net, allowing pupils to experiment with the language within the confines of a drama experience (Sæbø, 1998). The next sub-chapters will touch on the different extra-linguistic factors in ELL.

2.6.1 CULTURAL ELEMENTS

Learning a language such as English is not merely mastering its grammatical structure, as seen above. Language learning is also the study of the cultural elements surrounding the language (Downing, 1974; Miccoli, 2003; *Utdanningsdirektoratet*, 2020d). It is understanding why and how the language functions the way it does. LK20 highlights that learning the language provides the basis for effective communication with people from all around the world, regardless of their linguistic or cultural background. LK20 also emphasises communication across cultures, with English playing a key role in cultural understanding and identity formation and development. English as a subject in schools offers a wider understanding of the world and how people's views are dependent on their cultural background (*Utdanningsdirektoratet*, 2020d).

2.6.2 THE PUPILS' BACKGROUND

Educators can draw on a wealth of information as to why pupils learn a language in the manner in which they do by looking at the support they receive from home. Knowledge of the parents' educational and linguistic background, for instance, could help in understanding the speed and propensity in which a language is mastered. Other factors like the pupils' cognitive skills and psychological issues like stress, language anxiety (Alasmari & Alshae'el, 2020; Atas, 2015; Gass et al., 2020; Shao, Pekrun & Nicholson, 2019; Zarrinabadi, 2014), and trauma experienced should also be taken into account.

2.6.3 MOTIVATIONAL FACTORS

Drama activities offer pupils the opportunity to learn a FL, SL or TL in a fun and active way. If pupils are not interested in what is being taught, learning will not take place (Alasmari & Alshae'el, 2020; Miccoli, 2003; Toivanen et al., 2012). The motivational factors involved in *wanting* to learn the language need to be considered as well. The sense of personal satisfaction felt by the learners is a huge source of motivation (Alasmari & Alshae'el, 2020; Gass et al., 2020; Miccoli, 2003; Sundqvist & Olin-Scheller, 2013; Zarrinabadi, 2014). Here, intrinsic and extrinsic motivation of the pupil is key. The pupil's attitude towards the teacher, as well as towards the language, are factors that also influence language learning and text production. Motivation to learn the language and to excel may not be high if there is conflict between the educator and pupil (Gass et al., 2020; Sundqvist & Olin-Scheller, 2013; *Utdanningsdirektoratet*, 2020h).

3. METHOD AND MATERIAL

In determining the extent to which the potential of drama as an aid in Norwegian ELL classrooms is explored, this chapter will firstly investigate if drama is used as an aid in ELL by English language teachers in classrooms across Norway. In cases where drama is not used, this study will then seek to uncover possible reasons for this, thereby unveiling teachers' perceptions and attitudes towards the use of drama as a tool to aid ELL in classrooms in Norway. The following sub-chapters will then detail the methodology used to conduct the research study, its design, and the data collection procedure.

3.1 METHODOLOGY

This study adopts a qualitative approach, with the main weightage relying on questionnaires (Appendix X). These questionnaires are supplemented by extracts from one-to-one interviews (Appendices XI, XII, XIII, XIV, XV, XVI), based on the guidelines of Creswell (2013, p. 185) and McKay (2006, p. 78). The attitudes and perceptions of teachers towards using drama as a tool to aid ELL are mapped by means of interviews that complement the questionnaires.

All respondents involved in this study were informed of the purpose of this study and were free to end their participation at any time, no holds barred. Their participation was voluntary and uncoerced. There were no digital recordings of the participants. During the interview process, care was taken to protect the identity of these respondents, their designations, as well as their schools, institutions, and the municipalities they represented. No personal details that could identify the respondents were disclosed. In the interest of ethical considerations, the participants will remain anonymous throughout this study (SIKT, 2020).

3.2 RESEARCH DESIGN

In drawing up the research questions in the seminal stages, a ‘dummy’ questionnaire was created to create space for feedback and pave way for improvement in the quality of questions posed. Test subjects included colleagues who could give constructive feedback and act as sounding boards for improvements in the types of questions posed and phrased in the questionnaires as well as in the interviews.

This study extracts its data from the main questionnaire drawn up specifically for this study (Appendix XIII) that was provided to all the respondents. The test subjects were random: thirty female English language teachers from different primary schools in Norway. The choice to carry out this study with just one gender was for mere practical purposes, as female teachers dominate this occupation. The age of the respondents varied from twenty-four years to sixty-one years and thus randomly captured the spectrum of the different generations of teachers educated pre-and post-2004.

The questionnaire (Appendix XIII) consisted of both open-ended and close-ended questions. Following this, three sets of interviews (Appendices XIV, XV and XVI respectively) acted as supplements to the questionnaire.

3.3 DATA COLLECTION

This research study stretched over two school semesters, starting with the questionnaires (Appendix XIII). Follow-up interviews were conducted with a select few respondents shortly thereafter (Appendices XIV, XV and XVI respectively). These interviews were conducted both face-to-face and over the telephone, as respondents were spread throughout different parts of Norway. No audio recordings were conducted in the interest of protecting the identity and confidentiality of the participants (SIKT, 2020).

In preparation for the questionnaires and interviews, consideration was taken towards the hectic schedules of teachers. It was therefore important to furnish simple, yet focused questions. The questionnaire took approximately ten minutes to answer, while the interview lasted for about fifteen minutes.

Understanding how the choice of medium in which data collected could influence the results (Welch & Piekkari, 2006), a decision was made to conduct the interviews in Norwegian upon request. It was up to the interviewee to decide the medium in which she felt comfortable conversing in. Questions posed in Norwegian provided the respondents with the confidence, ease and freedom to answer uninhibitedly. This encouraged participation and communication. For the purpose of this thesis, the responses were translated into English. More on the results of the questionnaire and interviews will be revealed in the next chapter.

4. RESULTS

This chapter will look at questionnaire responses from thirty teachers in Norway (Appendix XIII). All thirty respondents are qualified teachers, teaching a combination of English and other subjects at primary schools. Responses from interviews conducted with teachers, professionals, and experts in the field of drama (Appendices XIV, XV and XVI respectively) will also be looked at. Visuals in the form of bar charts will be used to illustrate results, be it pre-2004 or post-2004 in the different question options. The number of respondents (n) varied with the different questions in the questionnaire.

Questions 5, 6 and 10 (Figures 2, 3 and 8 respectively) reflect data from thirty respondents each (n=30). Question 7 has two sets of data illustrations; teachers educated pre-2004 (Figure 4), which constitute twelve respondents (n=12), and teachers educated post-2004 (Figure 5), constituting eighteen respondents (n=18). Similarly, question 8 (Figure 6) shows teachers educated post-2004, with the number of respondents also being eighteen (n=18).

Question 9 (Figure 7) shows teachers who used drama as an aid in ELL pre-2004, as well as post-2004. The total number of respondents turned out to be a total of thirteen teachers (n=13).

4.1 QUESTIONNAIRES

Questions 1 and 2 posed in the questionnaire (Appendix XIII): “How many years have you been teaching?” and “How many years have you been teaching English as a second language?” respectively, were to establish if the teachers were experienced and had experience teaching English, or if they were fresh out of teacher-education institutions. Here, all thirty respondents had the option of choosing “Less than five years”, “Between five and ten years”, and “More than ten years”. Question 3: “Which year did you graduate as a teacher?” was to establish a cut-off year for teachers educated before and after 2004. This question was instrumental, as the responses generated proved to have substantial bearing for the choice of some teachers to use drama as a tool to aid ELL. Mandatory drama studies offered in teacher-education institutions were discontinued for trainee-teachers after the year 2004 in Norway. Further discussions surrounding the impact of this decision will take place in Chapter 5.

Of the thirty respondents, twelve received their teacher-education pre-2004, leaving the other eighteen subjects to fall into the category of post-2004. The seasoned teachers, having graduated pre-2004 and having worked as teachers since they graduated, accounted for the twelve teachers who were educated prior to the dissolution of drama education in teacher-education institutions. All twelve teachers who worked in different primary schools, had taught English as a second language in Norway for more than ten years. Question 4 confirms that all thirty respondents were educated in Norway, albeit at different teacher-education institutions.

The open-ended nature of question 5 yielded varied results with multiple answer-options to the question: “How do you think languages should be taught?” (Figure 1). Here the total number of respondents (n), was thirty (n=30). The same respondent may here be represented several times. As many as twenty-two of the thirty respondents were of the opinion that teaching languages through multimedia as well as through games and quizzes were effective means to teaching a new language. Seventeen of the respondents mentioned the use of music and drama, with fifteen of these respondents specifying role-plays. Eight respondents stated exposure to the target language, with five of these respondents specifying that it was imperative that the teacher practice the direct method by speaking the target language in the classroom. Six of the thirty respondents suggested listening to audiobooks. Five respondents mentioned immersing oneself in the culture of the target language. Two respondents specified

that the use of a grammar-translation tool when teaching a new language was a prime example of language-teaching. A further two respondents suggested that learning an SL through detailed assignments/projects/tasks, as specified in the curriculum was the way to go. One respondent suggested the mutual learning/ co-operative language learning method that encourages pupils interacting and helping one another. One respondent suggested cross-curricular and simultaneous learning of subjects and languages. A further respondent answered that languages should be taught through the use of English textbooks that her school used.

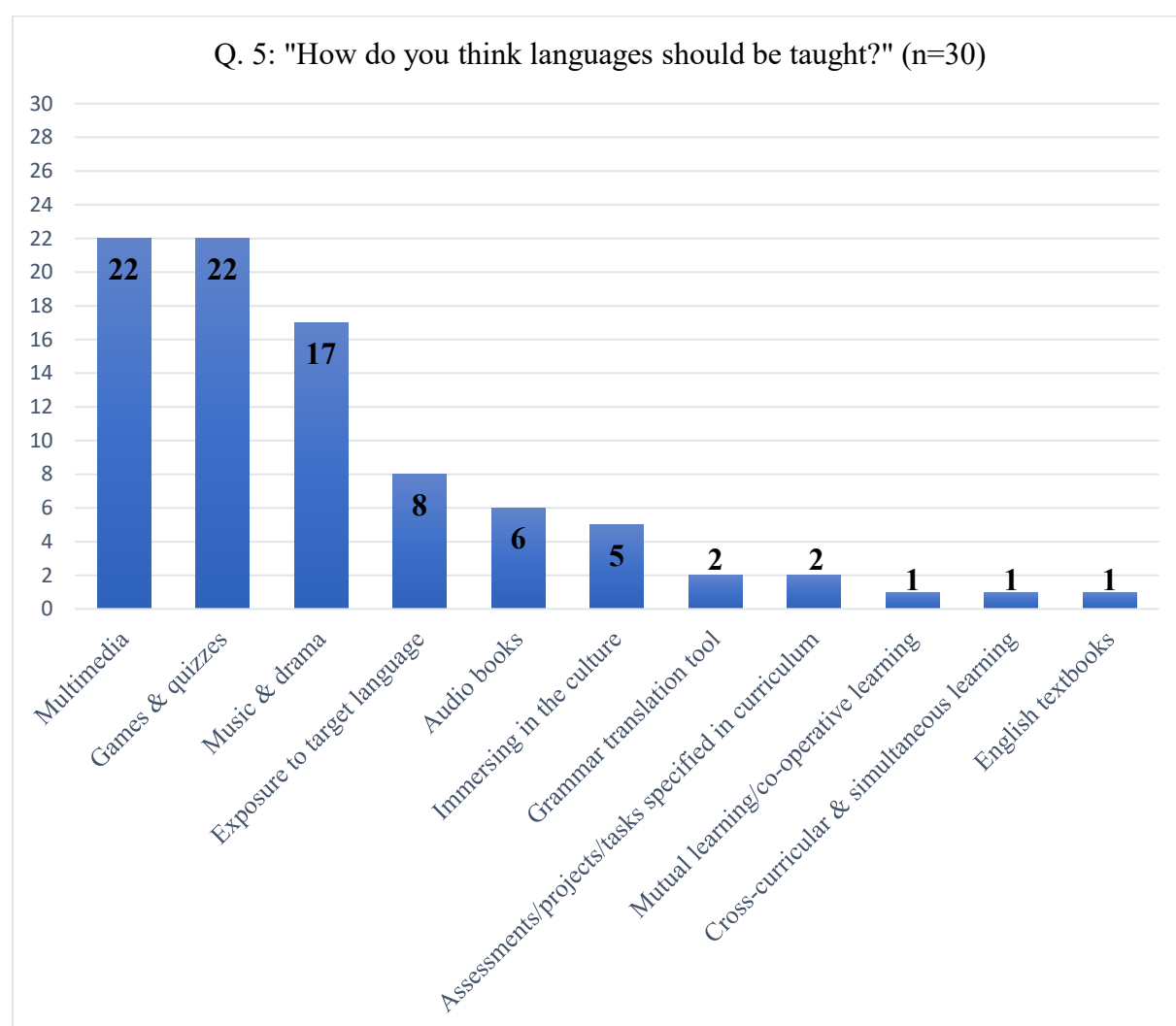


Figure 1 - Question number 5: "How do you think languages should be taught?". The total number of respondents (n) was 30.

Question number 6: "What does the term 'drama' entail for you?" allowed for some given options and an open category (Figure 2). Here, the number of respondents was thirty (n=30). All thirty respondents answered "role-play" as one of their answer-options. Twenty-

five out of the thirty respondents chose the answer-option of “a class play for a smaller audience of 50 or less people”. Four respondents answered under the option “Others” that they associated the term drama with prose, mimes and musicals. Twelve of the respondents answered “Storyline” under the option “Others”. It is noteworthy that the twelve respondents who answered “Storyline” were all educated post-2004. More about this will be discussed in the next chapter.

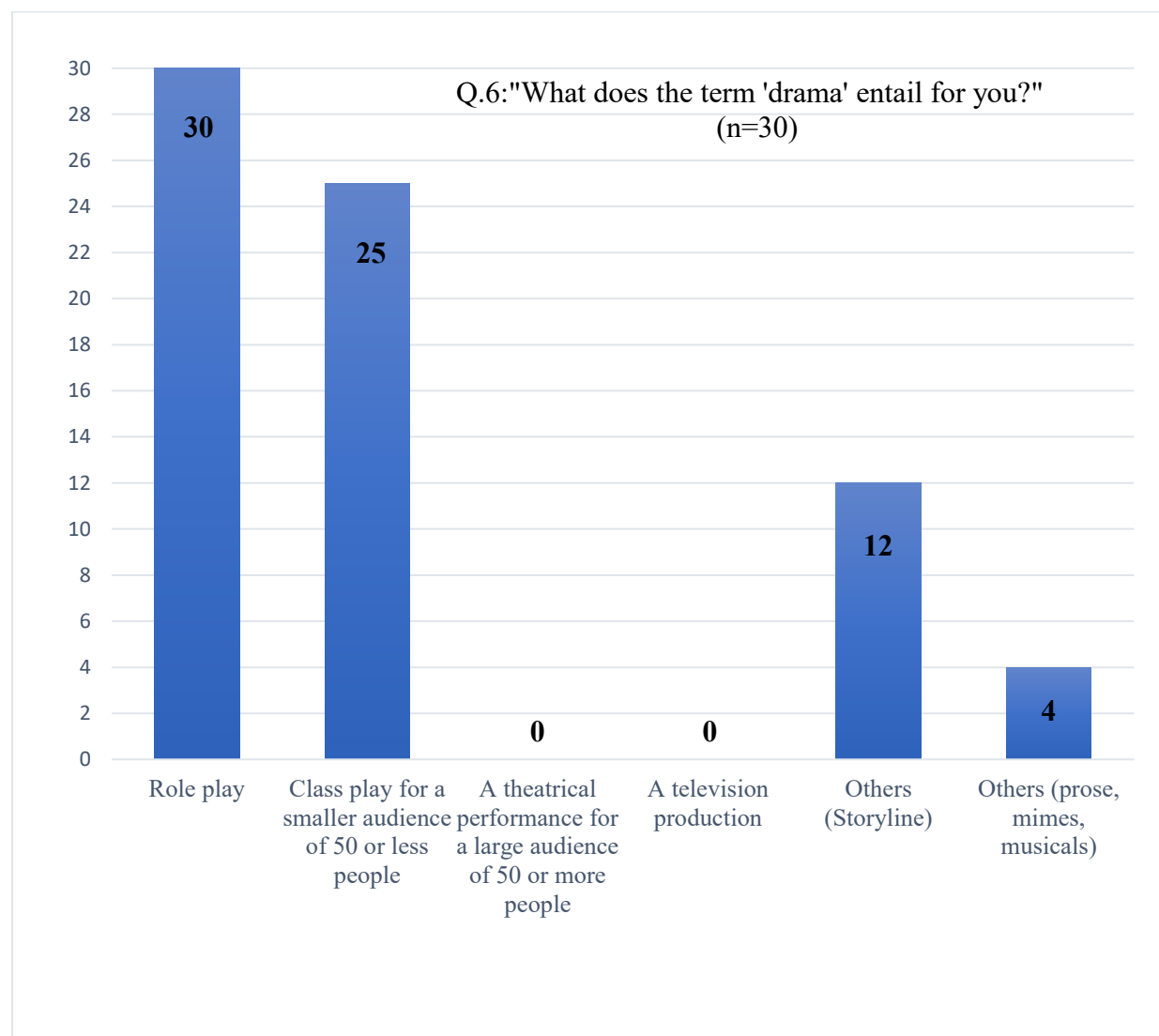


Figure 2 - Question number 6: “What does the term ‘drama’ entail for you?”. The total number of respondents (n) was 30.

For question number 7: “Have you used drama as an aid in English language learning?”, it was imperative to establish a distinction between the teachers who were educated pre-2004 who used drama in their teaching, and the teachers educated post-2004 who used drama in their teaching. The results were presented in two categories; the first category was for the twelve

teachers educated pre-2004 (Figure 3). The number of respondents, n , here was twelve ($n=12$). The second category was for the eighteen teachers educated post-2004 (Figure 4). The number of respondents, n , was eighteen ($n=18$).

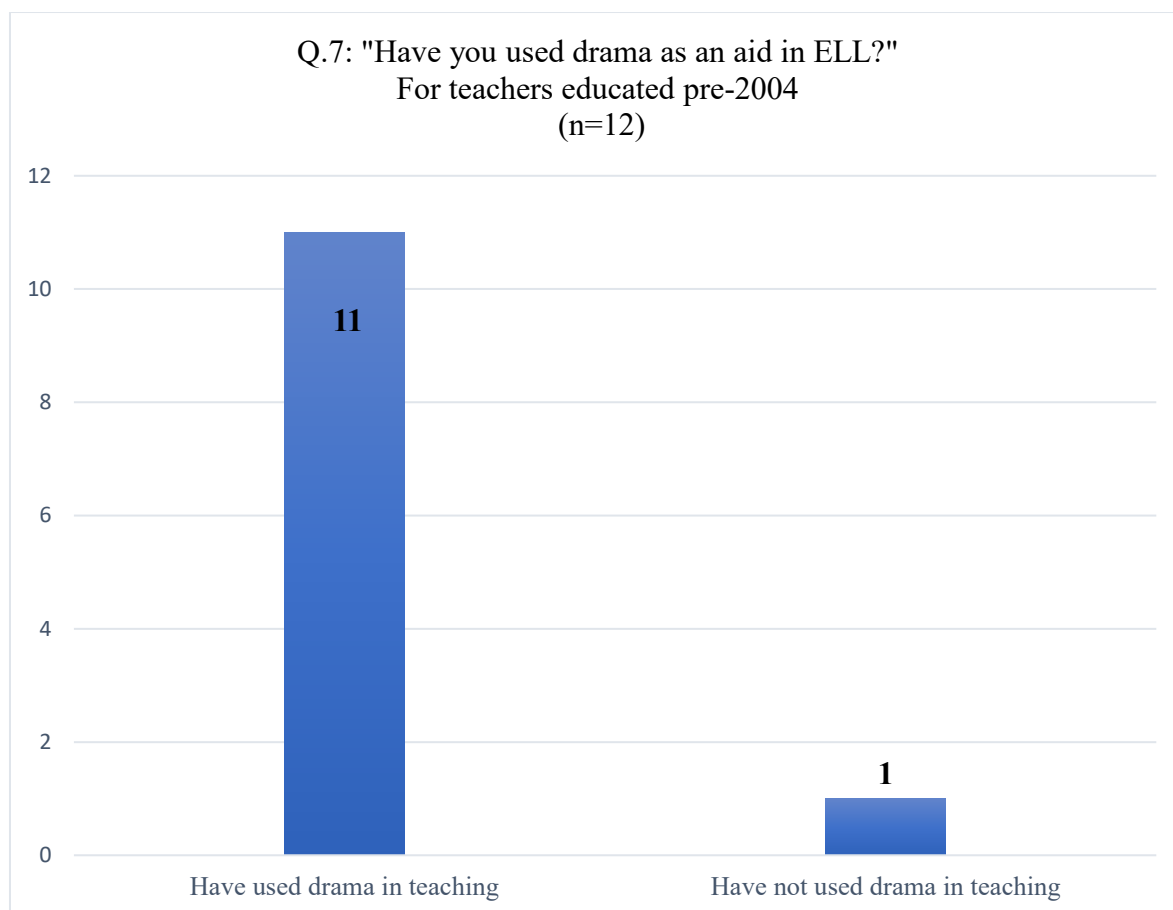


Figure 3 - Question number 7: “Have you used drama as an aid in ELL?” For teachers educated pre-2004. The total number of respondents (n) was 12.

Out of the twelve respondents who were educated pre-2004, eleven answered “Yes” for using drama in ELL teaching (Figure 3). The sole respondent who did not utilise drama as an aid in ELL and who was educated pre-2004, stated personal reasons for being reluctant to use this type of instruction. Details from this respondent’s answer will be discussed in the next chapter.

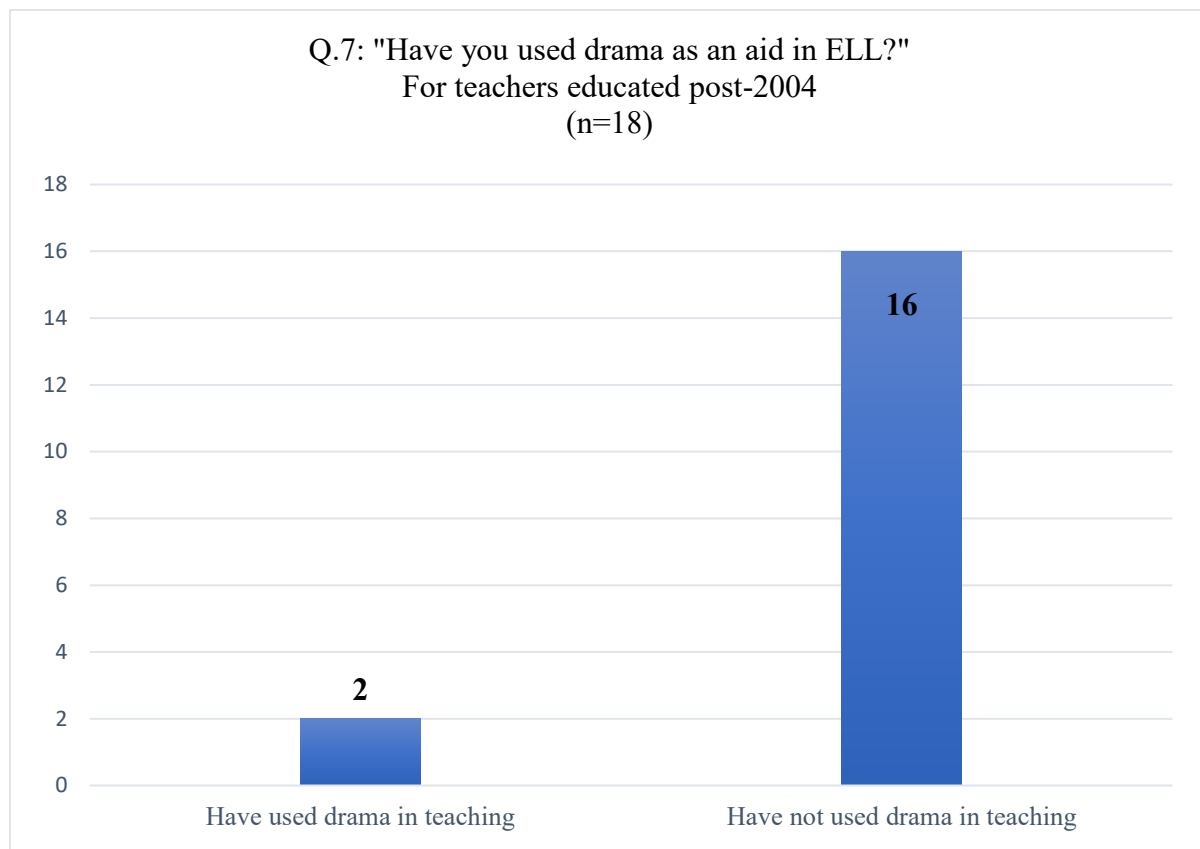


Figure 4 - Question number 7: “Have you used drama as an aid in ELL?” For teachers educated post-2004. The total number of respondents (n) was 18.

Out of the eighteen teachers who were educated post-2004, two answered “Yes” to using drama in ELL teaching (Figure 4). They recalled using drama instruction in their teaching at some point. They stated that they did so without any formal drama training in their respective teacher-education institutions. Their use, as they recounted, was incidental and was not targeted only at aiding and supporting ELL. Their main goal was to make the lesson more interesting and for the pupils to have fun. Further discussions on this answer will take place in the next chapter. The rest of the sixteen respondents educated post-2004 answered “No” to using drama in ELL teaching.

Question number 8: “Why have you not used drama as an aid in English language learning?” (Figure 5), shows the data for teachers educated post-2004, and who had not utilised drama in teaching. This question had several answer-options and the number of respondents (n) for this question was eighteen. Sixteen out of the eighteen respondents recounted that one of the reasons why they did not utilise drama in ELL was because they had never been taught drama in their teacher-education institutions and were unsure of how to put it into practice. Fifteen of the eighteen teachers were afraid of chaotic classroom situations. They related that

they were afraid that they would not be able to control their class. They were also concerned about what their colleagues may think if their class became noisy during the lesson when drama was employed. Nine of the respondents never thought about using drama as a teaching method, while one respondent believed in the traditional way of learning through textbooks.

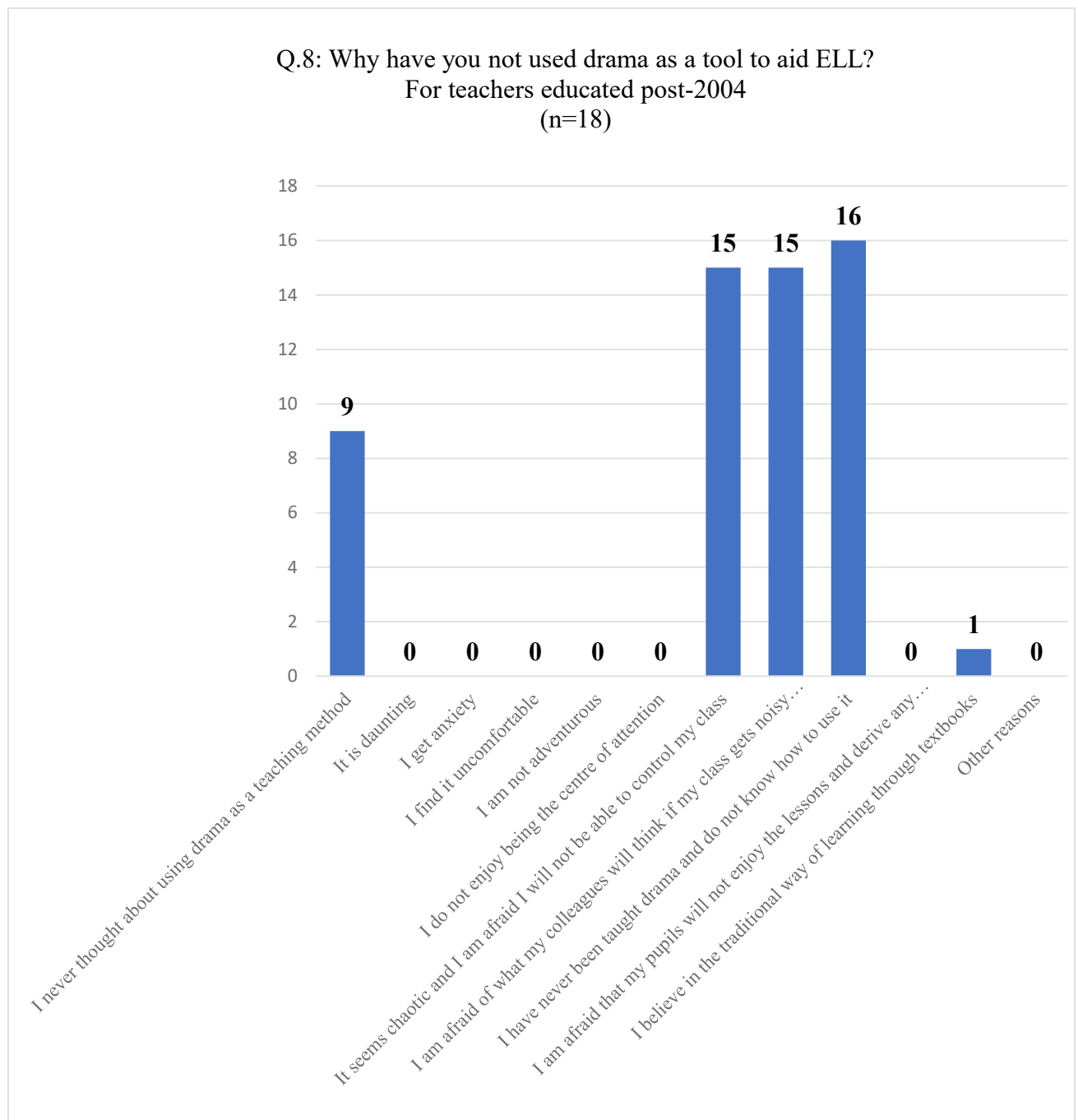


Figure 5 - Question number 8: “Why have you not used drama as a tool to aid in ELL?”. For teachers educated post-2004. The total number of respondents (n) was 18.

Question number 9 in the questionnaire: “Why have you used drama as an aid in English language learning?”, was a question for the eleven teachers who had utilised drama in education pre-2004, as well the two teachers who utilised drama post-2004 (Figure 6). The total number of respondents (n) was thirteen (n=13). This question had several answer-options.

The respondents' reasons for using drama were for the most part uniform, as reflected in their answer-options. All thirteen respondents who used drama as an aid in ELL, regardless of whether they were educated pre-2004 or post-2004, recounted some of the reasons why they chose to employ drama were because it was fun and that they found that it aids in English language learning. All thirteen respondents stated that they enjoyed motivating their pupils to think outside the box when learning new things, and that they found it important to use different methods when teaching languages. Ten respondents did not believe in only learning from textbooks.

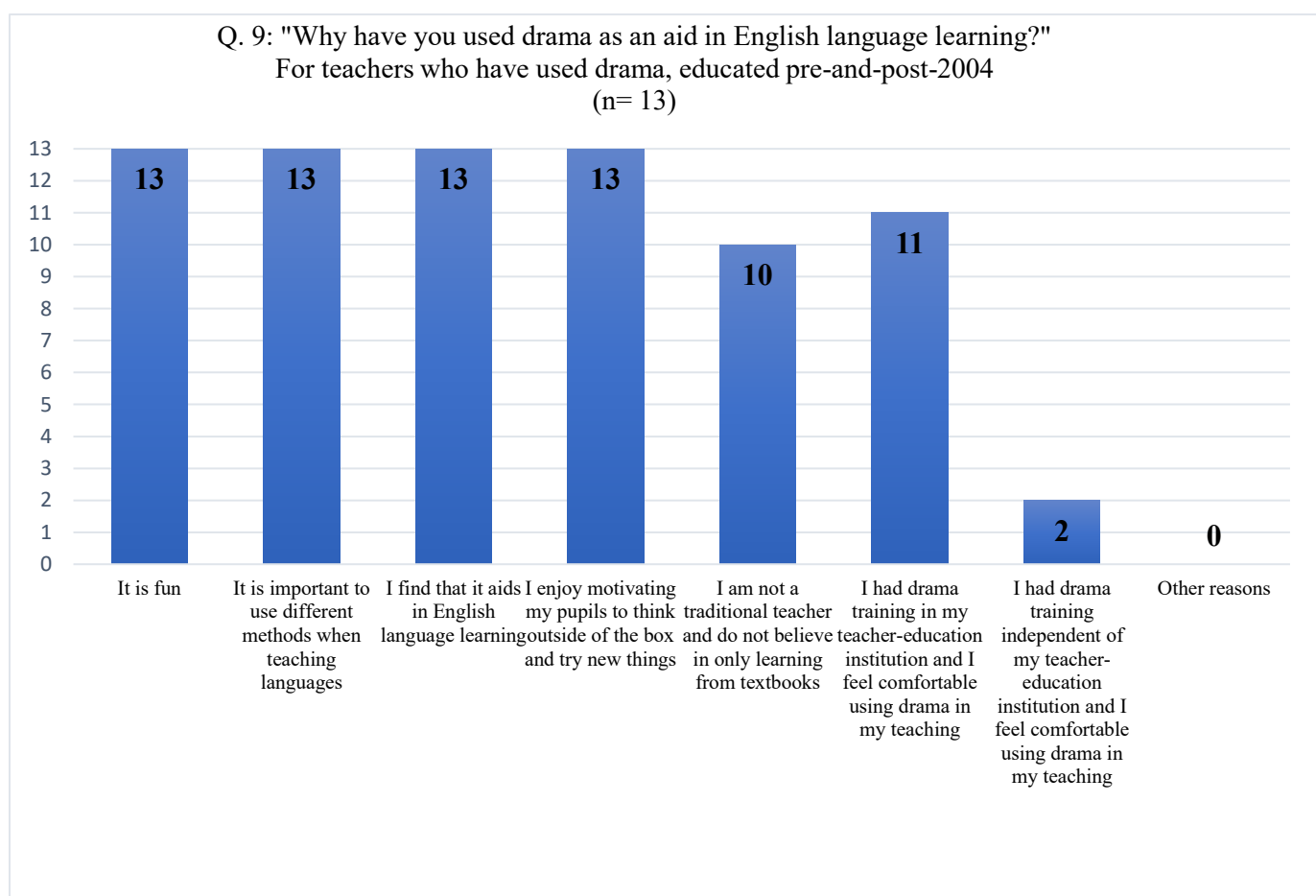


Figure 6 - Question number 9: "Why have you used drama as an aid in English language learning?". For the eleven teachers educated pre-2004 and the two teachers educated post-2004 who had utilised drama as a tool to aid ELL. The total number of respondents (n) was 13.

Question number 10: “What are your views on teachers using drama as an aid in English language learning?” was an open-ended question for all thirty respondents (n=30) that called for their personal views on the use of drama as an aid in ELL (Figure 7). Four respondents claimed that they were still not convinced of the potential of drama in ELL. All four, interestingly enough, were educated post-2004. The one respondent educated pre-2004 who did not use drama in education, cited personal hurdles like anxiety and discomfort of being the centre of attention as the main reason for not using drama. Apart from these five respondents, the general consensus of the remaining twenty-five respondents was positive. They were open to the potential benefits of drama in ELL and indicated implicitly that if using drama as a tool aids in ELL, then teachers should use it.

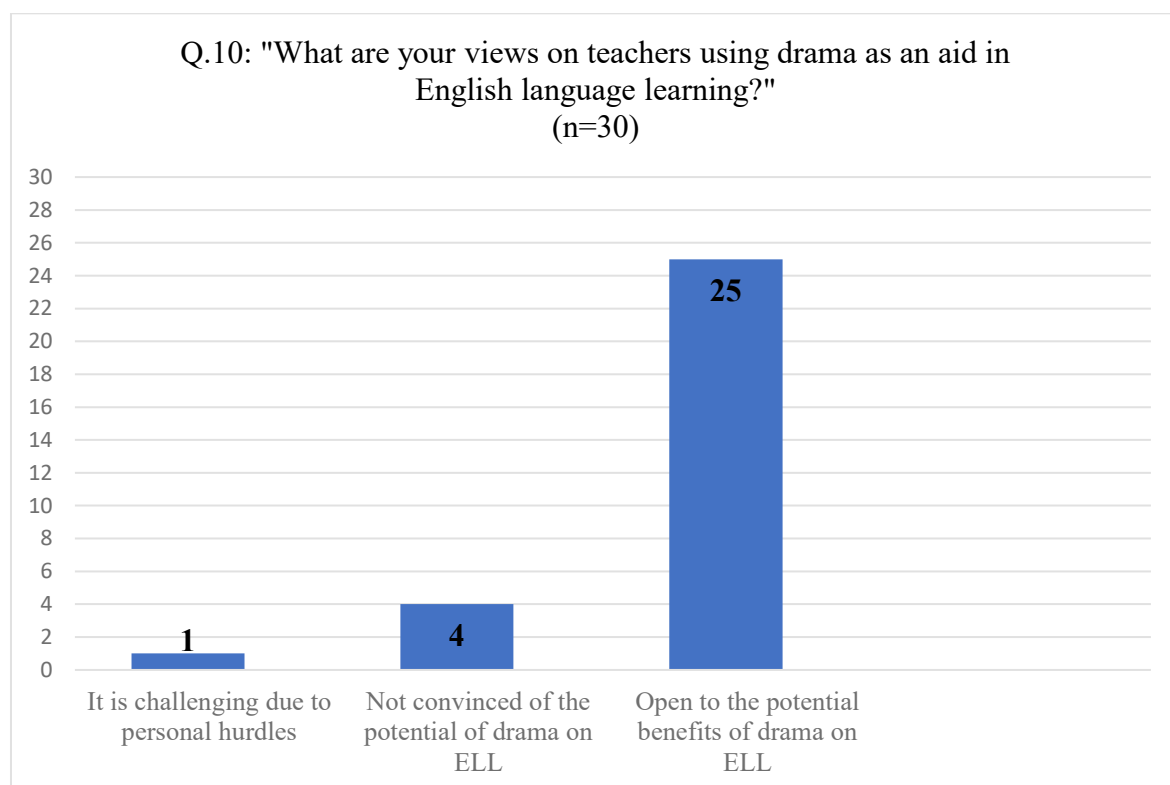


Figure 7 - Question number 10: “What are your views on teachers using drama as an aid in English language learning?” For teachers educated pre-2004 and post-2004. The total number of respondents (n) was 30.

In the final question, question number 11, two of the eighteen respondents who graduated post-2004, gave the feedback that they were made more aware of the possibilities of using drama as an aid in ELL through the questions posed in the questionnaire.

4.2 INTERVIEWS

Three sets of follow-up interviews (Appendices XIV, XV and XVI) were conducted with select teachers, professionals in the field, as well as representatives from higher educational institutions to supplement, as well as to gain a deeper understanding of some of the responses provided by the respondents in their questionnaires (Figure 8).

The first set of interviews (Appendix XIV) consisted of three individual interviews that were conducted with teachers who used drama as a tool to aid ELL. The first respondent in this set of interviews was a teacher who had drama studies in her teacher-education institution and who actively used drama as an aid in ELL. She graduated pre-2004. The other two interviews were with teachers who graduated post-2004. These respondents used drama as an aid in ELL, despite not having had any formal drama education in their teacher-education institutions.

The second set of interviews (Appendix XV) consisted of a further three individual interviews that were conducted with teachers who did not use drama as a tool to aid ELL. One interview involved a teacher who, albeit graduating pre-2004 with mandatory drama studies in her teacher-education institution, chose not to utilise drama in her teaching. The other two respondents who were interviewed, did not use drama either. They graduated post-2004, with no formal drama education from their teacher-education institutions.

In the final set of interviews (Appendix XVI), a total of five experts in the field of drama, as well as representatives from higher educational institutions were interviewed. All five interviewees have educational backgrounds in pedagogy and have experience in teaching children in Norwegian schools. The intention for interviewing this group was to gain deeper insight on the impact of the dissolution of mandatory drama studies post-2004 on trainee-teachers. It also sought to illuminate if the potential of drama as an aid in ELL, could be realised. In order to protect the identity and the designations that they hold, the anonymity of these respondents will be upheld (SIKT, 2020). The essence of these interviews will be extracted, summarised and discussed in Chapter 5.

First set of interviews

- Appendix XIV
- for teachers who used drama in their teaching
- number of interviewees, $n, = 3$
- one interviewee who graduated pre-2004 + two interviewees who graduated post-2004

Second set of interviews

- Appendix XV
- for teachers who did not use drama in their teaching
- number of interviewees, $n, = 3$
- one interviewee who graduated pre-2004 + two interviewees who graduated post-2004

Third set of interviews

- Appendix XVI
- experts in the field of drama, as well as representatives from higher educational institutions
- number of interviewees, $n, = 5$
- all five have pedagogical education backgrounds as well as experience in teaching in Norway

Figure 8 - Construct of the three sets of interviews (Appendices XIV, XV and XVI respectively)

5. DISCUSSION

This chapter will discuss findings from the research presented in the preceding chapter. As the questions and findings are inter-related, discussions will not take place in consecutive order of the questions posed in the questionnaire. Instead, findings and discussions will take place interchangeably. Findings from the questionnaire (Appendix XIII), for instance, will lead to discussions from the different interviews (Appendices XIV, XV and XVI respectively).

Discussions will commence with findings related to question number 3 of the questionnaire ² (Appendix XIII). As part of the answers is related to the interviews conducted with professionals and with representatives from educational institutions, discussions surrounding questions number 2 and 3 (Appendix XVI) of these interviews will ensue. As questions number 6, 8 and 9 are follow-up questions to question 7 as to why/why not drama has been used in education, they will be discussed simultaneously with question number 7. Finally, findings related to questions number 5 and 10 will be discussed in this chapter. Elements from the interviews with teachers who used drama in their teaching, teachers who did not use drama, and professionals in the field and of representatives from educational institutions (Appendices XIV, XV and XVI respectively) will be weaved-in intermittently throughout this chapter.

5.1 QUESTION 3 OF THE QUESTIONNAIRE (Appendix XIII)

The purpose of question 3 of the questionnaire: “Which year did you graduate as a teacher?”, was to establish if teachers were educated pre-2004 or post-2004. As mentioned introductorily, mandatory drama studies offered in teacher-education institutions in Norway were discontinued for trainee-teachers after the year 2004 (Sæbø, 2009, Österlind et al., 2016). Until the year 2003, all trainee-teachers in Norway received compulsory drama educational training for a duration of thirty hours throughout their training in their respective teacher-education institutions. This training was then removed from the syllabus, without there being any concrete reasons provided for its discontinuation.

As reflected in Chapter 4, of the thirty respondents in this research study, twelve received their teacher-education pre-2004, leaving the remaining eighteen respondents to fall into the category of post-2004 (Figure 9). This divide, pre-and post-2004, will hopefully provide an opportunity to ascertain whether the discontinuation of drama training has had an impact on classroom practices.

² Questions 1, 2 and 4 in the questionnaire were merely to establish the background of the respondents; their years of service, their experience in teaching English, and where they received their education.

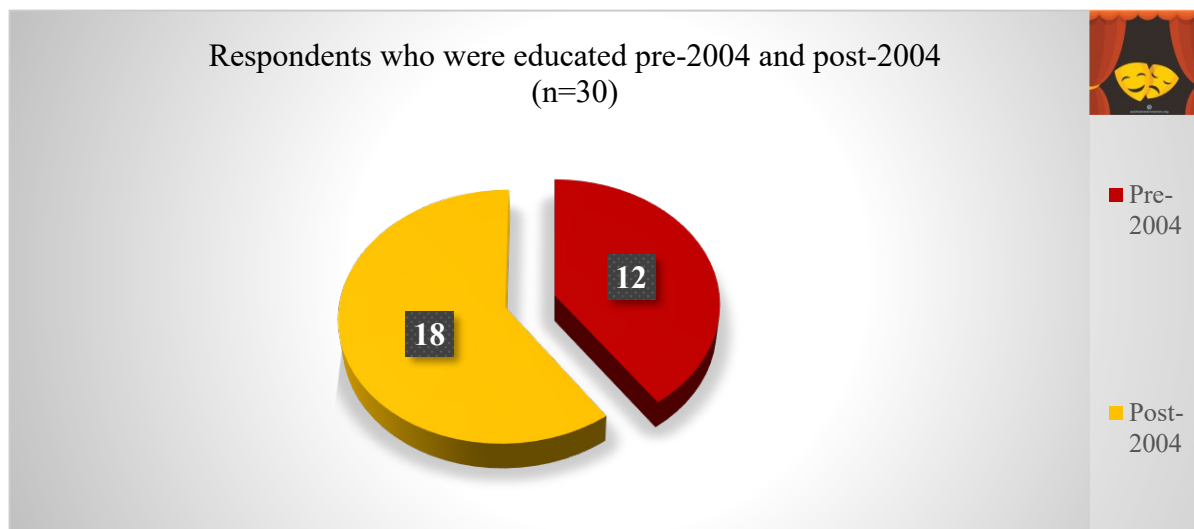


Figure 9- Q. 3: “Which year did you graduate as a teacher?” Respondents who were educated pre-and post-2004 in Norway. The total number of respondents, n, was 30.

5.2 QUESTIONS 2 AND 3 OF THE INTERVIEW (Appendix XVI)

The discontinuation of mandatory drama education was made on a national level in Norway. This decision, as pointed out by some of the interviewees who belonged to the group of five experts in the field of drama as well as representatives from higher educational institutions, came unexpectedly. Question 2 was: “Drama studies was a mandatory subject in teacher-education institutions in Norway until it was phased-out in 2004. What are your views on this?” Two of the interviewees had similar conclusions. They stated that trainee-teachers who belonged to the new batch of graduates with a five-year-education program of 2017, have been offered a form of aesthetics called Storyline that utilises cross-curricular teaching. This lasted for a duration of five days during trainee-teachers’ five-year education. Elements of music, dance and drama are included in Storyline (Karlsen et al., 2019). Here, trainee-teachers are given life-like scenarios where they have to use their imagination and creativity while using elements of the language in given situations. They have to work together to uncover past stories, research present situations and find solutions to fix future problems (ibid). The use of Storyline ties in well with the LK20, with themes like Democracy and Citizenship, Health and Life Skills, and Sustainable Development that put to use cross-curricular learning (*Utdanningsdirektoratet*, 2020f).

In response to question 3: “Should drama studies, in your view, be a mandatory subject in teacher-education institutions? Why/why not?”, the same two interviewees stated that the

use of drama is already prevalent in Storyline. Of the remaining three interviewees, two were candid with their opinions on Storyline. They did not agree with the decision to remove mandatory drama education that was offered until 2004. One used the term “strongly against the decision” and stated further that while Storyline had its benefits, it was not the same as the drama education offered to trainee-teachers until 2004. In addition, there needed to be much planning put in place before the execution of the cross-curricular project of that magnitude. Proper communication with the different subject teachers was also needed (*Utdanningsdirektoratet*, 2020h). As she put it in Norwegian: “...in an ideal scenario, it is perfect, but how practical is it for teachers in reality who are so pressed for time to carry it out in a classroom full of children?” (my translation).

The other interviewee, who was a little more filtered in her response, shared the similar sentiments. She added that while whatever trainee-teachers are taught checks off all the boxes in the curriculum, she questioned the extent to which the amount of planning and communication that goes into Storyline was feasible in reality. Both these respondents answered “Yes” to question 3. Their reasons for this were similar in that their depiction of “drama” did not necessarily have to be grandiose and culminate in large-scale productions (Kavakli, 2016); instead, teachers could engage children in impromptu and minor role-plays that could be targeted at certain themes or subjects, as in the case of English. The drama studies that were offered pre-2004 were more targeted towards educating teachers how to use drama in their teaching. Lessons were specifically targeted towards learning how to teach drama techniques like improvisation and role-plays, according to these two respondents.

The final interviewee remained neutral, stating that the directive of the curriculum had to be followed and that “we do what we can with what we are given” (my translation). In answer to question 3, she commented that Storyline touches on up-to-date topics, uses elements of drama and is part of the mandatory five-year course offered to trainee-teachers.

Albeit their prior teaching backgrounds, all five interviewees, belonging to the group of experts in the field of drama as well as representatives from higher educational institutions, are not representative of the teacher population in this study. They are neutral parties. Due to the size of the material being too small for generalisations, the responses in answer to questions 2 and 3 are mere representations, serving as a gauge to understanding the sentiments of neutral parties.

All five interviewees were open to aesthetics education, whether this was in the form of Storyline or pure drama education. While it is important to garner the input of trainee-teachers who use Storyline through interviews, as seen by the research conducted by Karlsen et al.

(2019), it is equally important to collect feedback from experienced teachers who have a better understanding of the daily grind in classrooms across Norway, so as to better understand its effects in English classrooms. The goal here, is not to see if one is better than the other, or if they should replace each other. The main point is that methods should be current and relevant for today's schools, and they should be readily implemented. Storyline post-2004 and drama education for trainee-teachers pre-2004 could even complement each other.

5.3 QUESTION 4 OF THE INTERVIEW (Appendix XVI)

All five interviewees, who belonged to the group of five experts in the field of drama as well as representatives from higher educational institutions, were positive when it came to question 4: "Should aesthetic subjects like dance, music and drama, in your view, be more prominent in schools in Norway? Why/why not?". Their responses were similar in that they agreed that aesthetics is important in schools, catering to the complete development of children and their learning needs. These views are supported by the Education Act of Primary and Secondary Education Training, where it states in §2.3 - Content and assessment of primary and lower secondary education:

"Primary and lower secondary education must include Christianity, Religion, Philosophies of life and Ethics, Norwegian, Mathematics, foreign languages, Physical Education, Home Economics, Social and Natural Sciences, and aesthetic, practical and social training" (*Lovdata*, 2022, n.p., my translation).

However, it is not specified in the Education Act what 'aesthetic' training refers to. Is it Music? Dance? Drama? A combination of the two or three (Official Norwegian reports, 2015, p. 56)? Neither is it specified how many hours are to be allocated to this subject/subjects, either individually or as a whole. It is also unspecified how many hours that teacher-education institutions are required to offer aesthetic training such as music, dance, and drama to trainee-teachers. This ambiguity should be addressed, as teachers seek the directive of the curriculum for guidance in their lessons.

All five interviewees were of the similar opinion when it came to question 4. They recognise the importance of aesthetics in schools (Sæbø, 1998). This opens up avenues for the possibility of the use of drama as part of aesthetic training in English language classrooms.

5.4 QUESTION 7 OF THE QUESTIONNAIRE (Appendix XIII)

In answer to question 7: “Have you used drama as a teaching method when teaching English in classrooms before?”, a distinction was made between the respondents who were educated pre-2004 (Figure 10), and for respondents who were educated post-2004 (Figure 11).

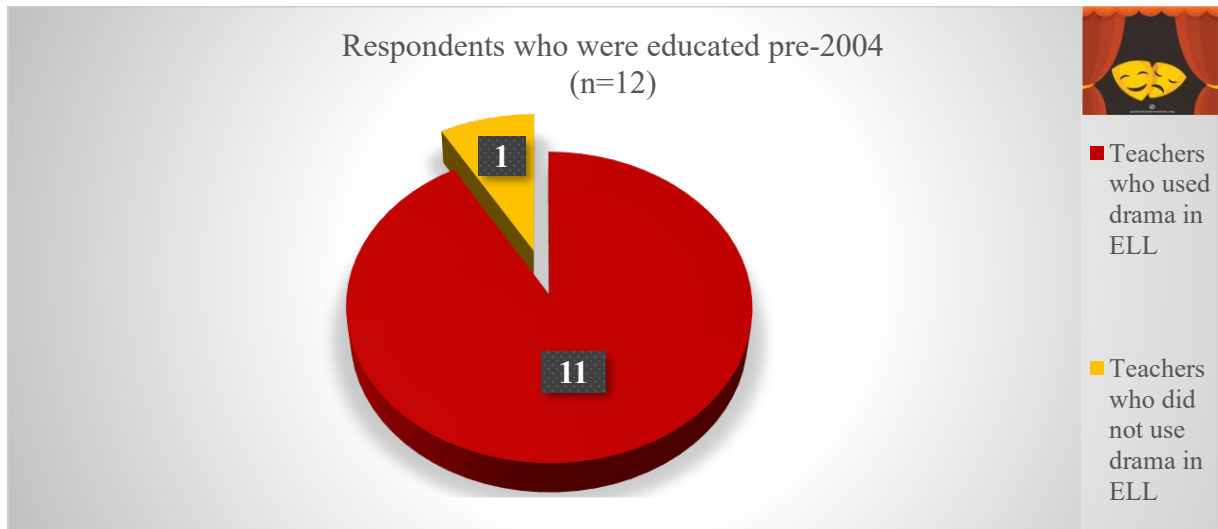


Figure 10 - Q.7: “Have you used drama as a teaching method when teaching English in classrooms before?” For respondents who were educated pre-2004 in Norway. The number of respondents, n, was 12.

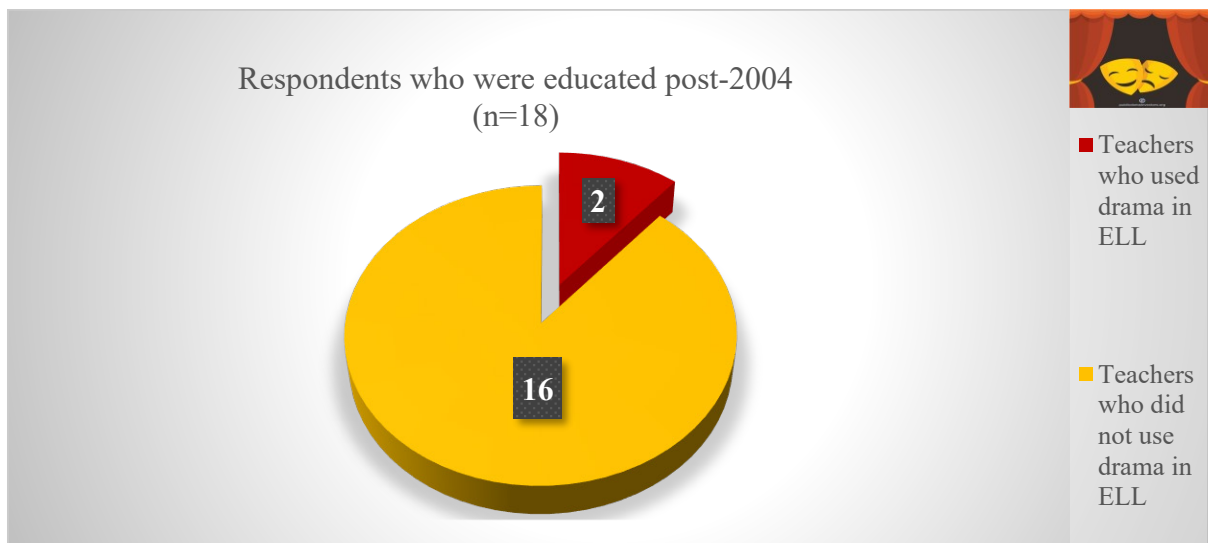


Figure 11 - Q.7: “Have you used drama as a teaching method when teaching English in classrooms before?” For respondents who were educated post-2004 in Norway. The number of respondents, n, was 18.

Figure 10 depicts a large majority (11 respondents) educated pre-2004 who use drama in their teaching. This is compared to the large majority (16 respondents) in Figure 11, who were educated post-2004 and who did not use drama in their teaching. Although the sample size may not be a true representation of how it necessarily is in reality, Figure 10 reflects the overwhelming majority of teachers who used drama in their English classrooms, have had training in drama education in their teacher-education institutions. This could be an indication that drama training could be an impetus for teachers using drama in their classrooms.

5.5 QUESTION 8 OF THE INTERVIEW (Appendix XV)

Out of the twelve respondents who were educated pre-2004 (Figure 10), eleven stated that they had used drama in their teaching. One respondent did not use drama, citing personal challenges and struggles. In response to question number 8 of her interview: “Were you aware that drama could be used as a tool to aid in English language learning? What are your views on this?”, she was candid and described her struggles with anxiety and insecurity. She admitted to experiencing discomfort of having to be the centre of attention and having to use her voice and body in ways that the use of drama requires. She found such spontaneity and openness to be unnerving. She was aware that her pupils could also have been experiencing anxiety and fear of making mistakes when they had to speak English in front of their teachers and friends (Atas, 2015). This embarrassment could manifest itself in the form of language insecurity, and act as a deterrent from speaking the language altogether (ibid). While she had intentions of wanting to overcome her fear and wanting to be a positive role-model for her pupils, she could not go through with it. She added that the drama training she had to undergo as a trainee-teacher was “one of the worst experiences in [her] life” (my translation).

Although this respondent accounted for the only negative response out of the eleven who did use drama, her response cannot be ignored. It can be argued that the use of drama is not for everybody, and teachers need be mindful that there are pupils in classrooms who may experience similar struggles (Alasmari & Alshae'el, 2020; Kalidas, 2014). This argument, however, can be disputed. At first glance, the appearance of an apparent paradoxical situation emerges. Putting pupils in situations where they have to be in the spotlight, and where they have to make use of their voices and bodies, may seem to exacerbate their struggles (Atas, 2015). Partaking in drama activities and exposing pupils to such situations may appear to be counterproductive, and even detrimental for language acquisition in some cases. Pupils who are

scared and put in situations that may cause anxiety will seemingly not learn. Atas (2015) argues that using drama techniques, in fact, aids in countering anxiety when learning to speak a foreign language like English. This argument is substantiated by research conducted yielding results that “drama lowers anxiety levels of EFL learners” (p. 962) with the correct use of drama techniques. It is therefore imperative that proper drama techniques are taught by teachers who have been trained in using drama in education in their respective teacher-education institutions.

5.6 QUESTION 9 OF THE QUESTIONNAIRE (Appendix XIII)

For the eleven respondents who were educated pre-2004 and who utilised drama as a tool to aid ELL (Figure 10), claimed that they used drama as a teaching method because they found that it aided English language learning, that they enjoyed motivating their pupils to think outside the box when learning new things (Cannon, 2017; Even, 2008; Sæbø, 1998), they found it important to use different methods when teaching languages, and most importantly, because using drama made learning fun (Figure 6). All eleven respondents were unanimous in their response that one of the reasons that they used drama in their teaching was because they had drama studies in their teacher-education institutions.

This is a possible indication that having formal drama training is a deciding factor for teachers being open to using drama as an aid to language learning in their English classrooms. It is through their 30-hour training in drama-use during their pre-2004 education, that teachers become better equipped to use tools and strategies from their training, being able to implement them into their own teaching. This includes not just imparting drama knowledge, but also how to diffuse anxiety and motivate pupils to try something different (Atas, 2015). In addition, teachers are also equipped with tools to manage their class in the event of an increase in the noise-level caused by such an activity (Toivanen et al., 2012). More on this will be discussed in sub-chapter 5.9.

The number of respondents educated pre-2004 who used drama, as seen in this study, is high. This volume should be seen in light of the fact that these respondents’ drama-training dates back some 20 years. The fact that drama is still in use and regarded as a productive and useful tool, is testament to the positive effects of drama-training offered to teachers in teacher-education institutions pre-2004. These positive results could potentially have impacted and tipped the scales in favour for the retention of drama-training in teacher-education institutions in 2004. This further re-affirms the stances of Sæbø (1998, 2009) and Österlind et al. (2016) on the importance of drama and the value of drama-training.

5.7 QUESTION 8 OF THE INTERVIEW (Appendix XIV)

The positive and motivational effects of using drama in English classrooms were also expressed during the interview-session with one of the teachers educated pre-2004 (Appendix XIV) who used drama in her teaching. When asked about her decision for using drama as a tool in ELL in question 8 of her interview, she stated: "...when pupils have fun during a lesson, they remember the lesson and what they learnt better" (my translation). By actively involving themselves in drama activities, pupils understand that learning can be fun. It is through this fun and active involvement that they are able to retain what is learnt better (Alasmari & Alshae'el, 2020; Sæbø, 1998; Toivanen et al., 2012).

For respondents who were educated post-2004 (Figure 11), two respondents used drama, albeit not having drama studies in their teacher-education institutions. The remaining sixteen out of the eighteen respondents were unanimous in their reasons for not using drama in their teaching. They claimed that they had never had drama-training in their teacher-education institutions and were unsure of how to put it into practice. Although it is difficult to generalise the results from such a limited number of respondents, it is interesting to note that so few of the post-2004 teachers actually used drama in their teaching. In comparison with the results from the teaching practices of teachers educated pre-2004, this seems to indicate that having formal drama-training may equip teachers with the necessary tools in their teaching and could possibly be a deciding factor for teachers to confidently use drama in their English classrooms. Teachers are better equipped to use what they have learnt from their targeted training and implement them into their own teaching. Since these post-2004 teachers do not feel equipped to use drama, they are also unable, and to some extent unwilling, to explore drama in their English classroom practices.

Out of the eighteen respondents who were educated post-2004, two used drama in their language teaching (Figure 11). The rest of the sixteen respondents educated post-2004 answered "No" to using drama in ELL teaching in their questionnaires (Appendix XIII, question 7). The two who used drama stated in their interviews (Appendix XIV), that they did so without any formal drama training in their respective teacher-education institutions. Their responses were similar in that their use of drama was not "only targeted at aiding ELL" (my translation). They recognised the "importance of drama" (my translation) and use of role-plays in their teaching. Both sought active participation from their pupils in their lessons and their main goal for using drama was because they "wanted their lessons to be fun". One respondent recalled partaking in

drama productions offered by the Cultural School in her municipality when she was in secondary school. This was an extra-curricular activity that she was involved in during her free time.

In the interviews with the two respondents who were educated post-2004 and who did not use drama (Appendix XV), the common denominator was that they did not feel comfortable using drama because they felt that “they had not been given enough drama exposure” (my translation) during their training. This was despite the fact that one of the respondents had mentioned ‘Storyline’ (Figure 2) in her answer-option of ‘Others’ to question number 6: “What does the term ‘drama’ entail for you?” in her questionnaire (Appendix XIII).

Based on the above results, it appears that the inclusion of drama-training in the five days offered in Storyline during the course of their five years of teacher-trainee education post-2004, may be insufficient for teachers to feel confident in implementing drama in their English classrooms. The use of drama here is somewhat diluted, as in keeping with the goals of LK 20, Storyline calls for the use of the different important aesthetics that include music, dance and drama. The focus is not merely on drama alone, and instead, the limited use of drama is spread out to include the different themes in Storyline. This is compared to the 30-hour drama education that was offered in educational institutions in Norway pre-2004, that focused mainly on drama-training.

5.8 QUESTION 8 OF THE QUESTIONNAIRE (Appendix XIII)

The answers to question number 8: “Why have you not used drama as an aid in English language learning?” (Figure 6), shows that fifteen of the eighteen teachers educated post-2004, and who had not utilised drama in teaching, were afraid of chaotic classroom situations. They checked-off the options in their questionnaire (Appendix XIII) that they were afraid that they would not be able to control their class and that they were concerned about what their colleagues may think if the class got noisy during the lesson when drama was employed. Kalidas (2015) concurs this and adds that “...teachers are wary of using drama...some teachers are concerned about losing control in their classroom...[with] boisterous students and loud noise level[s],” (p. 445). With proper structure and adequate drama-training, the issue of controlling an active class when drama is used may not arise (Kalidas, 2015, p.445; Toivanen et al., 2012). As discussed in sub-chapter 5.6 earlier, the 30-hour training in drama, pre-2004, better equips teachers to use tools and strategies to aid ELL, as well as managing their class. This can then be implemented into their own teaching.

The misperception that using drama entails grandiose theatrical productions (Kavakli, 2016), with "talent (being) a pre-requisite for any drama work" (Stinson, 2009, p. 231), is a sentiment shared by many untrained teachers. This, in addition to teachers' struggles with classroom management reflecting the lack of seriousness, heightened noise levels and classroom distractions when drama instruction is employed, speaks volumes (Alasmari & Alshae'el, 2020, pp. 63, 67; Kalidas, 2015, p. 445; Stinson, 2009, p. 234; Toivanen et al., 2012, p. 560). The use of drama puts many teachers who are unqualified in this type of instruction out of their comfort zone. Forcing these teachers into such roles could give rise to negative perceptions and attitudes towards drama, which in turn leads to their reluctance in applying this form of instruction (Sextou, 2002; Stinson, 2009).

5.9 QUESTION 5 OF THE INTERVIEW (Appendix XV)

In order to better understand why the options mentioned above were chosen by the overwhelming majority, it is of interest to look closer at the two respondents who were educated post-2004 and who did not use drama in education. In question 5 they were asked: "Several teachers surveyed are of the similar opinion that employing drama in schools' results in chaotic classrooms, noisy pupils and loss of control. What are your views on this?". These respondents stated that they valued their colleagues' opinions and did not want to be an inconvenience and disrupt the quiet in hallways with possible increases in noise levels from a drama experience in their classrooms. One interviewee went even further and stated that she equated noisy situations with failure of a teacher's role as class manager. She did not want to be thought of as unsuccessful by her colleagues when leading her class, because of possible increases in noise levels caused by lessons that required physical movement and active pupil-participation.

The second interviewee was more worried by the prospect of controlling her class if the lessons ended up as chaotic classroom situations. As these two respondents were educated post-2004, they did not receive specific drama training as compared to their peers who were educated pre-2004. Their training included acquiring skills that would make it possible for them to manage a class, if it did get out of hand, when using drama in their classrooms (Toivanen et al., 2012).

5.10 QUESTION 6 OF THE INTERVIEW (Appendix XV)

Nine of the respondents (Figure 5) did not consider using drama as a teaching method, as they checked-off the option for question 8 in their questionnaire (Appendix XIII). In answer to the question: “Were you aware that drama could be used as a tool to aid in English language learning? What are your views on this?”, similar answers from the two interviewees revealed that they thought of drama as a separate entity and did not know that drama could be used as a tool to aid ELL. One respondent even added that unless she had been given directions or had had adequate training, she did not know *how* to use drama in ELL. These responses, although not necessarily a true representation of actual figures, suggest that some teachers are open to using drama as a tool in the English classroom.

Proper drama training and direction of trainee-teachers is a *sine qua non* for the use of this tool (Alasmari & Alshae'el, 2020; Cremin et al., 2006; Kalidas, 2015; Mages, 2008; O'Gara, 2008; Podlozny, 2000; Toivanen et al., 2012). As touched on in Chapter 2, the absence of proper drama training when using it as an aid in ELL, could inversely affect how learning takes place (Alasmari & Alshae'el, 2020; Mages, 2008). In addition, training also prepares teachers for how to manage their class in the event of heightened noise levels (Kalidas, 2015; Toivanen et al., 2012). The fact that these respondents appear positive to the idea that drama can be implemented with proper training, is a step in the right direction towards the use of this method in the English classroom.

5.11 QUESTION 5 OF THE QUESTIONNAIRE (Appendix XIII)

The open-ended nature of question 5 in the questionnaire (Appendix XIII), yielded varied results with multiple answer-options to the question: “How do you think languages should be taught?” (Figure 2). As many as twenty-two of the thirty respondents were of the opinion that teaching languages through multimedia as well as through games and quizzes were effective means to teaching a new language. Seventeen of the respondents mentioned the use of music and drama, while fifteen of these respondents specified role-plays.

Eight respondents answered exposure to the target language, with five of these respondents specifying that it was imperative that the teacher practice the direct method by speaking the target language in the classroom. Six of the thirty respondents suggested listening to audiobooks. Five respondents mentioned immersion in the culture of the target language. Two respondents specified that the use of a grammar-translation tool when teaching a new

language was a prime example of language teaching. A further two respondents suggested that learning a second language through detailed assignments/projects/tasks, as specified in the curriculum was the way to go. This task-based language teaching method calls for the pupils immersing themselves in the target language by means of projects and tasks.

One respondent suggested the mutual learning/ co-operative language learning method that encourages pupils interacting and helping one another. As this answer option is pupil-centred, it is implied that the teacher takes a step back from actively “teaching the language” and instead, functions as a guide and facilitator in the learning of the target language (Council of Europe, 2020, p. 28). One respondent suggested cross-curricular and simultaneous learning of subjects and languages. This form of content and language integrated learning calls for a deeper understanding and learning of a subject, such as English, through cross-curricular and simultaneous learning of other subjects and languages, such as Norwegian. Definitions and concepts taught in one language, for example, calls for a transfer of knowledge to another language.

For cross-curricular and simultaneous learning to occur, there needs to be communication and time to plan with colleagues from the different subject fields (*Utdanningsdirektoratet*, 2020h). This could prove to be challenging, judging by the responses from two of the five interviewees who represented experts and representatives from higher educational institutions (Appendix XVI). As seen from the responses of these two interviewees (sub-chapter 5.2), their concerns revolved around the planning needed to execute this type of cross-curricular learning when using Storyline, and how feasible it would be to execute it in reality. They also expressed concern for the lack of focused drama-training when using Storyline. This was compared to the focused training in drama education offered to trainee-teachers pre-2004.

While positive and beneficial in many respects, the reality of how teachers will be able to cope with an already tight daily schedule needs to be taken into consideration. It was clear from the interviews that these two interviewees were not against Storyline. They argued that one form of aesthetics education does not have to replace the other; they can fulfil each other. They suggested that one measure that could be put in place could be time set aside for teachers during Teacher’s Planning Day, before the start of the school semester, for example. Teachers are then allocated time for specific planning and communication with colleagues from the different fields (*Utdanningsdirektoratet*, 2020h).

5.12 QUESTION 10 OF THE QUESTIONNAIRE (Appendix XIII)

Question number 10: “What are your views on teachers using drama as an aid in English language learning?” called for the respondents’ views on the use of drama as an aid in ELL (Figure 7). All four respondents who claimed that they were not convinced of the potential that drama had in ELL, were educated post-2004. Their views here may reflect a lack of information and knowledge about the different methods used and the possible benefits of using drama in ELL. Twenty-five respondents appeared positive and open to the potential benefits of drama. While this answer may open up for the use of drama as a method, it cannot be taken as an indication of this happening in the future. There needs to be research conducted on a deeper level. This will be further discussed in the next sub-chapter.

5.13 DEEP-DIVE INTO FURTHER RESEARCH

It is clear that drama instruction has positive effects on "a variety of verbal domains" (Podlozny, 2000, p. 268), supporting claims that drama, when used as an instructional tool, supports and enhances ELL. Despite the positive findings that link drama instruction to gained language attainment, these studies are not without their challenges. According to Podlozny (2000), there is no set terminology that acts as a constant when measuring results from the different researchers (O’Gara, 2008, p. 3; Mages, 2008, pp. 128, 143; Stinson & Winston, 2011, p. 481). These include the multitude of confusing "labels used for "drama" (e.g., sociodrama, creative dramatics, thematic fantasy play) ..." that lack a common definition (Podlozny, 2000, p. 239).

The results of the qualitative analyses point in the direction that the use of drama instruction in ELL classrooms in Norway is not being realised to its fullest potential. The discontinuation of drama studies for trainee-teachers in Norway post-2004 needs to be looked at further. Should more research have been conducted on seasoned teachers before the decision was made to remove drama education for trainee-teachers? Could this removal be part of the reason as to why teachers fail to look to drama instruction in language classrooms? Should the term ‘drama’ have been included in official documents as part of the aesthetics? These are a few questions that need to be addressed, as the main focus should be on pupils, and the types of teaching methods that will aid and increase their propensity to learn the language efficiently and effectively (*Utdanningsdirektoratet*, 2020h).

Another area that needs to be investigated further is the qualifications of teachers. Teachers' drama-competence and levels of involvement in classrooms are described as instrumental to the success of using drama to aid language acquisition (Cremin et al., 2006; Podlozny, 2000; Sæbø, 1998, 2009; Toivanen et al., 2012). Cremin's and Podlozny's studies reflected the encouraging results of the role of teachers guiding the learning process (O'Gara, 2008, p. 6; Podlozny, 2000, p. 248; Rousseau et al., 2012, p.187; Sæbø, 2009), suggesting the "value of modelling" (Podlozny, 2000, p. 265). This is a form of instructional strategy where pupils are shown visually or instructed orally about how to perform a task using drama methods. These teachers then take a step back and allow pupils to emulate what is required of them. Mages (2008) concurs with Podlozny's (2000) meta-analyses that the results of the research in its entirety "supports theorists' assertions that drama facilitates story understanding, story recall and oral language development..." (Mages, 2008, p. 130).

Mages' (2008) caveat, however, underlines that for successful intervention to take place, drama facilitators should be trained adequately, as "untrained, undertrained or mistrained facilitators can...affect how the participants respond to the intervention..." (p. 140). Alasmari and Alshae'el (2020) concur, suggesting that failure to do so could defeat the purpose of such instruction (p. 62). It is therefore imperative and necessary that teachers are trained adequately before implementing the use of drama as an aid in ELL (Alasmari & Alshae'el, 2020; Atas, 2015; Mages 2008; Sæbø, 2009; Toivanen et al., 2012). Doing so will yield positive academic results in the area of language learning.

6. CONCLUSION

This thesis started out with the aim of looking at the potential of drama as a tool to aid ELL in primary schools in Norway. It sought also to investigate if this potential is tapped by teachers in English classrooms. In responding to the question as to whether the potential of drama is explored in ELL classrooms in Norway today, the answer, based on the research conducted and the responses received, is no. The use of drama is employed minimally, as shown in the results of the study conducted.

For the teachers who did employ drama as a tool to aid ELL, an overwhelming majority, belonged to the group educated pre-2004. While this small group of respondents is by no means a true representation of the actual figures in schools, it gives an indication of practices in English classrooms. Common reasons for not using drama as a tool to aid ELL accounted for the fact that a good majority of the respondents lacked formal drama education. They were left to

fumble in the dark and were unsure of how to use drama in language learning. Interestingly enough, a vast majority of the respondents who did not employ drama were concerned with how they would be able to control their class if their pupils got out-of-hand during their lessons. These respondents were also concerned with what their colleagues may think if they were unable to control their class.

The results of this study show that the use of drama in English classrooms took a nose-dive after drama training was removed from teacher-education programmes in 2004. This strongly indicates that the potential of drama as an aid in ELL is not fully explored. While there is an interest among teachers to try out drama with their pupils, in order for this to be feasible, training is necessary. Teacher-education institutions that offered drama training pre-2004 had positive impacts on classroom practices. This is something that can be clearly seen in the results of this study. Further, a majority of post-2004 teachers, as seen in this study, were open for exploring drama but had concerns about classroom management and lack of training. Feedback received from the interviews conducted (Appendix XV) substantiate this fact that teachers are indeed open to using drama but are concerned that they lack the necessary training in using this instruction to aid ELL. This training also extends to learning how to control their class when using such an instruction. The interviewees who represented experts in the field of drama, as well as representatives from higher educational institutions (Appendix XVI), were mostly positive to mandatory drama education and training. While one of the interviewees chose to be neutral in her answers, the rest of the four respondents were less than positive in their responses when asked about their views on the decision to remove drama studies as a mandatory subject in teacher-education institutions post-2004. They saw the benefits of using drama as an instruction and understood the importance of drama training for trainee-teachers.

Teachers find themselves in a catch-22 situation. While they are expected to be creative and encourage creativity in their pupils, it becomes a challenge when teachers who are educated post-2004 choose to use drama in their teaching, lack formal competency or training in the field. Furthermore, they are required to have the relevant training and qualifications (*Lovdata*, 2022, n.p., my translation) if they were to use drama in their classrooms. Teachers need to be adequately taught and trained before they impart their knowledge to their pupils and implement the use of drama in ELL. In the process, students' propensity to learn the language efficiently and effectively will hopefully be increased. As a result, the literacy and educational standards in schools could be simultaneously raised for all children (O'Gara, 2008), thereby securing the method's success in the pedagogical field.

That's why all the drama.

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Appendices

APPENDIX I

THE EFFECT OF USING DRAMA IN ENGLISH LANGUAGE LEARNING AMONG YOUNG LEARNERS: A CASE STUDY OF 6TH GRADE FEMALE PUPILS IN SAKAKA (pp.61-73)

by Alasmari and Alshae'el

Research Questions	Participants, Duration & Location	Methodology	Main findings & Conclusions
1. How does the employment of drama in the classroom affect participants' language devt?	- 2 primary schools, female 6 th -graders, 2 classes, 40 students - 8-week period - Sakaka City, Saudi Arabia.	- 2 groups: a) Experimental Grp (English taught using drama): qualitative & quantitative analyses (class observation, MCQ tests, statistics).	- The use of drama develops students' language and communicative skills according to the results - Drama motivates students to become more engaged in the learning process - Drama activities generate a greater
2. What are the language aspects in which learners excel when using drama in classrooms?			output of authentic
3. What drama techniques are most frequently used in language classrooms?		b) Control Grp (English taught using conventional methods): mixed methods	language through interactive hands-on activities.

APPENDIX I (cont'd)

THE EFFECT OF USING DRAMA IN ENGLISH LANGUAGE LEARNING AMONG YOUNG LEARNERS: A CASE STUDY OF 6TH GRADE FEMALE PUPILS IN SAKAKA

by Alasmari and Alshae'el

Research Questions	Participants, Duration & Location	Methodology	Main findings & Conclusions
4. What obstacles hinder the application of drama in the language classroom?		(MCQ tests, pre-tests, post-tests, classroom observation.	

APPENDIX II

CONNECTING DRAMA AND WRITING: SEIZING THE MOMENT TO WRITE (pp. 1-21)

by Cremin et al.

Research Questions	Participants, Duration & Location	Methodology	Main findings & Conclusions
The interplay between drama and improved writing: how does drama support children's writing?	2 classes of school children. 2 terms, 8 drama sessions @ 1,5hrs each session. United Kingdom	- Qualitative approach - Challenges the reln. btw. drama & writing - Range of research methods incld: 1. Video-simulation recall 2. Observation of case-study 3. Analysis of writings 4. Focus group Interviews	- Project was initiated by 3 teachers - 2 teaching approaches: 'Genre specific' & 'seize-the-moment' approach - 'Seize-the-moment', drama and impromptu writing was more engaging and thereby enabled more effective compositions to be produced - Drama aided in effective writing.

APPENDIX III

THE EFFECTIVENESS OF DRAMA AS AN INSTRUCTIONAL APPROACH FOR THE DEVELOPMENT OF SECOND LANGUAGE ORAL FLUENCY, COMPREHENSIBILITY AND ACCENTEDNESS (pp. 114-142) by Galante and Thomson

Research Questions	Participants, Duration & Location	Methodology	Main findings & Conclusions
1. Do learners in a drama-based EFL program experience greater gains in oral fluency, comprehensibility & accentedness compared to learners in a non-EFL prog.?	- 24 teen EFL learners - 4-mth drama-based English language program - Brazil - these tasks were computed for fluency, comprehensibility & accent	- 2 drama-based classes & 2 comparison classes - Pre-Test, Post-Test design - 5 tasks employed: 1. 1 st person picture narration 2. 3 rd person picture narration 3. Video narration 4. Role-play 5. Monologue	- Results indicate that drama-based instruct. comprehensibility & can lead to significantly larger gains in L2 Eng. oral fluency relative to more traditional communicative EFL instruction; comprehensibility scores were impacted to a smaller effect; accentedness scores so not seem to benefit from drama instruction.
2. Do learners' oral fluency differ across speaking tasks?			

APPENDIX IV

DOES CREATIVE DRAMA PROMOTE LANGUAGE DEVELOPMENT IN EARLY CHILDHOOD? A REVIEW OF METHODS AND MEASURES EMPLOYED IN THE EMPIRICAL LITERATURE (pp. 124-152) by Mages

Research Questions	Participants & Location	Methodology	Main findings & Conclusions
What is the impact of creative drama on the language development of young children?	2-7 year-old children; excludes the physically, mentally & emotionally impaired: USA	The empirical studies reviewed investigate the effect of creative-drama participation on the language development of young children. The studies had to meet the inclusion criteria of a study's publication status, creative-drama intervention, oral language outcome and participants.	There is a lack of consensus on the terminology used in drama. This makes it difficult to synthesize the research or draw conclusions across studies. The study also finds that different types of drama intervention can differently affect children's language development.

APPENDIX V

TO BE OR HAVE NOT BEEN: LEARNING LANGUAGE TENSES THROUGH DRAMA (pp. 1-12)
by O'Gara

Research Questions	Participants Duration & Location	Methodology	Main findings & Conclusions
1. The effects of drama techniques on understanding verb tenses.	- Upper middle-class school children in Milan, Italy	- Qualitative and quantitative research techniques	Teaching language tenses through drama instruction was more effective than using
2. What happens to children's understanding of verb tenses when using drama methods vs traditional methods?	- 3-week period	- 2 group pre-test post-test quasi experimental design	traditional methods.

APPENDIX VI

STRENGTHENING VERBAL SKILLS SHROUGH THE USE OF CLASSROOM DRAMA (pp.238-275) by Podlozny

Research Questions	Participants, & Location	Methodology	Main findings & Conclusions
Does classroom drama help children develop verbal skills/ have an effect on children's verbal ability?	Treatment group vs control group; 80 studies, USA	<u>Coding procedures:</u> outcome, year of study, research design, age of participants, participant characteristics, duration of drama instruction, publication status, drama construct. <u>Statistical procedures:</u> type of plot, role of leader, degree of transfer, amount of drama instruction type of population, study design, publication status and date.	7 verbal outcomes examined: 1. Story understanding (oral measures) 2. Story understanding (written measures) 3. Reading achievement 4. Reading readiness 5. Oral lang. dvt. 6. Vocabulary 7. Writing Results of the 7 Meta-Analyses show that drama has a positive effect of children's verbal ability, with the exception of vocabulary.

APPENDIX VII

IMAGERY-BASED LEARNING: IMPROVING ELEMENTARY STUDENTS' READING COMPREHENSION WITH DRAMA TECHNIQUES (pp.54-63) by Rose et al.

Research Questions	Participants, Duration & Location	Methodology	Main findings & Conclusions
How is drama used as a teaching technique to teach reading?	<ul style="list-style-type: none"> - 4th-grade students - 3 months - Total of 20 hrs - Over half the student population were mixed race - About 90% of the pupils were from poverty-level families - 4 elementary schools in USA 	<ul style="list-style-type: none"> - Qualitative and quantitative methods (tests, video-taping, informal interviews and observations 	<ul style="list-style-type: none"> - Strong support and interest from both principals and teachers in all 4 schools - this study demonstrated that a drama-based reading program emphasizing imagery, elaboration and story element segmentation can have a dramatic impact on reading comprehension.

APPENDIX VIII

INNOVATIONS IN PRACTICE: A PILOT PROJECT OF SCHOOL-BASED INTERVENTION
INTEGRATING DRAMA AND LANGUAGE (pp. 187-190) by Rousseau et al.

Research Questions	Participants, Duration & Location	Methodology	Main findings & Conclusions
How language awareness activities paired with drama expression workshops may empower immigrant and refugee adolescents.	- 2 classrooms; experimental grp (with intervention) & control group - Canada - participants were underprivileged immigrants from 2 schools - 12 weeks@ 1 90 min sessions per week - each session included a warm-up composed of theatrical & lang. awareness acty. using dramatization.	- Qualitative & quantitative analyses - questionnaires before and after intervention - each session included a warm-up period composed of theatrical exercises and of a language awareness activity which used dramatization	- The children felt empowered by the workshops - Language awareness activities paired with drama expression modalities should be considered for schools welcoming refugee immigrants with academic delay - The protective effect of creative lang. acty. for immigrants & refugee children should be further investigated.

APPENDIX IX

DRAMA AND THEATRE IN A NORDIC CURRICULUM PERSPECTIVE- A CHALLENGED ARTS SUBJECT USED AS A LEARNING MEDIUM IN COMPULSORY EDUCATION (pp.- 41-56) by Österlind et al.

Research Questions	Participants, Duration & Location	Methodology	Main findings & Conclusions
- Using drama & theatre as a learning medium in compulsory education in the Nordic countries	- primary and secondary sch - Nordic countries: Denmark, Finland, Iceland, Norway & Sweden - from 200 hrs up to 1288 hrs over a 3-yr period in some countries	- Comparative analysis of the curricula in the different countries - aesthetic & multimodal subjects	- Finland & Iceland have positive trends with drama-work connected to most subjects, incld. English Dramatic Arts as a compulsory subject from grades 1-10 in these countries - Norway & Sweden have had negative trends with drama usage in ESL
-How is drama/theatre presented and positioned in the national curriculum framework?			

Appendix X

Cover Letter

Dear fellow colleagues,

My name is Sudha. Like yourselves, I have the honour of shaping young minds every day. In addition to my full-time occupation of educating primary school pupils, I am currently working on my final thesis for my master's studies in English as a foreign language. This is in conjunction with the University of Ostfold in Norway, the University of Gothenborg in Sweden, and Linneaus University in Sweden.

I am interested in exploring the potential of drama, and the use of drama as a tool that aids and supports the learning of English as a second language in primary schools in Norway. I would greatly appreciate it if you could lend me about ten minutes of your time to answer a few short questions in a questionnaire I have put together. For some of you, this will be followed-up by a fifteen-minute interview. Your responses will help to illustrate if there is a potential in the use of drama as an aid in English language learning in classrooms in Norway.

This questionnaire is anonymous and your responses, which are for research purposes only, will be kept strictly confidential. Attached, please find further information (Attachments 1 and 2) on this research study, as well as a consent form for the participation of this study.

I thank you in advance for taking the time to read and answer this questionnaire.

Your sincerely,

Sudha Menon Eng

2022, Norway

Appendix XI

Information on research study

Attachment 1

Are you interested in taking part in the following research project?

“The use of drama as a tool to aid English language learning in primary schools in Norway”

This is an inquiry about participation in a research project where the main purpose is to investigate the potential of using drama in classrooms when learning English and if this potential is tapped. In this letter I will provide information on the purpose of the project and what your participation will involve.

Purpose of the project

I am currently writing my final master’s thesis in conjunction with the University of Østfold. My thesis revolves around using drama as a tool to aid English language learning in primary schools in Norway today. My intention is to investigate if the potential of drama is explored in English language learning classrooms in Norway. I intend also to investigate the reasons why drama is not employed by some to aid in English language learning.

Who is responsible for the research project?

Høgskolen i Østfold, University of Vaxjö and University of Göteborg are the institutions responsible for the project.

Why are you being asked to participate?

You have been selected as you are either a professional or an expert in your field of work. My intention for writing this thesis is to gain more insight into the potential of using drama as a method in second language learning in primary schools in Norway and if this potential is tapped in language classrooms.

What does participation involve for you?

This participation requires about less than half-an-hour of your time for a written questionnaire and for a select few, a sit-down interview on this topic. No audio/video recording will be made, and all interviews will be noted manually on paper as the interview is being conducted.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate and then change your mind later, you can withdraw your consent at any time without giving a reason. All information about you will be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy – how will your personal data be used and stored

Participants' personal data is used and stored confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act). This section, however, is not applicable to the participants involved in my research, as no details of their personal data will be used and stored. All participants will remain anonymous.

What will happen to your personal data at the end of the research project?

The project is scheduled to end by the spring of 2023. All information/interview results that are otherwise not used in my thesis work will be shredded and destroyed. This section, however, is not applicable to the participants involved in my research, as no details of their personal data will be used and stored. All participants will remain anonymous.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

This section, however, is not applicable to the participants involved in my research, as no details of their personal data will be used and stored. All participants will remain anonymous.

What gives us the right to process your personal data?

Based on an agreement with Høgskolen I Østfold, NSD – The Norwegian Centre for Research Data AS has assessed that the processing of personal data in this project is in accordance with data protection legislation. Your personal data is processed based on your consent.

Seeing as how I will not be revealing nor publicising personal data of any sort in this research, this section is purely for informative purposes. This section is not applicable to the participants involved in my research, as no details of their personal data will be used and stored. All participants will remain anonymous.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

- Sudha Menon Eng, researcher for thesis-work (tlf: +47 91864757, email: sudha.m.eng@hiof.no)
- Høgskolen i Østfold via Førsteamanuensis, Eva Björk (tlf: +47 69608145, email: eva.l.bjork@hiof.no)
- NSD – The Norwegian Centre for Research Data AS /SIKT - Kunnskapssektorens tjenesteleverandør, by email: (personverntjenester@nsd.no) or by telephone: +47 55 58 21 17.

Yours sincerely,

Sudha Menon Eng

(Researcher)

Appendix XII

Consent form

Attachment 2

I have received and understood information about the project: "Why all the drama?" The use of drama as a scaffolding tool in English language learning in primary schools in Norway.

I have been given the opportunity to ask the researcher questions regarding this study.

I give my consent (please tick):

- ☐ to participate in a questionnaire
- ☐ to participate in an interview
- ☐ for information about me/myself to be published in a way that I can be recognised
(name, title, and/or designation of the institute I represent)
- ☐ I give consent for my personal data to be processed until the end date of the project,
(approximately spring of 2023).

(Signed by participant, date)

Appendix XIII

Questionnaire

Title:

"Why all the drama?" The use of drama as a tool to aid English language learning in primary schools in Norway.

Research question:

Is the potential of drama explored in ELL classrooms in Norway, and if so, to what extent?

Sub-questions:

1. Is drama employed by teachers as a tool to aid ELL in primary schools in Norway today?
2. If drama is not employed as a tool in ELL, what are the reasons?

Q 1: How many years have you been teaching?

Q 2: How many years have you been teaching English as a second language?

Q 3: Which year did you graduate as a teacher?

Q 4: Where did you graduate as a teacher?

Q 5: How do you think languages should be taught?



Q 6: What does the term 'drama' entail for you? You may choose one or several answer alternatives.

☐

A theatrical performance for a large audience of 50 or more people

☐

A television production

☐

Role play

☐

A class play for a smaller audience of 50 or less people

☐

Others

Q 7: Have you used drama as a tool to aid English language learning? Choose one answer alternative.

☐

Yes

☐

No

☐

At times

Q 8: Why have you not used drama as a tool to aid English language learning?

This question is applicable to those who have not used drama when teaching English.

You may choose one or several answer alternatives.

☐

I have never thought about using drama as a teaching method

☐

It is daunting

☐

I get anxiety

☐

I find it uncomfortable

☐

I am not adventurous

☐

I do not enjoy being the centre of attention

☐

It seems very chaotic, and I am afraid that I will not be able to control my class

☐

I am afraid of what my colleagues will think if my class gets noisy during my lessons

☐

I have never been taught drama in teacher-education institute and do not know how to use it

☐

I am afraid that my pupils will not enjoy the lessons and derive any benefits from using drama

☐

I believe in the traditional way of learning through textbooks

☐

Other reasons

Q 9: Why have you used drama as a tool to aid English language learning?

This question is applicable to those who have used drama when teaching English. You may choose one or several answer alternatives.

☐

It is fun

☐

It is important to use different methods when teaching languages

☐

I find that it aids in English language learning

☐

I enjoy motivating my pupils to think outside of the box and try new things

☐

I am not a traditional teacher and do not believe in only learning from textbooks

☐

I had drama training in my teacher-education institution, and I feel comfortable using drama in my teaching

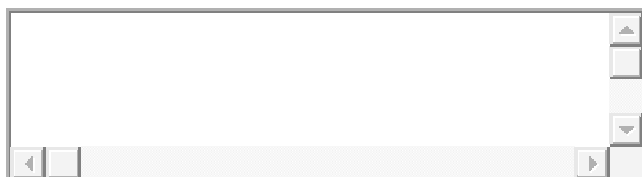
☐

I had drama training independent of my teacher-education institution and I feel comfortable using drama in my teaching

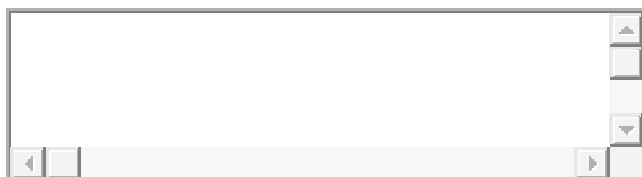
☐

Other reasons

Q 10: What are your views on teachers using drama as a tool to aid English language learning?



Q 11: Any other remarks or comments?



Appendix XIV

Interview questions for teachers who **do not use drama** as a tool to aid English language learning in their classrooms.

INTERVIEW QUESTIONS FOR TEACHERS

1. Could you kindly tell me about yourself? Your background, line of work, work experience?
2. Drama studies was a mandatory subject in teacher-education institutions in Norway until it was phased out in 2004. What are your views on this?
3. Should drama studies, in your view, be a mandatory subject in teacher-education institutions?
4. Several teachers surveyed are of the opinion that employing drama in schools requires much planning, communicating and coordinating with the different subject teachers. What are your views on this?
5. Several teachers surveyed are of the opinion that employing drama in schools results in noisy and chaotic classrooms, and loss of control on the teacher's part. What are your views on this?
6. Some teachers surveyed are of the opinion that employing drama aids in language learning, specifically English language learning. What are your views on this?
7. Tell me about your decision for not using drama as a tool to aid in English language learning.
8. Would you use drama as an aid in ELL if you were taught this subject in your teacher-education institution?
9. Do you have any questions/comments?

Appendix XV

Interview questions for teachers **who use drama** as a tool to aid English language learning in their classrooms.

INTERVIEW QUESTIONS FOR TEACHERS

1. Could you kindly tell me about yourself? Your background, line of work, work experience?
2. Drama studies was a mandatory subject in teacher-trainee institutions in Norway until it was phased out in 2004. What are your views on this?
3. Should drama studies, in your view, be a mandatory subject in teacher-education institutions?
4. Several teachers surveyed are of the opinion that employing drama in schools requires much planning, communicating and coordinating with the different subject teachers. What are your views on this?
5. Several teachers surveyed are of the similar opinion that employing drama in schools results in chaotic classrooms, noisy pupils and loss of control. What are your views on this?
6. Were you aware that drama could be used as a tool to aid in English language learning? What are your views on this?
7. Tell me about your decision for using drama as a tool to aid in English language learning.
8. Would you use drama as an aid in ELL if you were not taught this subject in your teacher-education institution?
9. Do you have any questions/comments?

Appendix XVI

Interview questions for experts in the field and representatives from higher educational institutions.

INTERVIEW QUESTIONS FOR EXPERTS & REPRESENTATIVES FROM HIGHER INSTITUTIONS

1. Could you kindly tell me about yourself? Your background, line of work, work experience?
2. Drama studies was a mandatory subject in teacher-education institutions in Norway until it was phased out in 2004. What are your views on this?
3. Should drama studies, in your view, be a mandatory subject in teacher-education institutions? Why/why not?
4. Should aesthetic subjects like dance, music and drama, in your view, be more prominent in schools in Norway? Why/why not?
5. Do you have any questions/comments?