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FAKULTET FOR UTDANNINGSVITENSKAP OG HUMANIORA

MASTER'S THESIS

Program: Grunnskolelærerutdanning 1-7, femårig master program	**Semester:** Spring **Year:** 2023
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Title of the thesis: A study on Process drama and spontaneous talk in a Norwegian 6th-grade EFL classroom	
Key words: Process drama, TIR-planning, Tableau, Role-play, L2 speaking, L1 speaking, Spontaneous L2 talk, Process drama in L2-teaching.	Word count: 29 767 Attachments: 11 Stavanger, 02/06/2023

Acknowledgments

First and foremost, I would like to thank the wonderful 6th-grade class for helping me with creating this enjoyable Process drama and for the group of participants for wanting to contribute to my research. It was a pleasure to conduct the Process drama and the interview with you! You guys have helped me write this paper, and I am grateful for that. Moreover, you may also inspire other teachers in Norway (maybe also worldwide) to have more drama in their English lessons. I could not have written this paper or found what I have found without you, so: a round of applause for you!

Thank you to the professors in the English courses for being such engaged role models, inspiring us with great knowledge and exciting teaching material, which I will be using now that I am becoming a teacher. Moreover, I would like to thank my Drama professors, Jens, Berit, and Linn, for opening my eyes to the benefits of drama. You have been an inspiration to this MA thesis and for my future teaching.

I would like to thank myself for doing all this work. I literally could not have done this without me! … Jokes aside, I would like to show my gratitude to my supervisor Milica Savic, who has listened to and read all my thoughts and ideas. Thank you for doing such a great job in helping me systemize this messy brain of mine. You have been amazing! My descendants will be lucky to have you as their supervisor.

Finally, I would like to show my gratitude to Sven for believing in my abilities, supporting me, and always checking up on me. To my friends and family, thank you for your moral support and for being excited about this project on my behalf. A special thanks to Sina.
I would like to show my appreciation to Sara. Thank you for inviting me to write at your house and filling me up with Oreos, orange cookies, and laughter. Embarking on this journey would not have been the same without you. And thank you, Jeannet, for all your motivational words, comfort, support, and, most importantly: laughter! I actually had fun writing with you at Uis, and that says a lot. While we are at it, thank you to my English gang Sana, Maren, and Sara. To my girls: I cannot wait for our graduation trip to Germany! As we have said to each other for months now: we are doing a great job, we are almost there… We are finally here!

Abstract

The purpose of this study was to investigate whether Process drama (PD) generated spontaneous talk in an English lesson with five Norwegian 6th-grade second language (L2) learners and how the learners perceived their own oral participation and the PD. Thus, this case study aimed to reveal whether the set-up of drama conventions (i.e., Teacher in role (TIR)-planning, Tableau, and Role-play) affected learners' spontaneous talk and their engagement. There has been little research on PD and spontaneous talk in the L2 classroom in the Norwegian school context. Thus, this study aimed to fill the current research gap.

This small-scale case study has been informed by the qualitative paradigm and drawn on elements of quantitative analysis and participatory research. Data was collected through audio-recordings of in-class group discussions during the three drama conventions. The audio-recordings were transcribed and analyzed with regard to the amount of spontaneous talk in the learners' first language (L1) and L2, the functions of L1 in the learners' interactions, as well as the amount of spontaneous talk across the three drama conventions. Furthermore, a focus-group semi-structured interview of the participants' perceptions of their oral participation and the PD was conducted and analyzed thematically.

The participants produced significant amounts of L2 spontaneous talk in the three drama conventions, demonstrating that the PD generated L2 spontaneous talk. TIR-planning generated the most L2 spontaneous talk, followed by Tableau and Role-play. Although Role-play generated the least amount of L2 spontaneous talk, the results demonstrated significant use of L2 in all three drama conventions. There have been detected some purposes for the use of L1 (i.e., Answering an L1 statement in L1, Digression, Directing, Clarification, Need of translation, and Explaining themselves), with individual participants using L1 for different purposes. The participants were overall satisfied with their own L2 oral participation, finding it easy to speak their L2 in the drama conventions, especially in the Role-play, as they enjoyed acting and speaking in roles. They uttered very positive opinions of the PD and stated how there should be more drama and play in the L2 classroom. Thus, the findings suggested that teachers should consider implementing PD, or elements of drama, in the L2 classroom to stimulate oral participation and learner engagement.

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List of abbreviations

CEFR	Common European Framework
EFL	English as a Foreign language
LK20	Læreplanverket for Kunnskapsløftet 2020 / the Norwegian curriculum for knowledge promotion of 2020
L1	First language
L2	Second language/target language
NESH	The Guidelines for Research Ethics in the Social Sciences and the Humanities
PD	Process drama
RQ(s)	Research question(s)
TIR	Teacher-in-role
TIR-planning	Teacher-in-role planning

A study on Process drama and spontaneous talk in a Norwegian 6th-grade EFL classroom

It was really fun because we could plan almost entirely on our own, so then we could make it really fun. Because there are many tasks that might be fun, which we get from [teacher's name], but that (.) ehh (.) ehmm (.) we kind of have to do more seriously.

1. Introduction

This thesis is a case study examining to what degree the drama conventions in a Process drama (PD) generate L2 spontaneous talk with a group of 6th-grade Norwegian learners and their perceptions of the drama conventions and their oral participation in the PD. The following chapter introduces Background and relevance of this study (1.1), Research questions (RQs) and aims (1.2), followed by an Outline of the thesis (1.3).

1.1 Background and relevance

PD is infrequently utilized in Norwegian education, signifying a research gap in PD in Norwegian secondary schools (Sæbø, 2009, p.12). Moreover, there is a research gap in our knowledge about PD and L2 spontaneous talk in Norwegian school contexts. Considering this, it is evident that PD in relation to L2 spontaneous talk is an exciting field to study. Moreover, personal interest in drama in education and learners' L2 oral participation has inspired the choice of research area. Through the subjects of English and Drama and Intercultural Communication, I have acquired knowledge and interest in the use of and benefits of drama in language teaching. Thus, contributing new research to the field is an honor. Moreover, I hope that this research and its findings, limitations, and implications may be relevant for future researchers and English teachers.

According to Kao and O'Neill (1998), PD can be built from improvised episodes (p.15), which relate to spontaneous talk, i.e., improvised, or unscripted speech (Pearson, 2016, p.1). Supportively, the new Norwegian curriculum (LK20) states that "Through working with the subject the pupils shall become confident users of English so that they can use English to learn, communicate and connect with others" (Ministry of Education and Research (MER), 2019, p.2). Being able to communicate and connect with others in English demands from learners to communicate spontaneously without a script in various situations. Evidently, learners at CEFR level B1, which 6th graders are expected to be, are expected to: "enter unprepared into conversations on familiar topic" and "maintain a conversation or discussion but may sometimes be difficult to follow when trying to say exactly what he/she would like to" (CEFR, 2018, p.85).

Moreover, the central values of the Curriculum state how the subject of English shall: "prepare the pupils for an education and societal and working life that requires English-language competence in reading, writing and oral communication" (MER, 2019, p.2). Hence, practicing spontaneous L2 talk is of utmost importance to prepare learners for life outside school. Furthermore, being able to communicate spontaneously is a part of the Basic skill 'Oral skills' in the LK20:

> Oral skills in English refers to creating meaning through listening, talking and engaging in conversation. Developing oral skills in English means using the spoken language gradually more accurately and with more nuances in order to communicate on different topics in formal and informal situations with a variety of receivers with varying linguistic backgrounds
> (MER, 2019, p.4)

Using PD in education offers opportunities to communicate in the learners' L2 in different authentic formal or informal situations, depending on the situations in the drama conventions. Supportingly, the Core Element 'Communication' in LK20 states that "The teaching shall give the pupils the opportunity to express themselves and interact in authentic and practical situations" (MER, 2019, p.2). Moreover, LK20 has incorporated the interdisciplinary topic 'Health and life skills', which state that "The ability to handle situations that require linguistic and cultural competence can give pupils a sense of achievement and help them develop a positive self-image and a secure identity" (MER, 2019, p.3).

Previous research on spontaneous talk shows that "encouraging spontaneous language use can help improve learners' levels of agency, risk-taking and creativity and can give them a feeling of communicative success" (Christie, 2016, p.86). According to Sæbø, PD in Norwegian education, in addition to teacher-structured improvised playing and Teacher-in-role, are the least used drama approaches (Sæbø, 2003 in Sæbø 2009, p.12). Yet, previous research shows that PD poses benefits such as confidence in speaking, richer means of expression, and more active participation (To et al., 2011, p.524). Other studies have found that the use of drama in relation to L2 oral participation offers benefits such as feelings of trust, collaboration, achievement, increased motivation with L2 oral speaking, natural language acquisition, positive attitudes towards the use of foreign language, increased confidence in other English-speaking contexts, improved relations within the class, a significant gain in L2 oral fluency and improved speaking skills (Araki & Raphael, 2018; Galante & Thomson, 2016; Hazar, 2019; Sirisrimangkort, 2018; Stinson & Freebody, 2006; Tshurtschenthaler, 2013). Against this background in LK20 and previous research, this study focuses on PD and spontaneous talk with a group of Norwegian 6th-grade EFL learners.

1.2 Research questions and aims

This case study aimed to investigate PD and L2 spontaneous talk. The three drama conventions explored in this study include TIR-planning, Tableau, and Role-play. Data was collected through audio-recording in-class group discussions in the latter three drama conventions, as well as audio-recording a focus-group semi-structured interview. This study consists of five learners who wished to participate. They had different personalities and were at varying levels of language proficiency.

Seen in light of this research issues, the four following RQs were formulated for this research study:

1. **Does Process drama generate L2 spontaneous talk with a group of Norwegian 6th graders?**

1.1 Which drama convention(s) are particularly conducive to generating L2 spontaneous talk?

1.2 For which purposes do the learners resort to their L1 when participating in the drama conventions?

2. **How do 6th-grade learners perceive their own oral participation and engagement in a Process drama?**

1.3 Outline of the thesis

Firstly, Chapter 2 introduces relevant theory on PD, the drama conventions TIR-planning, Tableau, and Role-play. Then it focuses on the characteristics of L2 speaking and spontaneous talk and challenges of communicating spontaneously, including learners' use of L1 to scaffold L2 speech. Moreover, the chapter combines PD and language teaching. Finally, relevant previous research is presented. Chapter 3 presents the methodology of this study, introducing information about the methodological approach, data collection, data analysis, quality criteria, and ethical considerations. Chapter 4 demonstrates the findings and analysis. Chapter 5 discusses the findings and analysis structured by the RQs with further relevance to the theory and previous research as presented in Chapter 2. Lastly, a conclusion will follow in Chapter 6, with additional implications for L2 teaching, limitations, and avenues for further research.

2. Theory

The following chapter presents relevant theories for this study's RQs. Firstly, characteristics and structures of PD will be presented. Secondly, the drama conventions Teacher-in-role (TIR), Teacher-in-role planning/Hot Seat, Tableau, and Role-play will be shortly described. PD can be seen as not only an art form but also a form of learning (Haseman, 1991), supported by the competence aim "explore and use pronunciation patterns and words and expressions in play, singing and role playing" (MER, 2019, p.7). Subsequently, PD can be implemented in the L2 classroom. Thereby, the text will introduce L2 speaking and spontaneous talk, where the following subsections will be established: what L2 speaking involves, L2 speaking challenges, Learners' use of L1 to scaffold L2 speech, L2 spontaneous talk, and L2 spontaneous talk and speaking in the classroom. Followed by a presentation of previous research.

2.1 Process Drama

2.1.1 Characteristics and Structure of Process Drama

Within Drama in Education, PD emerged (Piazzoli, 2018, p.33). PD is "used to describe a model of drama in education in which the students work within a variety of drama conventions and improvised roles alongside their teacher, who also often works in role to guide and structure the lesson" (Wells & Sandretto, 2017, p.182). Similarly, Haseman and O'Toole (2017) define PD as

> an improvised form of drama in which you construct a coherent dramatic story with yourselves as the character in that story. It is a powerful way to explore, through experience, all of the elements of drama. This approach brings mind, body, emotions, imagination and memories into the classroom to shape and deepen your learning. (p.viii).

PD can be carried out in one lesson or extended over a longer period of time, either in one subject or a combination of more subjects (Heggstad, 2016, p.67). When the learners and teacher act in roles in different imaginative situations, they are somewhat forced to engage.

During PD, these roles become complex as the learners use their language to accomplish something and manipulate the circumstances (Kao & O'Neill, 1998, p.4). Nonetheless, the learners do not have to be in roles throughout the entire PD. It may be necessary to break the fiction for explanations and clarifications or to end the drama convention(s) (Heggstad, 2016, p.79).

PD often attempts to investigate a case or topic through different perspectives. It may be interdisciplinary as it can involve multiple subjects, such as ethics, literature, arts and crafts (Heggstad, 2016, p.67). In other words, PD is not merely an art form, it is also a form of learning: "shaped by an educational context which places an emphasis on the quality of learning from educational art encounters" (Haseman, 1991, p.19). PD can be compared with play-learning where learners experience meaning, joy, social interaction, interactivity, and active engagement through playing (UNICEF, 2018, p.7). Similarly, PD engages learners in playing different roles in different contexts with their co-learners, creating the possibility of meaningfulness, enjoyment, social interaction, and active engagement.

Kao and O'Neill (1998) offer a list explaining the characteristics of PD:

"1. Its purpose is to generate a dramatic "elsewhere", a fictional world, which will be inhabited for the experiences, insights, interpretations and understandings it may yield.

2. It does not proceed from a pre-written script or scenario, but rather from a theme, situation or pre-text that interests and challenges the participants.

3. It is built up from a series of episodes, which may be improvised or composed and rehearsed.

4. It takes place over a time span that allows this kind of elaboration.

5. It involves the whole group in the same enterprise.

6. There is no external audience to the event, but participants are audience to their own acts." (p.15).

Subsequently, PD involves the teacher and the learners discovering a theme through participating in a series of drama episodes, or conventions, such as Tableau, Character interviews, Role-play, Image theater, and more. Through this learning approach, L2 learners are expected to engage in the *objectives* of PD, which are "to increase the fluency and confidence of the students' speech, to create authentic communication contexts, and to generate new classroom relationships." (Kao & O'Neill, 1998, p.15).

When structuring a PD, the teacher should have some artistic inclination, meaning that (s)he functions as an artist and engages in teaching with a performative approach (Piazzoli, 2018, p.9). Initiating the PD is a pre-text or a theme. According to Piazzoli (2012), the pre-text is an initial stimulus that begins the dramatic world (p.30). From the start, a teacher's artistic inclination will be present in the choice of the pre-text. The choices the teacher makes, such as pre-text or theme and the structure of the PD, will work as an ongoing thread to connect a set of structured episodes in the PD, forming a "web of meaning" (O'Neill, 1995, p.xiv). Following the pre-text or theme, the structure of the PD can be divided into three phases; The *initiation phase* "where participants create their own roles and become immersed in the dramatic situation", the *experiential phase,* where different drama conventions/episodes are explored and in the *reflective phase*, "where participants reflect on the learning, making their own meanings explicit" (O'Toole and Dunn 2002 in Piazzoli, 2012, p.30).

2.2 Drama conventions

As previously mentioned, PD consists of various drama episodes, or conventions, for the learners to explore and work in. Another possibly more commonly known term is 'drama activities'. For this study, the term 'drama conventions' will be used. Drama conventions are

> Ways of organising time, space and action to create meaning, allowing all members of the group to participate in the drama in an organised and challenging way. Different conventions allow for different levels of participation, moving between watching, listening and doing (Boal 1979 in Hulse & Owens, 2019, p.20).

There exist several drama conventions, some of them being: Collective drawing, Tableau, Hot Seat, Interviews, Interrogations, Mantle of the Expert, Alter-ego, and Role-play (Neelands & Goode, 2010, p.14-87). For this research project, the following four drama conventions must be explained in detail: Teacher-in-role, Teacher-in-role planning/Hot-seat, Tableau, and Role-play.

2.2.1 Teacher-in-role

In this drama convention the teacher is a co-participant as Teacher-in-role, creating a world together with the learners, inviting them to respond, join in and actively create what is happening (Kao & O'Neill, 1998, p.26). The teacher improvises as she goes along with the learners (Piazzoli, 2012, p.31). In other words, the teacher facilitates the learners' active participation. Through this drama convention, the teacher wishes to engage the learners in thinking, acting, investigating different situations, making decisions, and gaining insight on various levels while challenging the learners emotionally and intellectually (Heggstad, 2016, p.90). According to Kao & O'Neill (1998), Teacher-in-role is "one of the most effective ways of beginning process drama" (p.26). As the Teacher-in-role works as a model for the PD, Kao and O'Neill (1998) argue that "the roles they adopt within this world enable them to diagnose the students' language skills and understanding, support their communicative efforts, model appropriate behaviors within the situations, question their thinking and extend and challenge their responses." (p.13). When the teacher works in a role, (s)he strives to engage the learners in an embodied imagination interconnected to the curriculum (Piazzoli, 2018, p.33).

Drama conventions can be combined. For this study, the drama convention Teacher-in-role was combined with Hot Seat. However, throughout the study, the convention will be referred to as 'Teacher- in-role planning' (TIR-planning). When the teacher is in a role, (s)he can act however (s)he likes. If combined with Hot Seat, the Teacher-in-role can sit on a chair and become someone in the story who, for instance, has done something wrong. The rest of the group, acting as either themselves or in a role, ask questions to the person sitting on the chair who is 'in character' (Neelands & Goode, 2001, p.32). Furthermore, there are two rules for the person sitting on the chair: 1) to leave the chair when wanted, and 2) refuse to answer certain questions if wanted (Heggstad, 2016, p.74).

2.2.2 Tableau

A Tableau is a drama convention commonly known as 'freeze image' or 'still image'. The drama convention involves people designing an image using their bodies to show a moment, idea, or theme (Neelands & Goode, 2001, p.25). Moreover, there is no talking with Tableau.

Through facial expressions and body language meaning is expressed. Oral or written reflection happens afterward or when the Tableau is 'modified' through the teacher's or other learners' intervention. Furthermore, this drama convention is often used as a response to a significant situation, where the participants can explore, interpret and reflect on the situation (Heggstad, 2016, p.68). Additionally, a Tableau might consist of more than one image, for instance, to represent two opposites made to portray an actual image and an ideal image (Neelands & Goode, 2001, p.25). The participants should spend time interpreting and discussing the content and expressions and sharing their opinions of what they believe the image should express (Heggstad, 2016, p.69).

2.2.3 Role-play

Role-play is a drama convention where learners act in imaginary roles within a situation (Feinstein, 2002, p.735). The situation can be given to them, or created by themselves. The learners act spontaneously in character, planning and writing a manuscript, to further act out. They are to think and act as if they were this character, which exposes the learners to unpredictable language (Ladousse, 1987, p.5). Through working in roles within different contexts, the learners are "unconsciously experimenting with their knowledge of the real world and developing their ability to interact with other people" (Ladousse, 1987, p.5). Using Role-play to explore language offers the opportunity of developing language fluency, which further leads to more classroom interaction and motivation (Ladousse, 1987, p.7).

Furthermore, Role-play offers a great opportunity of playing with language learning through imaginary and/or realistic situations (Ladousse, 1987, p.6). It can be directed in situations demanding and engaging the learners in using and practicing real-life language, such as small talk, conversations and interviews (Ladousse, 1987, p.7). For some learners, acting in a role might help them engage and participate in conversations, as whatever they say or do is not a reflection of who they are and what they personally think (Ladousse, 1987, p.7). Hence, even though the learners communicate in the Role-play, the drama convention involves less risk of communication than in real life-situations as the learners are in the roles of someone else. Through Role-play in education, the learners can experience learning as enjoyment, which has the potential for better learning (Ladousse, 1987, p.7).

2.4 L2 speaking and spontaneous talk

2.4.1 What L2 speaking involves

Speaking is essentially linear, meaning words follow words, phrases follow phrases and utterances follow utterances (Thornbury, 2005, p.2). Similarly, Cameron (2001) offers the definition: "Speaking is the active use of language to express meanings so that other people can make sense of them" (p.40). When a learner is speaking L2, they self-monitor themselves while being in the process of first forming an idea of something, then formulating a word or sentence and finally speaking fluently or coherently. Simultaneously, "they will be attending to their interlocutors, adjusting their message accordingly, and negotiating the management of conversational turns" (Thornbury, 2005, p.28).

Speaking skills and listening skills are somewhat intertwined, meaning to be a fluent L2 speaker, one has to learn how to listen. "Being able to take part in negotiation of meaning demands good listening as well as speaking skills" (Fenner & Skulstad, 2018, p.117). Through actively listening, understanding, and speaking, the learners are working towards becoming competent communicators. In order to communicate the speaker needs to be attentive to the listener's expectations, attitudes, and knowledge. Thus, understanding implied meaning can be challenging when speaking L2 (Fenner & Skulstad, 2018, p.123).

Thornbury (2005) suggests that cognitive, affective, and performance factors are the most important factors deciding whether speaking is easy or difficult (p.25). The cognitive factors include familiarity with the topic, familiarity with the speaking genres, and familiarity with the interlocutors in addition to processing demands. Furthermore, the affective factors are the feelings the speaker has towards the topic or the participants, as well as self-consciousness. Finally, the performance factors involve speaking modes, such as face-to-face or through the phone, degree of collaboration, discourse control, planning and rehearsal time, time pressure, and environmental conditions such as background noise (Thornbury, 2005, p.25-26). For instance, the learners in this study are to participate in a Role-play in groups. The cognitive factors in this task could include whether they are familiar with the topic and the genre. The affective factors could include whether they are interested and engaged in the topic, in addition to their feelings toward the group they are working in. Performance factors could

include what would influence the learners' performance, such as the assigned time to plan the Role-play and how well the group interacts and collaborates together. Moreover, if the learners experience interest and engagement, it may increase the positive effect of the learning and their feelings about themselves as speakers.

Similarly to Thornbury (2005), Cameron (2001) suggests that if the learners experience interest and familiarity in a topic, they are more likely to talk. Simultaneously, meaningful speaking occurs only if the learners wish to say something (p.58). If the learners wish to say something, the communication can be seen as purposeful. Scarino and Liddicoat (2009) state that "People do not talk in order to use language: they use language in order to talk. Therefore people need to have something to talk about and someone they wish to talk about these things with." (2009, p.38). If on the other hand, the learners experience a lack of genuine speaking opportunities in the classroom, they might feel that they are not ready for everyday outside-world communication (Thornbury, 2005, p.28).

Moreover, the Common European Framework of Reference for Languages (CEFR, 2018) presents different communicative language resources that the L2 oral language hold. These language resources include general linguistic range, grammatical accuracy, vocabulary range, vocabulary control, phonological control, sound articulation, prosodic features, orthographic control, sociolinguistic appropriateness, pragmatic flexibility, turn-taking, thematic development, coherence and cohesion, fluency and propositional precision (p.74-77). These language resources highlight the complexity of speaking in L2.

2.4.2 L2 speaking challenges

A major challenge for learners is learning to speak fluently, as it demands speaking and thinking simultaneously, which requires a lot of practice (Pinter, 2017, p.66). For the learners to be able to speak and make themselves understood they are required to focus, choosing the right words and grammar to convey the correct meaning (Cameron, 2001, p.41). Through pre-existing social knowledge and experiences, the learners will try to make sense of the new language and foreign language they encounter (Cameron, 2001, p.39). However, speaking does not necessarily mean that understanding and comprehension are involved. In fact,

learners might speak their L2 and perform classroom activities without actually understanding. Subsequently, they are not actually learning (Cameron, 2001, p.40).

Drawing on CEFR (2018, p.74-77), there are several potential challenges resulting from the complexity of L2 speaking. Among these are whether the L2 speakers are able to formulate an utterance with grammatical accuracy, applicable vocabulary, and the ability to pronounce the speech sounds, to make themselves understood by others. Thus, the L2 speaker would have to have learned and sufficiently practiced sound articulation and prosodic features such as stress, intonation, and rhythm for them to speak fluently. Moreover, the L2 speaker must manage how to express opinions, and attitudes, and share information collaboratively. To achieve this, the L2 speaker would need to be familiar with communication structures such as initiation, maintaining, and closing a conversation. Other L2-speaking challenges may refer to the speaker's knowledge of the genre and what is pragmatically appropriate in a given context.

Even if the learners have sufficient grammatical, lexical, and pragmatic knowledge, a lack of automaticity may hinder the learner's L2 fluency. If the learners have not been able to practice their L2 interactive speaking skills sufficiently, the learners might experience non-successful speaking, which can lead to acute speaking anxiety or lack of confidence (Thornbury, 2005, p.28). Moreover, in a foreign language, proficient communication concerns both communicative-interactive skills, personality traits, and linguistic competence (Tschurtschenthaler, 2013, p.203).

2.4.3 Learners' use of L1 to scaffold L2 speech

One of the ways in which learners may resolve these difficulties in a monolingual classroom is by resorting to L1 as scaffolding. Ellis (2012) presents different studies of learners' L1 use, where she found that the use of L1 served three purposes: 1) to socialize with each other, 2) to exchange language for mutual benefits when approaching and performing tasks, 3) to solve challenges that come with limited L2 language resources (Ellis, 2012, p.171). The studies will be presented below with factors that affected the learners' L1 language.

Broner (2001) studied L1 with three 5th-grade Spanish L2 learners over five months. The findings demonstrated that the following factors affected the learners' use of L1: 1) the content of the activity, 2) social relationships, and 3) whether the learners were on- or off-task (in Ellis, 2012, p.169). Additionally, Ellis (2012) argues how the use of L1 may be beneficial as the learners organize which functions to make use of in order to perform a task (p.169). Comparatively, the study of Platt and Brooks (1994) who aimed to investigate how third-year high school L2 students used their L1, found that L1 was used to establish the goals of a task (in Ellis, 2012, p.169). Moreover, Anton and DiCamilla (1999), who studied collaborative interaction between adult learners of Spanish, found that the L2 learners used their L1 to scaffold each other with vocabulary and grammatical structures, which occurred when the learners experienced that they did not have the available linguistic resources (in Ellis, 2012, p.170).

Storch and Wigglesworth (2003) investigated the amount of L1 use with six pairs of heterogeneous ESL-learners. They found that the use of L1 presented four functions: 1) task management, 2) task clarification, 3) discussing vocabulary and meaning, and 4) carefully considering practical examples of grammatical aspects of English (in Ellis, 2012, p.170). They found that three of the pairs barely used their L1, and that the learners who hardly used L1 saw L2 as beneficial, and that using their L1 would decelerate the task. On the other hand, most learners believed that it would be beneficial to use their L1 to complete the task more efficiently (in Ellis, 2012, p.170). Furthermore, Centano-Cortes and Jiminez-Jiminez (2004) investigated intermediate- and advanced-level native speakers of Spanish and English learners participating in solving cognitively challenging problems. They found that the intermediate-level learners used L1 when they tried to reach a solution. They concluded that L1 was beneficial when solving linguistic problems (in Ellis, 2012, p.171).

Moreover, if the learners lack sufficient language resources for them to be comprehensible to others, their motivation to communicate engage them to construct sentences with a mixture of L1 and L2 (Cameron, 2001, p.39). Similarly, Thornbury (2005) writes that some learners create utterances with L2 memory-stored words, and if some words are not a part of the L2 memory, they shift to L1 to make sure that their intended meaning has come across (p.29). Additionally, some learners formulate a sentence in L1 before translating the sentence to L2 because of the complicated process of formulating an L2 sentence (Thornbury, 2005, p.28). A

reason for this can be that the learners are struggling to keep hold of planning and articulation while being presented with new input (Thornbury, 2005, p.29).

2.4.3 L2 spontaneous talk

In spoken interaction, as opposed to prepared speech, there is always an interlocutor and this involves spontaneity (Thornbury, 2005, p.2). Spontaneous talk refers to improvised, or unscripted, speech, meaning language that is not explicitly rehearsed. For the speaker to be able to respond both spontaneously and creatively, they must have heard and understood what has been said. As the speaker has not rehearsed what to say, they might struggle with producing sentences (Pearson, 2016, p.1). Additionally, the speaker might resort to false starts, repairs, and fillers: during a sentence, the speaker "may decide to stop in the middle of an utterance and start again", or "rephrase their utterances", also use non-lexical (e.g., eh, um) or lexical items as fillers during their utterances (e.g., well, you know) (Fenner & Skulstad, 2018, p.123). In fact, native spoken discourse is characterized by these features. Hence, teachers should consider these features a "natural part of authentic oral communication" (Fenner & Skulstad, 2018, p.135). Communicating with others when spontaneous contributions are required is a form of speaking practice (Pinter, 2017, p.66).

As previously mentioned, L2 learners are self-monitoring themselves while attempting to form an idea of something, formulating the idea before saying it aloud while at the same time attending to the audience, adjusting the message, and paying attention to conversational turns (Thornbury, 2005, p.28). Moreover, Fenner and Skulestad (2018) state that to be good L2 speakers the learners simultaneously have to be good listeners (p.117). This might be particularly difficult for spontaneous L2 talk as the production of spontaneous L2 talk demands the learners to actively listen to understand what the others are saying and then spontaneously formulate an utterance to negotiate meaning.

2.4.4 L2 speaking and spontaneous talk in the classroom

Given the inherent challenges of producing spontaneous talk in L2, designing appropriate speaking activities in the classroom and providing practice opportunities is of utmost

importance if learners are to develop their ability to speak L2 spontaneously. Thornbury (2005) provides a list of six criteria that should be considered when creating speaking activities: productivity, purposefulness, interactivity, challenge, safety, and authenticity (p.90-91). The enumerated criteria will further be explained and related to PD below.

The first criterion is **productivity**, which concerns the degree of language use. In other words, the activity must facilitate maximum L2 language use (Thornbury, 2005, p.90). A way of ensuring productivity in a PD can be to target the learners' interests and relevant and familiar topics in an attempt to engage L2 talk. This way, the learners may be interested and further potentially spontaneously make use of their pre-existing language resources. By providing sufficient scaffolding during the PD, the possibility of language productivity may increase.

The next speaking criterion is **purposefulness**. In order to increase language productivity, an activity should aim for a clear outcome. If the learners work together to achieve something, the feeling of purposefulness might increase (Thornbury, 2005, p.90). Purposefulness can be implemented in a PD by working in groups in the drama conventions and creating space for discussion (e.g. in the Role-play the purpose is to agree on group ideas about the manuscript and create a performance). Altogether, discussing achieving a common purpose may ensure commitment to an activity (Thornbury, 2005, p.90).

Interactivity, or interacting with an audience, is also an important speaking criterion as the learners should "take into account the effect they are having on their audience" (Thornbury, 2005, p.91). If a speaking activity enables interactivity, it is seen as good preparation for real-life language use (Thornbury, 2005, p.91). In a PD, the different drama conventions should create opportunities for discussions or possibilities for interacting with each other as performers and audience to ensure interactivity. For instance, producing a Tableau enables L2 discussions and interaction with an audience.

Furthermore, a speaking activity should be **challenging,** so that the learners "are forced to draw on their available communicative resources to achieve the outcome" (Thornbury, 2005, p.91). For the learners to experience enthusiasm and a sense of achievement an activity should not be too easy or too difficult. In a PD, the learners are exposed to different drama conventions with different topics, communication strategies, and methods of execution where

they have to use their available communicative resources in real-time. Further, while working in groups the learners have the opportunity of helping each other with for instance L2 translation.

In addition to being challenged, the learners need to feel a sense of **safety**. When they are engaging in the activities, the learners should feel confident that they can approach these without too much risk (Thornbury, 2005, p.91). In a PD, this may relate to the classroom environment, grouping in the drama conventions, the different drama conventions' difficulty, and the teacher creating a safe space for having fun. For instance, with the use of TIR at the beginning of the PD, the teacher creates a dramatic space for acting in roles and having fun while learning. It is worth considering that the teacher should ensure a mistake-friendly classroom to enhance learners' engagement and participation.

Finally, speaking activities should be **authentic**, or relevant and familiar, to real-life language use to prepare learners for autonomous and independent language use. Relevance and familiarity are mentioned for both language productivity and authenticity because if the learners experience familiarity with a topic, they are more likely to talk (Cameron, 2001, p.58). Through creating authentic communicative situations in the classroom, learners become prepared to take part in corresponding real-life situations (Thornbury, 2005, p.91). For example, PD can have an overarching topic familiar to the learners, with each drama convention being different familiar scenarios.

Similarly to Thornbury's (2005) speaking criteria, Christie (2016) found that there are two tools that promote spontaneous learner talk. The first tool is 'target language management', which aims at ensuring that "learners have the target language forms available for their use and that the target language is embraced by them as the language of communication in the classroom" (p.86). The second tool is 'context management', where Christie argues that "Spontaneous talk may be maximized if the classroom is set up in such a way that the context stimulates and incites learners to make comments" (p.87). Both of the tools could be incorporated into a PD with the use of L2 to communicate meanings, ideas, questions, and answers, and by making sure that learners are familiar with the vocabulary and structures they need to take part in PD.

Moreover, the learners need to be "willing to use oral English as much as possible (...) take risks instead of being afraid of making errors" (Fenner & Skulstad, 2018, p.134). The teacher can enable this by exposing the learners to mainly L2 during English lessons. Similarly to Thornbury's (2005) speaking criterion of 'safety', the teacher can create a safe space for 'mistake-making' to increase learners' risk-taking. Moreover, activities that require speaking are challenging and demanding and they require careful and sufficient support for the learners to be able to produce and understand (Cameron, 2001, p.41). Hence, the teachers are responsible for creating meaningful activities with understandable language and various support (Cameron, 2001, p.40).

2.5 Process drama in language teaching

PD is a branch of performative language teaching, defined as "an approach to language teaching and learning that emphasises *embodied action* and that makes use of techniques, forms and aesthetic processes adapted from the performing arts" (Crutchfield & Schewe, 2017, p.xiv). This way of approaching language teaching is considered an embodied approach, which "joins body and mind in a physical and mental act of knowledge construction" (Nguyen & Larson, 2015, p.332). It involves the engagement of body, space, and social context awareness (Piazzoli, 2018, p.25). In the well-known words of Dewey "learning by doing", language learners use their bodies to mediate meaning. Supportingly, Duffy (2014) states that "drama is doing" (p.10). Incorporating PD in language teaching may enable "practice rather than training", which Lutzker (2016) suggests that L2 education should aim for (in Piazzoli, 2018, p.12). Practice rather than training means that the focus is not merely to learn something but also to practice applying what you have learned. In order to achieve this goal, practice entails both time and effort (Piazzoli, 2018, p.12).

> One of the most disturbing aspects of so much foreign language teaching and learning is that pupils are constantly being asked to train for something - whether vocabulary, grammar, a test, or an exam - and are very seldom given the opportunity to practice in a foreign language and thus have no chance to experience flow in the context of their language learning (Lutzker, 2016, p.235 in Piazzoli, 2018, p.12).

PD focuses on the exploration and process of learning (Piazzoli, 2014, p.92). Stinson and Freebody (2006) argue that teachers need to approach language in a more holistic view in

order for the learners to experience a genuine understanding of the English language (p.39). PD offers potential to practice the language by using the body, mind, emotions, imagination, memories, and language to explore different topics through different situations in an extended time period, which further may lead to deepened learning (Piazzoli, 2018, p.33). Furthermore, Kao and O'Neill (1998) argue that using PD learn can facilitate learners' autonomy and authentic communication when the learners create and play in the dramatic world (p.17).

Incorporating PD in the L2 classroom is more complex than using other drama activities, as PD is unpredictable and a somewhat improvised art form. Nevertheless, when investigating and understanding how PD works, one might see that it is achievable (Kao & O'Neill, 1998, p.19). As previously stated, a PD is constructed with a dramatic story where the participants act in roles (Piazzoli, 2018, p.33). Within the created dramatic world, the learners work in a social context where they use both meaningful and purposeful L2 language (Kao & O'Neill, 1998, p.20). In this new world, the communication patterns among the learners and with the teacher change, which may generate social, personal, and linguistic development. When the learners experience motivation to communicate and form meaning in the dramatic world without focusing on accuracy, their language fluency may increase. Furthermore, the learners will draw on their available language as well as the variety of speech events the PD offers to communicate.

2.5.1 Challenges and benefits of using Process drama in language teaching

Engaging in a PD in the second language classroom enable the learners to interact with each other in their L2, where negotiation of meaning is the focus (Kao & O'Neill, 1998, p.3). Not only do the learners need to be attentive and listen, but they must respond spontaneously and creatively. Additionally, the learners must think and speak simultaneously, which can be quite challenging (Pinter, 2013, p.66). At the same time, to encourage spontaneous talk in a PD, the learners must act as someone else (Piazzoli, 2014, p.110). Because of this, PD in a speaking L2 context poses challenges and needs to be carefully built up. Most aspects of PD may both pose challenges and offer benefits, depending on the specific classroom context and learner characteristics. Thus, challenges and benefits will be addressed simultaneously rather than separately.

Speaking L2 while being in a role may be regarded both as beneficial and challenging. The use of drama in the L2 classroom enables the learners to explore the language in the role of someone other than themselves. For some of the learners, talking L2 as themselves may feel uncomfortable. Subsequently, being in a role might make these learners more comfortable and create more risk-taking (Thornbury, 2005, p.96). Similarly, through engaging in the dramatic world the learners may desire to communicate. Thus, any fear of linguistic inadequacy may dissipate, enabling the learners to solve speaking activities with the language knowledge they possess (Sommers, 1994 in Chang, 2012, p.8). On the other hand, other learners might feel uncomfortable and self-conscious about taking roles as someone else, especially if they have to act and talk spontaneously. Consequently, being in a role might affect their L2 oral participation negatively (Thornbury, 2005, p.96-98).

PD has the benefit of engaging the learners in cooperative learning. Garbati & Mady (2015) reviewed different research studies that "can and do inform teaching practice", finding that collaborative interaction is a scaffolding effective for developing oral language skills, where learners work together, helping each other to solve a task (p.1763-1764). When working in groups there are many voices and ideas that should be given attention to. Thus, each learner needs to be able to "listen carefully to each other, suggest ways of doing things and discuss different alternatives, and finally make decisions as a group" (Pinter, 2017, p.69). However, within a group there will be learners who enjoy the work more than others, causing some to do more planning and more speaking than others (Sæbø, 2009, p.3). Furthermore, some learners might not communicate their ideas to the group, and if and when the learners do communicate their ideas, these might not be taken into consideration or included in action (Sæbø, 2009, p.10).

Another potential challenge with cooperative learning is to ensure equal participation. As pointed out by Christie (2016) who investigated French 11-16-year-old learners' spontaneous L2 talk, though not in the context of PD, "the challenge for the teacher is to manage the conversation and ensure conversation rights are as distributed as possible and draw in the rest of the class" (p.77). Christie's (2016) findings show a clear indication that working to promote spontaneous talk in speaking activities is a challenging task (p.86).
Nevertheless, Garbati and Mady argue that "providing opportunities for students to work together to complete joint production activities can offer occasions where students produce higher quality speech than they would have preparing on their own" (2015, p.1765).

Collaborative group work is a part of the Sociocultural theory, which emphasizes that learning happens in a social context where learners achieve autonomy in a skill where a 'more knowledgeable other' will model for the learner: for instance, a teacher supports with scaffolding where the learner can expand their competence. Further, the learner acquires new knowledge, which enables the learner to gradually resign from the scaffolding. Finally, the learner becomes independently functional (Thornbury, 205, p.38).

2.6 Previous research

The following section firstly presents studies on PD and spontaneous L2 talk. Further, presenting previous research on L2 speaking and drama more generally. Within these two fields, the studies are presented starting from those with the youngest learners to those with university students.

There has been little new research on PD and spontaneous talk in the L2 classroom in recent years, especially in Norwegian schools. Nevertheless, there are older studies that have found that PD can promote spontaneous language production in connection with L2 learning conducted with learners of different ages and proficiency levels in different settings (Fleming 2006; Giebert 2014; Kao & O'Neill 1998; Piazzoli 2012, 2014, 2018; Stinson & Winston 2011). For this study's RQs, the previous research was systematically searched for in Oria, database ERIC and Google Scholar, with specific search terms: Process drama in L2/second language classroom, Process drama with second language learners, Process drama and oral participation, Process drama and L2 spontaneous talk, Spontaneous L2 talk, Teachers use of drama in EFL classroom, Teachers experiences with the use of drama in the classroom, Muntlig deltakelse Engelsk, Role-play oral participation English, Drama as a teaching tool. Additionally, previous research searches have been identified by looking into other relevant research studies' bibliographies.

Studies have found that there is a connection between learners' engagement in PD and their L2 oral participation. To et al. (2011) studied English teaching through PD in 38 Hong Kong primary schools. Through focus-group interviews with school principals, subject head teachers, English teachers, learners, and parents, they gathered their perspectives on learning

and teaching experiences. The findings were that PD built trust and collaboration, a sense of achievement from discussing in groups, and accommodated learners of different abilities to help each other and work together (p.525). Moreover, the learners spoke more in the drama lessons than in 'traditional' lessons (p.528).

Araki and Raphael (2018) studied PD in relation to speaking anxiety and confidence in speaking with Japanese University students. The sample participated in an "intensive course in which drama was used as a pedagogical approach designed to overcome students' mental obstacles to speaking". The study found that the participants "reported that playing roles and exploring ideas together through the imaginative world of the process drama helped to melt anxieties and warmed them up for speaking more freely." Additionally, the evidence showed that the learners had an increased motivation to speak and communicate in English.

Through engaging in a PD, the learners are given the opportunity of using their bodies to mediate meaning. Previous studies have shown that there is a close connection between language and gesture in relation to meaning-making, where learners use gestures while interacting (Even, 2011; Lapaire, 2014, 2016, 2017; McNeill, 1992 in Piazzoli, 2018, p.29).

There is more previous research on drama in general in relation to L2 oral learning (Galante & Thomson 2016; Hazar 2019; Sirisrimangkort 2018; Stinson & Freebody 2006). Hazar (2019) researched the use of drama activities in speaking classes with 48 participants from 7th grade ESL secondary school in Ankara. She conducted a six-week period where she studied three drama activities and the learners' attitudes towards the drama activities. Through the qualitative study she found that drama activities were beneficial in increasing the participants' speaking skills and to practice and produce the target language, and that the participants saw the potential of producing language through drama naturally.

Tshurtschenthaler (2013) conducted a case study in a South Tyrolean upper-secondary school that aimed to: "describe how the role and use of the foreign language affect the individual's idea of self and how existential competence can be fostered through drama-based learning" (p.113). The focus for each drama task was on speaking skills, where the participants engaged in different drama conventions, there among Tableau and Hot Seat. A group of eighteen 16-year-old students learning English as a third language participated in multiple drama-based teaching units and answered questionnaires before, during, and after the drama project. The questionnaires included questions about the participants' use of English in drama

activities. The results showed that the participants had significantly more positive attitudes than negative attitudes towards the use of foreign language (p.168).

Stinson and Freebody (2006) conducted a Drama and Oral Language research project in Singapore in 2004 with Normal Technical second language students in four schools. Their study reports on the effects of "process drama in the English language classroom in improving the oral competency of second language students" (p.38). Furthermore, the learners gained increased confidence in other English-speaking contexts and improved relations within the class (p.38).

Galante and Thomson (2016) conducted a 4-month drama-based English language program with 24 adolescent Brazilian EFL learners studying how instructional techniques adapted from drama could impact L2 fluency. They gathered speech samples from pretests and posttests and compared results with a parallel group of learners who took part in a 4-month traditional communicative classroom. The findings indicated that the learners participating in the drama-based program had a notably larger gain in L2 oral fluency.

Sirisrimangkort (2018) studied the use of project-based learning focusing on drama to promote the speaking skills of EFL learners in addition to investigating if drama was beneficial to learners' speaking skills. The sample consisted of EFL learners majoring in English who took part in the course 'Learning English through Drama'. She found that the learners' speaking skills improved as a result of project-based learning with a focus on drama.

This current chapter presented theory relevant to the RQs of this study. As there are no findings on the use of PD and L2 language in Norwegian school contexts (Section 1.6), other relevant previous studies have been reviewed as a background for this study with a group of Norwegian 6th-grade L2 learners.

3. Methodology

Maxwell (2008) argues that all researchers should have a goal for their study and that they should ask themselves 'why is my study worth doing?'. My aim for this study is to acquire knowledge about PD in the L2 classroom and if it may be beneficial and engaging for learners to use their L2 for oral communication in a PD. Thus, this study aims to answer the following RQs:

1. **Does Process drama generate L2 spontaneous talk with a group of Norwegian 6th graders?**

    1.1 Which drama convention(s) are particularly conducive to generating L2 spontaneous talk?

    1.2 For which purposes do the learners resort to their L1 when participating in the drama conventions?

2. **How do 6th-grade learners perceive their own oral participation and engagement in a process drama?**

The following chapter describes the methodology for this study. Section 3.1 describes the overarching methodological approach. The study participants are presented in Section 3.1.1. Section 3.2 presents the Process drama design. Section 3.3 presents the data collection methods: group discussion audio-recordings (3.3.2) and semi-structured focus-group interview (3.3.3). Further, section 3.4 describes the data analysis methods, while Section 3.5 provides quality criteria for the study. Finally, ethical considerations relevant to this study are described in Section 3.6.

3.1 Methodological approach

The current study is a case study, which has been informed by the qualitative paradigm and has drawn on elements of quantitative analysis and participatory research.

The purpose of the case study with a qualitative approach "is to gather comprehensive, systematic, and in-depth information about each case of interest" (Patton, 2002, p.447). For the purpose of this study, both the group's and the individuals' L2/L1 talk and perceptions of the PD have been analyzed, inspired by Bernard (2006): "Remember this rule: No matter what you are studying, always collect data on the lowest level unit of analysis possible. (...) You can always **aggregate** data collected on individuals, but you can never **disaggregate** data collected on groups" (.p 51.)

The qualitative approach is commonly used to understand "the meaning individuals or groups ascribe to a social or human problem." (Creswell, 2018, p.22). The researcher is often involved with the participants as a participant observer, engaging in observation and conversation (Patton, 2002, p.4). For this study, the researcher acted as a participant-observer, in addition to taking the role of the teacher conducting the English PD lesson. The nature and focus of the RQs influenced the choice of the approach, where a combination of approaches with the quantitative approach being dominant, was used in relation to the first RQ and its sub-questions. Only the qualitative approach was employed for the second RQ through the thematic analysis of the semi-structured focus-group interview.

Finally, components of participatory research have been incorporated into this project. This study researched 'with' the participants, who actively influenced the research process, contributing with their perspectives and insights (Pinter, 2019, p.413). Supportively, Clark (2004) emphasizes how learners possess great power and knowledge. Thus, their voices should be heard (p.4). Moreover, the learners have a right to be heard in situations and/or contexts affecting them (UNICEF, 1989). Children in school have both insightful and creative aspects and ideas for teaching and learning, which teachers should make use of. Thereby, this study was inspired by participatory research, to include the learners' voices to create the PD lesson plan, considering their interests in topics and preferred drama conventions, in addition to offering the participants opportunities for artistic liberties in the drama conventions.

Additionally, offering the participants an opportunity to state their opinions of the PD and their oral participation in the interview. Finally, after the project ended, the learners were visited and shown their contributions to the project. Elements from participatory research were embraced to ensure a holistic, creative, engaging, and meaningful L2 speaking- and learning context.

3.1.1 Participants

Access to the research participants was gained through a former practice teacher. The sample consists of a small group of five participants familiar with the researcher through six weeks of practice. Thus, this can be described as a convenience sample, a non-probability sample that was the easiest to access for the purpose of this research (Nikolopoulou, 2022). This case study was not concerned with the representativity of the sample but with how a small group of learners could provide varied and rich insights into PD and L2 spontaneous talk to expand our understanding of PD in the context of English language learning (Dörnyei, 2007, p.126).

All the participants have been learning English at school since 1st grade and are estimated to be at level A2-B1 on the Common European Framework (CEFR) scale. However, there are individual differences in the learners' level of language proficiency. Based on previous experience with the class, the participants are engaged in oral participation in English lessons. However, some of them often resort to their L1. Regarding drama in English class, all the learners have previously experienced different drama conventions with the researcher. Besides that, they have little experience with drama.

Before conducting the research, the participants' parents/guardians were given consent forms including information about the research, the childrens' and parents' rights, and the choice of 'consent' or 'not consent' to their child's participation in the study (Appendix 2). Within the class of twenty-one 6th-grade Norwegian English foreign language learners (EFL), twelve gave their consent and were granted consent from their parents or guardians to participate in the research, after which five of those who gave consent were selected to participate. As a researcher, I strived to be non-biased when creating the focus group. However, as the class did not have a lot of experience with drama in school and had never participated in a PD before, I wanted to ensure that the participants in the groups felt comfortable and safe to

engage in learning. Thus, with the help of the class teacher, we created groups with three requirements in mind: 1) feel safe and be able to cooperate with each other, 2) five learners in each group, and 3) diversity in terms of language proficiency, personality, and behavior.

The first requirement regards 'the best interests of the child', constituted in the Convention on the Rights of the Child, article 3 (UNICEF, 1989). This study considers the learners' safety, well-being, and learning in the PD classroom. The second requirement was determined by researching the most optimal group size for working with drama. The choice fell on groups of five as Sæbø (1998, p.203) argued that groups of five facilitate better group dynamics and shared problem-solving. Finally, the third requirement was decided on to ensure inclusion of different learners. In some ways, choosing the participants from a convenience sample can be perceived as both 'sampling bias' and 'observer bias' (Nikolopoulou, 2022). However, both myself and the teacher followed the agreed-upon criteria closely. That being said, teachers in action often plan groups in advance of group work to ensure learners' well-being, group dynamics, and learning. Supportingly, Pinter and Zandian (2014) argue that organizing the learners in 'friendship groups' is advisable, as it ensures that the participants are comfortable together (p.72). Even though the group did not consist of a group of close friends, they were used to cooperating and were familiar with each other.

3.2 Process drama design

This section first presents the learning aims for the PD lesson, followed by an explanation of how the lesson's theme was decided on through a pre-questionnaire. Further, the assigned homework will be presented, followed by the data-collection day.

Participating in the PD lesson were the participants, myself, and my co-student, who was familiar with the class through practice. As PD lessons are quite messy and demand the teacher to give up some control, it was of great help to include the co-student to assist with the different drama conventions.

When designing the 120-minute PD lesson, LK20 was consulted as the study was classroom research that "examines how teaching and learning takes place in a context" (Dörnyei, 2007, p.176). The following competence aims were considered applicable for the lesson:

- use simple strategies for language learning, text creation and communication
- explore and use pronunciation patterns and words and expressions in play, singing and role playing
- express oneself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation
- initiate, maintain and conclude conversations about one's own interests and current topics (MER, 2019, p.7)

With the basis in the LK20 competence aims, the following learning aims for this particular lesson were designed:

- Investigate, practice, and explore the concept of friendship through different drama conventions.
- Understand and use words and phrases related to friendship actively in different drama conventions both orally and in writing.

The learning aims were presented for the learners in the following way:

- I can talk about friendship in English.
- I can understand, write and use words or phrases that explain friendship in one or more drama activities in English.
- I can listen and understand when my classmates talk about friendship in English.

The theme of the PD was decided on together with the learners through a pre-questionnaire of 'topics of interest' and a set of drama conventions to choose from (Appendix 3). Including the learners in the making of the PD was an attempt to include elements of participatory research. Additionally, including the learners' opinions was a response to how interest and relevance affect the probability of learner talk (Cameron, 2001, p.58). The highly favored drama conventions among the learners were chosen to be part of the PD. Using the learners' own ideas to create lessons had the potential of increasing the relevance of the project for the learners, fostering their agency, and increasing their enjoyment in the project.

The learners were given homework the day before the data collection, which presented three questions aimed to activate the learners' pre-knowledge of vocabulary applicable to

'Friendship' (Appendix 4). Some of the vocabulary was further brought up in plenum in the lesson and written on the blackboard as a vocabulary bank.

As this thesis studied learners' spontaneous talk in a PD, or more specifically, three different drama conventions, it was necessary to know what each drama convention entailed and how they were connected to L2 speaking. Subsequently, this sub-section presents a description of each drama convention with an additional explanation of the connection to Thornbury's speaking criteria (2005). See Appendix 9 for the Process drama lesson plan, including learning aims and notes for the teacher.

When deciding on the set-up of the drama conventions in the PD, three key elements were reflected on: "which strategies to use at which point, in which combination and for which purpose." (Bowell & Heap, 2013, p.78). As the drama conventions aimed to facilitate learners' engagement in spontaneous L2 talk, these strategies were considered concerning Thornbury's (2005) criteria for speaking activities: productivity, purposefulness, interactivity, challenge, safety, and authenticity.

Drama convention 1: Teacher in role (TIR) planning
TIR-planning was the first audio-recorded drama convention. It involved planning questions to ask the TIR later in class, inspired by the drama convention Hot Seat. The learners worked in groups to formulate questions to ask the TIR in order to resolve a fight. The context of the situation was two girls fighting over a missing pink marker, and the solution was that the pink marker was in the backpack of the girl blaming her friend. See Appendix 5 for the TIR manuscript and Appendix 6 for the task explanation.

This task addressed the criteria of productivity, authenticity, challenge, safety, and purposefulness (Thornbury, 2005). The task attempted to enhance productivity by focusing on a familiar topic in an imaginary authentic situation the learners could encounter. The learners would resort to their pre-existing vocabulary, critical thinking, and understanding while being challenged to communicate their opinions in L2 in group work. The group worked cooperatively in a safe environment to resolve a fight, attempting to make the activity purposeful.

Drama convention 2: Tableau

The production of the Tableau was the second audio-recorded drama convention. The class was divided into groups where the learners discussed creating a Tableau of a fight, or a misunderstanding. Further, they used their bodies to create a picture of a moment, idea, or theme. The original thought was for the learners to create two opposites, or contrasting images, such as a fight and a resolution. However, time limitations resulted in only the first being included. For this task, the learners were given questions to consider when creating the Tableau (Appendix 7). In between the drama conventions of Tableau and Role-play, the learners looked at a couple of Tableau pictures created by myself and my co-students. The images were discussed in plenum.

This task was designed in accordance with the criteria of authenticity, safety, challenge, productivity, and purposefulness. Producing a Tableau developed from learners in the target age and class provided authenticity as it was a situation they created, most likely a familiar situation for the rest of the learners. Working in the same group as previously provided a safe space, where the learners were challenged with a new form of task. The process engaged and challenged the learners' L2 communication based on pre-existing vocabulary and experience, simultaneously, having the opportunity of acquiring new knowledge and expanding thinking, making the task language productive. The group had to agree on the form and content of the Tableau to present to the whole class, making the task purposeful.

Drama convention 3: Role-play

Role-play was favored by all the learners who participated in the pre-questionnaire. Hence, it was selected as one of the drama conventions to be audio-recorded. The participants were given questions to think about when creating the Role-play, similar to the Tableau (Appendix 8). For this task, the participants were to create a Role-play on the topic of friendship. The participants were given the opportunity of creating a solution for the fight they created in the Tableau.

This task highlighted the criteria of interactivity, authenticity, safety, and challenge. The reflection questions the learners were to answer in the Role-play aided in addressing interactivity, as the learners were expected to take into account the effects of their words on the other actors in the Role-play. The spoken words played an important role in building interpersonal relationships. The activity provided an authentic situation in addition to the

opportunity of using authentic language. As the learners worked in the same group, the Role-play could be developed in a safe space. At the same time, the learners were challenged to use their language in an imaginary, authentic context, which could engage L2 communication through creating manuscripts.

3.3 Data collection methods

The following section will present the two data collection methods employed in this study: 1) in-class group discussions during the planning stages of the three drama conventions and 2) focus-group interviews conducted immediately after the class.

3.3.1 Group discussions

Before the data collection day, the participants explored the audio-recorders in advance by recording their voices, and observing how it was transferred from the Diktafon-app to the Nettskjema internet page. The audio-recordings were immediately deleted. Furthermore, they were told that the audio-recordings would not be accessed by any other than myself. Letting the participants test the equipment was a response to the importance of piloting the research instruments (Dörnyei, 2007, p.75). Moreover, it was done to ensure that the technology functioned and that the quality of the recordings was adequate (Dörnyei, 2007, p.139). It was also an ethical consideration as the participants could experience the process and see with their own eyes what would happen with the collected data. The participants were informed both the day before, and immediately before recording each drama convention, that they should think about where to stand in relation to the recorder, and to talk loudly and clearly for the Diktafon-app to be able to record their voices.

As this study aimed to find whether PD generated L2 spontaneous talk, audio-recording the group discussions of the planning stages for the three drama conventions was seen as the most applicable data collection method. The five participants were audio-recorded during the three drama conventions to answer the first RQ and its sub-questions. The audio-recordings captivated the learners' spontaneous talk, which was later transcribed and analyzed.

Audio-recording the participants' conversations ensured original language, and ensured that the material remained objective as opposed to observation, where fragments of the conversations might disappear as well as losing important pieces of the spontaneous talk (Mckay, 2006, p.56).

On the data collection day, the participants participated in the class with all the other classmates. In the planning stages of the three conventions, they moved to a group room where they were mainly alone, except for the teacher-researcher coming in to observe and be accessible if the participants had any questions. However, the participants were disrupted as little as possible to ensure the most 'natural and unstaged' situation possible, thus, attempting to avoid the 'obtrusive researcher effect' (Dörnyei, 2007, p.190). Additionally, letting the learners work in a group room ensured a higher quality of the audio-recordings and excluded the voices of the learners who did not want to participate in the study. Hence, the group-work-setting was a conscious ethical consideration as well.

3.3.2 Semi-structured focus-group interview

To answer the second RQ, a semi-structured interview, with pre-planned questions related to the participant's perceptions of their oral participation and engagement in the PD was conducted. The semi-structured interview created opportunities for the participants to elaborate on certain aspects of the PD and L2/L1 speaking, as well as for the researcher to follow up with questions where it was interesting and relevant (Dörnyei, 2007, p.136). The interview was conducted in Norwegian to avoid language barriers that could emerge from the participants' lack of L2 proficiency (Mckay, 2006, p.53).

Semi-structured interviews include, as Mckay (2006) writes, questions about "opinions and attitudes about various aspects of language learning, such as their feelings about the use of particular classroom activities or the content of classroom materials" (p.51). Appendix 10 presents the interview guide with guideline questions aimed to provide this study with data that would contribute to answering the RQs (e.g., 'What do you feel about the topic of this lesson?', 'In which activity did you most enjoy speaking English?') (Maxwell, 2018, p.236).

Moreover, the semi-structured interviews were conducted with the focus group rather than individually, to ensure that the research participants could answer in an environment that felt safe, enabled them to think, and answer to the best of their abilities (Punch, 2002, p.55). As the participants were talking and participating in the drama conventions together, it made sense to have a group interview so that it would remind more of a conversation than a 'formal interview'. Additionally, the focus-group interview created opportunities for the participants to reflect together, build on each others' utterances, and react to the topics of conversation that emerged. Altogether, it was seen as a productive way to gather substantial qualitative data (Dörnyei, 2007, p.144). However, possible challenges were taken into account, such as the possibility of the interviewees dominating the floor so that other learners would not express their views, and the difficulty of transcribing multiple voices from the recording (Dörnyei, 2007, p.143-144).

At the end of the interview, the participants were given the opportunity of writing down if there was something they were not comfortable saying aloud, or if they had something in mind that they did not get to say during the interview. Additionally, the learners were asked to fill in a ranking of how they felt about their own oral participation. The ranking was a line of 4 different smiley faces; it did not include a fifth neutral smiley face as an attempt to engage the learners in critical thinking. This additional post-interview data collection instrument was included to allow the learners to be as honest as they felt (Appendix 11).

The data from the three drama conventions and the interview was collected and organized with the Diktafon-app and a physical dictaphone as a backup.The audio-recordings were uploaded to Nettskjema and transcribed in Microsoft Word. The transcriptions were further uploaded in NVivo and analyzed inductively, where codes and topics emerged from the data.

3.4 Data analysis

The transcriptions from the three group discussions and the interview were conducted rigorously and thoroughly, where all verbal utterances were transcribed, including pauses (Braun & Clarke, 2006, p.18). However, it was sometimes impossible to hear all talk because the participants stood too far away from the Diktafon, 'mumbling' talk, and talking

simultaneously. Although the transcribing took a considerable amount of time, the time was not wasted as it contributed to developing a thorough understanding of the data (Braun & Clarke, 2006, p.18).

3.4.1 Group discussions

Although this study is primarily qualitative, the quantitative approach was applied to analyze *how much* spontaneous talk the participants produced. Thus, numbers (e.g., 125 min, 45%) were used to present the quantity of the participants' spontaneous talk and when writing the report to generate meaning (Sandelowski, 2001). The data from the group discussions were analyzed to identify the total amount of talk in the recordings. Then, the amount of talk was identified for each drama convention. Further, each participant's amount of L1 and L2 talk within each drama convention was identified. Finally, the uses of L1 were analyzed.
The amount of spontaneous speech in seconds was specifically targeted in the transcriptions (e.g., 00:14-00:18 "Today we're going to learn about class". Learner 1, extract from the Role-play production).

3.4.2 Thematic analysis of the interview

Thematic analysis allows numerous ways of determining themes (Braun & Clarke, 2006, p.11). This study applied an inductive identification approach, meaning "the themes identified are strongly linked to the data themselves" (Patton, 1990 in Braun & Clarke, 2006, p.12). The data has been collected specifically for the research, which entails that the themes were not coded to fit an existing coding frame, which may enable themes not driven by the researcher's theoretical interest in the topic (Braun & Clarke, 2006, p.12). However, any researcher has their own beliefs, knowledge, and practice. For instance, as a PD and spontaneous L2 speech researcher, I have some inherent perspectives and beliefs, which may affect the neutrality of the coding.

For this study, the thematic analysis process began with listening to and noticing potentially interesting meanings in the audio-recordings from the focus-group discussions and the focus-group interview. Moreover, the data was organized to show patterns. Further, the data were summarized, interpreted, and an attempt was made to theorize the patterns' significance,

meanings, and implications in relation to previous research (Patton, 1990 in Braun & Clarke, 2006, p.13).

Table 1 presents the thematic analysis phases with descriptions of what was done for this study. It is important to note that the analysis process went back and forth between the different phases. Nevertheless, what was primarily done in the different phases will be accounted for below, with an additional example of coding in Figure 1.

Table 1. Thematic analysis process (Braun & Clark, 2006).

Phases	What was done
1: Familiarizing yourself with the data.	The audio-recordings of the group discussions and the interview were listened to the same day without transcribing. This was done to form some ideas and potential patterns (p.17). Further, the audio-recordings were transcribed, followed by listening to the audio-recordings while reading through the transcriptions a couple of times to ensure that both the seconds of speech and the participants' utterances were correctly transcribed. While listening to the audio-recordings and reading through the transcripts, notes and ideas for further coding and analysis were written down.
2: Generating initial codes.	The data was organized into meaningful groups, or initial codes (Tuckett, 2005, in Braun & Clarke, 2006, p.18). The initial coding depended on the data material. I was aiming to code the content of the entire data set, where all extracts were given equal attention. Moreover, interesting points were identified and coded.
3: Searching for themes.	The codes were further written down on paper and combined into preliminary themes. At times, some codes did not fit with any other codes, thus, they were seen as detached and put in their own theme.
4: Reviewing themes.	The themes and coded extracts were reviewed. Some of the potential themes could be seen in relation to each other, therefore, they were combined. Other themes were not seen as applicable as they did not provide sufficient evidence.
5: Defining and naming themes.	The extracts for each theme were organized and combined with additional notes on what made them interesting. The themes were further analyzed in detail.
6: Producing the report.	The report was written with sufficient evidence of the themes, with the extracts that demonstrated the essence of what was found. Each of the themes and the extracts was written about in an argumentative way that related back to the RQs.
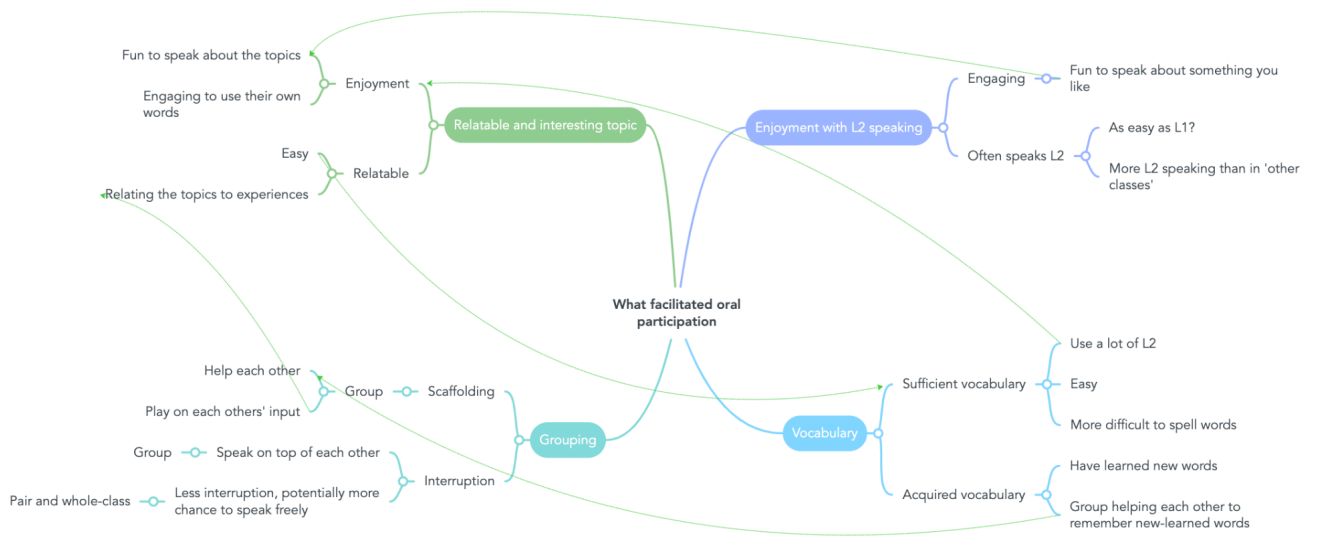
Figure 1. Example of an overview of themes and sub-themes from the analysis.

3.5 Quality criteria

The quality criteria for studies that are primarily qualitative are credibility and trustworthiness (Cope, 2014, p.89). For qualitative researchers, it is important to deal with issues that threaten the study's trustworthiness (Maxwell, 2018, p.240). This study uses Lincoln and Guba's (1985) criteria for evaluating quality. To ensure trustworthiness, the data that was gathered were recorded, analyzed, and presented in a just manner (McKay, 2006, p.13). The following section presents the four components of trustworthiness: credibility, transferability, dependability, and confirmability (McKay, 2006) and what has been done in this study to ensure trustworthiness (Table 2 below).

Table 2. Quality criteria for this study.

Criteria	Strategies
Credibility: The truth value of a study.	**Triangulation:** data have been collected through audio-recordings of group discussions, a focus-group semi-structured interview, and post-interview notes and ranking. Thus, interpretations of the data collection are based on more than one source. **Audio-recordings:** the group discussions and the interviews have been audio-recorded. Subsequently, an accurate representation of the participants' voices has been ensured. **Data analysis:** various interpretations of the statements have been explored.
Transferability: To what extent the findings of this study can be applied to other similar studies (McKay, 2006, p.13).	**Thick description:** information is provided about the sample, their level of L2 proficiency and the school context, and a detailed description of the steps in PD planning, design, and execution are provided. **Sampling:** the participants attended a mainstream Norwegian primary school and worked according to the Norwegian curriculum. Thus, there is potential for transferability to other Norwegian classroom contexts.
Dependability: To what degree are the findings in this study reliable or trustworthy (McKay, 2006, p.14).	**Thematic analysis:** thorough and rigorous transcriptions. The analysis has been an ongoing process of going back and forth between the phases. **Representative examples to illustrate the data findings:** Direct quotations from the participants have been transcribed, coded, thematized, and used to present findings. **Piloting:** piloting the audio-recording procedure, the participants got to experience them, ensuring that they would not be distracted by them during the study. Additionally, ensuring that the audio-recordings worked and were able to obtain sound.
Confirmability: To what degree the data and interpretations would be verified by other researchers.	**Peer checks:** discussed codings and themes with co-students to ensure accuracy. **Transparency of reporting:** presenting themes explicitly and presenting verbatim quotations of learners' contributions throughout the results section, making it possible for other researchers to evaluate the interpretations critically.

3.6 Ethical considerations

As a researcher, I view ethical considerations as an ongoing part of the research and that they should be employed in relation to every decision. Thus, I find Miles and Hubermans' (1994) quote about ethics valuable: "Any qualitative researcher who is not asleep ponders moral and ethical questions" (p.288). Subsequently, the Guidelines for Research Ethics in the Social Sciences and the Humanities (NESH, 2022) have been considered through all stages of the study.

3.6.1 Before data collection

First and foremost, I requested permission from the class teacher to conduct my research. Furthermore, an application to conduct this study was sent to SIKT (former NSD), the Norwegian Agency for Shared Services in Education and Research, which manages data and consent. It included the project's aims, data collection methods, as well as a consent form for parents/guardians as the learners were under the age of 15. Thereby, SIKT approved the application (Appendix 1).

Before conducting the PD lesson, I visited the class three times. As the learners were familiar with me from earlier practice where I performed as their practice teacher, there was no need to introduce myself. However, the learners were made familiar with me as a teacher-researcher, meaning that I would be the one conducting the lesson, while simultaneously conducting research. Thus, there was not a clear difference between me as a teacher and me as a researcher (Pinter, 2019, p.412). Furthermore, I informed the learners about a pre-questionnaire (Appendix 3), which included writing about which topics they enjoyed talking about and choosing the drama conventions they enjoyed the most. They were informed that answering the pre-questionnaire would be fully voluntary and anonymous. The pre-questionnaire answers were further examined by the teacher, who reviewed each paper to ensure no personal information was included (NESH, 2022).

During a later visit, the learners were informed yet again about consent, anonymization, and the opportunity of withdrawing whenever they wanted to. Furthermore, a physical copy of the

consent forms was given to each learner to deliver home. The learners were given the opportunity of not consenting by either writing their names on the back of the envelope or not delivering at all. In addition, the learners were asked to inform their parents about their wish to consent or not to consent. NESH (2022) emphasizes how consent must be obtained from both the parents and the children. The learners were informed that if the parents consented, this would mean that they also consented. They were also informed that they were under the legal age of research consent, meaning that their parents/guardians could decide for them not to participate in the study. Additionally, I wrote an email to the parents/guardians that their child had received a consent letter to deliver at home, including general information about the project. The email was sent to the teacher, who sent it to the parents/guardians. The consent letters were later handed in by myself. Some of the learners had not delivered the letter, indicating that they did not want to participate. A couple of the learners wrote their names on the envelope, meaning they did not want to participate, while others delivered blank. The consent forms were locked in a drawer with no possibility for others to access them (NESH, 2022).

During the final visit, before conducting the data collection, the learners were informed about each drama convention without explaining the specific tasks. The learners were given time to ask questions during and after being informed. Their research rights were repeated, with the possibility of asking questions. The learners were informed who would be in the focus-group, where the group had the opportunity of testing the equipment and asking questions. Moreover, they were yet again informed about anonymization and the opportunity of withdrawing from the project.

3.6.2 During data collection

Earlier in the visits, the participants were informed that they would be audio-recorded, and that their utterances would be transcribed and analyzed. The participants were followed to a group-room where they sat during the three drama conventions. It was disclosed that the research would focus on their speaking during the PD, and their opinions of the PD and speaking English. However, for the purpose of the research, full disclosure of the purpose of the study could not be provided (i.e., that the amount of time they spoke spontaneous L2 and

L1 talk would be counted). This was a conscious choice to prevent 'participants' bias', or invalidation of the data collection (Dörnyei, 2007, p.70).

Measurements were taken to ensure the learners were as comfortable as possible with the research. As previously mentioned, the groups were made with the teacher's help to ensure learners' safety and comfort (Pinter & Zandian, 2014). The learners already knew me, which might have impacted their safety and comfort. I informed the participants of the possibility of withdrawing whenever they wanted. During the interview, the participants both answered questions and initiated topics of conversation themselves, indicating that the power relationship between the researcher and participants was somewhat more equal. Thus, the interview attempted to alleviate the inherent power imbalance between the adult researcher and children (Pinter & Zandian, 2015, p.72). Moreover, the participants showed signs of trust with the researcher multiple times during the focus group interview by playing jokes, such as:

Learner 1: *Okay so I shouldn't lie to you? I hate this lesson (.) SIKE* [other participants are laughing].

Interviewer: *What does 'sike' mean? Does it mean that you're joking*?

Multiple participants simultaneously: *Yes!*

(Extract from the interview).

3.6.3 After data collection

The gathered data was anonymized. The data was collected with the Diktafon app, a physical dictaphone borrowed from the University, and 'Nettskjema'. The audio-recordings were immediately deleted from the physical dictaphone after ensuring that the Diktafon app had collected the data and that the audio-recordings were transferred to Nettskjema. The audio-recordings were later transcribed in Microsoft Word with pseudonyms for the participants: 'Learner 1-5'. If and when the participants gave any sensitive information in the audio-recordings (e.g., names of other learners in the class or specific happenings related to fights and/or friendships that could be recognizable), these were not transcribed (NESH, 2022). The transcriptions were coded and analyzed in NVivo. As previously mentioned in Sections 3.4 and 3.5, the data reporting was conducted thoroughly and rigorously.

When the research project was finalized, the participants were briefed about what information they did not receive about the research, and why, which, according to Dörnyei (2007), is an important ethical consideration for research studies (p.70). After delivering the thesis, the participants were presented the research they had participated in and the general findings of the study, which was another participatory component of this study (NESH, 2022).

4. Results

Chapter 4 presents the findings from the data collection from the audio-recordings of group discussions in the three drama conventions TIR-planning, Tableau, and Role-play, in addition to the extracts from the focus-group interview. Firstly, Section 4.1 presents a Table with an overview of the total amount of spontaneous talk in the three group discussions. Section 4.2 presents the drama conventions individually with each participant's individual amount of spontaneous L2, L1, and in-total talk. Section 4.3 introduces the individual participants' spontaneous talk. The learners' spontaneous talk will be illustrated for each convention after the quantitative results are presented. Section 4.3 also summarizes the situations in which the participants used their L1. Additionally, evidence of the individual participants' L1 use is presented as extracts from the audio-recording transcriptions of the group discussions. Then, a language comparison in L2 and L1 spontaneous talk between the three drama conventions is presented as different sub-sections for the individual learners (Section 4.3.1-4.3.5). Finally, the findings from the focus group interview will be presented as themes: 4.5 What facilitated oral participation, 4.6 Awareness of language production, and 4.7 Process drama. Each theme is followed by different topics that the learners talked about during the interview, which were further analyzed and categorized[1]. The results chapter has been set up to answer the RQs, namely:

1. **Does Process drama generate L2 spontaneous talk with a group of Norwegian 6th graders?**

   1.1 What kind of drama convention(s) are particularly conducive to generating L2 spontaneous talk?

   1.2 For which purposes do the learners resort to their L1?

2. **How do 6th-grade learners perceive their own oral participation and engagement in a process drama?**

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[1] Table x and Extract x will be written as (TxEx). For instance: T1E5 means Table 1, Extract 5.

4.1 Overview of spontaneous talk for each drama convention

The audio-recordings contained some background noise, or inaudible speech, which could have affected the ability to note the exact amount of the learners' spontaneous talk in seconds. Thus, it is possible that the learners produced more spontaneous talk than what was registered in the audio-recordings. At several points during the drama conventions, the learners spoke simultaneously, making it difficult to estimate seconds of spontaneous talk for each of the learners. Therefore, the findings present approximate numbers of the produced L2, L1, and total spontaneous talk in minutes and/or seconds in the three drama conventions during the PD.

Table 3. Focus group spontaneous talk during all three drama conventions.

	Teacher in role	**Tableau**	**Role-play**
Total amount of spontaneous talk	15 min 26 sec	7 min 41 sec	12 min 31 sec
L2 spontaneous talk	15 min 14 sec (99.2%)	7 min 21 sec (97.3%)	12 min 29 sec (96.6%)
L1 spontaneous talk	12 seconds (0.8%)	20 seconds (2.7%)	42 seconds (3.4%)

The L1 and L2 spontaneous talk is a percentage of the total amount of spontaneous talk, displaying an overview of the amount of L1, L2, and total amount of spontaneous talk the group produced in each of the drama conventions. Since the drama conventions were not granted the same amount of time for execution, the numbers and percentages in Table 2 correspond to the total amount of spontaneous talk only for the individual drama conventions.

Table 3 demonstrates that the first drama convention TIR-planning, generated over 99% of L2 spontaneous talk. Similarly, the second drama convention Tableau generated over 97% of spontaneous L2 talk, with a slight increase in L1 talk. The final drama convention, Role-play, generated the least amount of L2 talk with 96.9%.

4.2 Spontaneous talk in individual conventions

The audio-recordings were transcribed and analyzed for each participant, gathering L1, L2, and the total amount of spontaneous talk in seconds. Further, the L1 and L2 spontaneous talk is seen as a percentage of the total amount of spontaneous talk, to get a clear overview of the difference in occurring L1 and L2 talk.

4.2.1 Teacher in role planning

Table 4 presents the individual participants' amount of spontaneous talk in total, L2, and L1 in seconds and in percentages of the total amount of spontaneous talk for each participant. Additionally, the total amount of spontaneous L2 and L1 talk is seen as a percentage of the total amount of group spontaneous talk[2].

Table 4. Individual spontaneous talk during TIR-planning.

	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Total
Total amount of spontaneous talk	2 min 5 sec	2 min 51 sec	3 min 17 sec	59 seconds	5 min 5 sec	14 min 17 sec
L2 spontaneous talk	1 min 44 sec (83.2%)	2 min 48 sec (98.2%)	2 min 56 sec (89.3%)	58 seconds (98.3%)	4 min 57 sec (97.4%)	13 min 23 sec (94%)
L1 spontaneous talk	21 seconds (16.8%)	3 seconds (1.8%)	21 seconds (10.7%)	1 second (1.7%)	8 seconds (2.6%)	54 seconds (6%)

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[2] At times it was impossible to discern which learner was talking, due to the quality of the recording, movement in the group and overlapping speech. In such cases, talk was not assigned to any individual learner, which is why the total numbers in Table 4 are lower than the total number for each convention in Table 3.

The participants were given approximately 15 minutes for TIR-planning, with the first 34 seconds to ask the teacher questions. As seen in Table 4, there is a spread in the number of seconds the learners spoke spontaneously, especially in L2. This means that some of the participants used more speaking time than others; for instance, Learner 5 spoke the most L2 while Learner 4 spoke almost five times less.

L1 spontaneous talk shows less variation. For instance, Learners 1 and 3 both spoke 21 seconds, resulting in Learner 1 producing 16.8% L1 talk and Learner 3 producing 10.7%. However, the amount of spontaneous L1 talk is still very low, especially considering that the participants are 6th-graders with an A2/B1 level of English. In comparison to the L2 spontaneous talk, the L1 spontaneous talk comprises a very small portion of the talk. This means that however much each participant spoke spontaneously, the use of L2 was dominant.

Furthermore, a presentation of the participants' oral participation as a percentage of the total amount of spontaneous talk has been created to gain an overview of who had more speaking time in each drama convention.
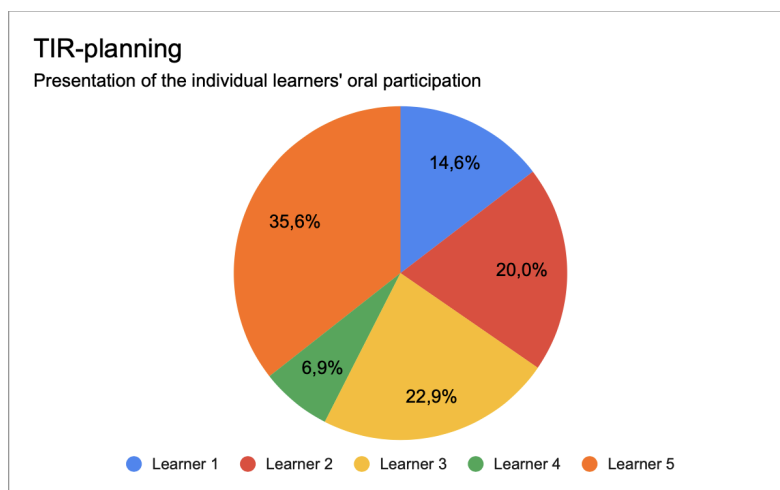
Figure 2. TIR-planning spontaneous talk in percentages is seen in relation to the total amount of spontaneous talk for the entire focus group.

Figure 2 presents each participant's total amount of spontaneous talk, compared to the total collected amount of spontaneous speaking time. Some participants took up more speaking time than others, seeing that Learner 5 had more spontaneous speech than the rest. The most evident deviation is Learner 4, who spoke less than the other participants. Compared with

Table 3, the difference in speaking time is 4 minutes and 51 seconds, which is quite a significant difference (5 min 5 sec - 59 sec). Learner 2 and Learner 3 produced nearly an equal amount of spontaneous talk, constituting just above 40% of the total amount of spontaneous talk. Comparatively, Learner 5 produced slightly less spontaneous talk than Learners 2 and 3 jointly.

Table 5 presents extracts from the group discussion during the convention while the participants attempted to formulate questions for the 'TIR-hot seat'. The participants suggested initial questions when looking at the scaffolding (E1). Later, the participants engaged in a cooperative discussion to find information about the TIR fight (E2). The participants investigated what information was missing to solve the matter.

Table 5. Extracts from the group discussion TIR-planning.

Extract 1	Learner 3: What piece of information is missing? {Reading from the scaffolding sheet}. Ehm, when did they do it? Learner 2: Eh what piece of information is missing yeah when it happened and eh so where? Learner 5: We should also ask eh she bought the pink marker because if it's not if it's not possible to buy it anymore or it's hard to find it.
Extract 2	Learner 5: Lena had the pink marker Learner 3: Lena, is that one with the caps? {Referring to the costume the teacher-in-role used} Learner 5: No? Was it? Didn't Victoria say that she that ehm where was the last one using the pink, the pink- Learner 2: Yeah but she didn't steal it Learner 3: She could have lied Learner 5: Yeah but obviously if you stole something you wouldn't say [that you stole it, so-] Learner 1: [No. It would just be weird to say if you stole it].

4.2.2 Tableau

Table 6 presents each learner's spontaneous talk in total, L2 and L1 in seconds, and as a percentage of the total amount. Additionally, the whole group's spontaneous L2 and L1 talk is seen in percentage to the total amount of spontaneous talk[3].

Table 6. Individual spontaneous talk during Tableau production.

	Learner 1	**Learner 2**	**Learner 3**	**Learner 4**	**Learner 5**	**The whole group collected amount**
Total amount of spontaneous talk	37 seconds	2 min 42 sec	1 min 47 sec	32 seconds	1 min 39 sec	7 min 17 sec
L2 spontaneous talk	24 seconds (64.9%)	2 min 33 sec (94.4%)	1 min 34 sec (87.9%)	19 seconds (59.4%)	1 min 31 sec (91.9%)	6 min 21 sec (87.2%)
L1 spontaneous talk	13 seconds (35.1%)	9 seconds (5.6%)	13 seconds (12.1%)	13 seconds (40.6%)	8 seconds (8.1%)	56 seconds (12.8%)

The participants were given approximately 9 minutes for the production of the Tableau. Table 6 shows that the participants produced L2 spontaneous talk 87.2% of the time. There is a significant difference in spontaneous L2/L1 talk within the group of participants. Learner 4 produced 40.6% L1 spontaneous talk as opposed to Learner 2, who produced 5.6% L1 spontaneous talk. In comparison to Table 3, the percentage of spontaneous talk both in total and L2 spontaneous talk decreased while the percentage of L1 talk increased. Learner 1 and Learner 4 had an especially significant increase in L1 spontaneous talk.

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[3] There was a great deal of overlapping speech when the participants spoke L1. When it was assigned to individual learners it took up a more significant percentage of time, which is why the numbers in Table 6 are different from the total number for each convention in Table 3.

Moreover, the individuals' percentage of the total amount of spontaneous talk has been gathered in a pie chart to compare the speaking time of each participant.

Figure 3. Percentage of speaking time seen in relation to the total amount of spontaneous talk for the entire focus group.

In comparison to Figure 2, Learner 2 had a significant increase from 20% of group talk time to 37% of group talk time. Similarly, Learner 5 had a decrease from 35.6% during the TIR-planning to 22.7% of group talk time during the Tableau. Similarly to Figure 2, Learner 4 had the least amount of group talk time.

Table 7 presents extracts from the group discussion during the convention while the learners were trying to produce a Tableau of a fight or a misunderstanding. The group focused on deciding on the roles and directing potential poses in the Tableau.

Table 7. Extracts from the group discussion during Tableau production.

Extract 1	Learner 3: Okay but I have a good idea (.). Okay I have a good idea [inaudible speech] one could be [inaudible] and the other group with two people they could eeh like this and and ehmm the the group with three persons could be the sad group
	Learner 2: Yeah but maybe we we can have like two that is like that you say and two that is like eh yeah eh like sad and one that's just standing there is like sad and is sitting there. I don't know what to do
	Learner 3: Who wants to be in the angry group?
	Learner 5: We could have like you you are fighting with ehh 'Learner 4' and 'Learner 1' and then ehm we can can come check if you're alright and comfort you and then go to them and say that they have to apologize.

4.2.3 Role-play

Table 8 presents each learner's spontaneous talk in L2, L1 and total in seconds, and as a percentage of the total amount. The whole group's spontaneous L2 and L1 talk is seen in percentage to the total amount[4].

Table 8. Individual spontaneous talk during Role-play production.

	Learner 1	**Learner 2**	**Learner 3**	**Learner 4**	**Learner 5**	**The whole group collected amount**
Total amount of spontaneous talk	1 min 25 seconds	2 min 43 seconds	1 min 57 sec	2 min 46 sec	2 min 39 sec	11 min 3 sec
L2 spontaneous talk	49 seconds (57.6%)	2 min 11 seconds (89.7%)	1 min 11 seconds (60.7%)	2 min 43 sec (97.6%)	2 min 21 sec (88%)	8 min 35 sec (74.4%)
L1 spontaneous talk	36 seconds (42.4%)	32 seconds (10.3%)	46 seconds (39.3%)	4 seconds (2.4%)	19 seconds (12%)	2 min 28 sec (21.4%)

The participants were given approximately 12 minutes for the planning of the Role-play. In total, the group produced 74.4% of L2 spontaneous talk. Table 8 demonstrates that there was some variation in the participants' L2 spontaneous speech production. For instance, Learner 4 had a significant amount of L2 spontaneous talk, a considerable increase from Table 3 and Table 5. Contrarily, Learner 1 and Learner 3 produced the least amount of L2 spontaneous

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[4] As there was a lot of overlap, it was difficult to hear who said what. Additionally, the quality of the recording made it challenging to write precise seconds. Therefore, some audio was not detected as spontaneous talking time. Moreover, there are points in the audio-recordings where the participants were silent, which have not been collected as spontaneous talk. Altogether, these points explain why the numbers are lower than in Table 3.

talk during the Role-play. In comparison to Table 4 and Table 6, Learners 1,2, 3, and 5 produced less L2 spontaneous talk during the Role-play.

As with the previous drama conventions, a pie chart was created to visually get an overview of each participant's spontaneous talk in percentage of the whole to discern who used more speaking time.
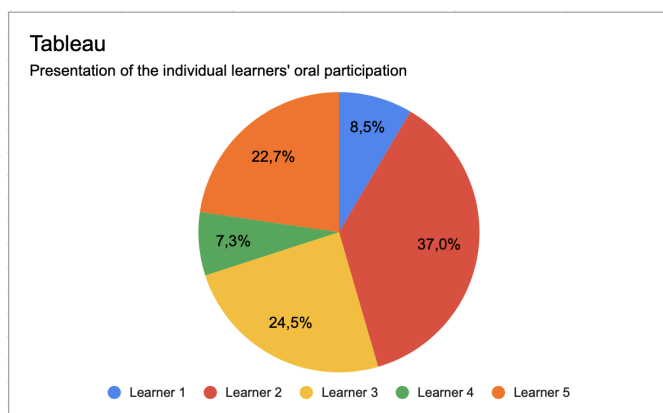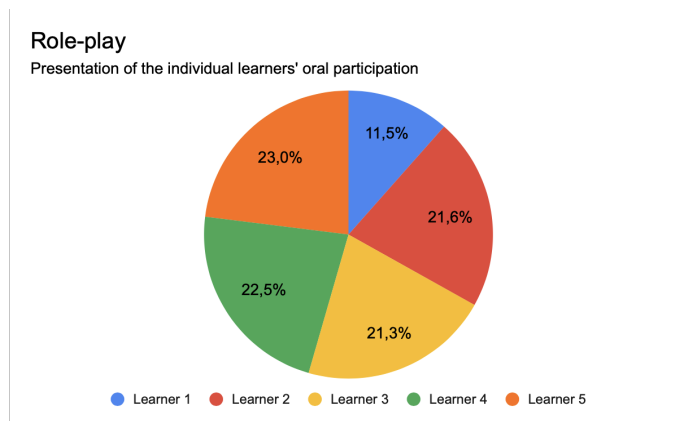

Figure 4. Percentage of speaking time seen in relation to the total amount of spontaneous talk for the entire focus group.

In comparison to Figure 2, Learner 1 had a significant increase in producing far more spontaneous talk than during the previous drama conventions. Moreover, during the Role-play, the speaking time was distributed almost the same with Learners 2, 3, 4, and 5. Role-play was the drama convention where the talk was distributed the most evenly between the participants.

While the participants engaged in the Role-play, they used their language to solve an aspect of the task they were given (e.g., deciding on roles, directing the Role-play, and creating the manuscript). Table 9 presents a couple of extracts from the group discussion during the Role-play to present what the participants focused on.

Table 9. Extracts from the group discussion during Role-play planning.

Extract 1	Learner 5: We could also have like the teacher write something on the board like math Learner 3: Yeah. Can I [inaudible] Learner 4: Or we can write it in Spanish Learner 2: Yeah Learner 5: You could be the person that always knows everything Learner 3: Yeah [and ehm-] Learner 5: ['Learner 1' do you want to be the teacher?] Learner 1: Yes sir.
Extract 2	Learner 3: Excuse me teacher what is this? It's look like a note Learner 4: Is this one of your tricks? Off to the principal now! Unbelievable. One hour later Learner 2: Ehm yeah can you [inaudible] we just want to apologize for what we did Learner 3: It's okay.

4.3 Individual learners' spontaneous talk

The following section presents language findings for the individual participants in which each participant is presented with their own sub-sections. Firstly, a summary of the purposes for which the participants used their L1 is presented below in Table 10. Each of the following sub-sections firstly presents Tables of comparison of L2 and L1 spontaneous talk in percentage between the three drama conventions. Moreover, the individual learners' L1 spontaneous talk is presented as extracts from the audio-recordings of the group discussions, demonstrating examples of the learners' L1 language production[5].

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[5] The participants' utterances will be translated into English and presented in italics.

Table 10. A summary of the purposes for which the learners used their L1.

	Learner 1	**Learner 2**	**Learner 3**	**Learner 4**	**Learner 5**
Answering an L1 statement in L1	3 times	1 time	9 times	4 times	1 time
Digression	5 times				
Directing	14 times	8 times	16 times	3 times	1 time
Clarification	4 times		3 times		2 times
Need of translation	2 times		5 times		
Explaining themselves		3 times			1 time

Although the learners produced L2 spontaneous talk in larger portions of their group work, it was also important to examine which purposes L1 was used for. The categories were designed by analyzing the interview transcript.

The first category 'Answering an L1 statement in L1' means that the participants heard someone talk in L1 and proceeded to answer in L1. Table 10 demonstrates that Learner 3 had the most frequent use of the first category.

> Learner 3: Åja hvem skal vi spørre? *[Oh, who are we going to ask?]*
> Learner 5: Eh begge to. *[Eh both.]*

'Digression' refers to the situation in which the participants digressed from the task to speak about something off-topic. Learner 1 was the only one to do so during all three of the drama conventions.

> Learner 1: Den er fortsatt på så vi kan den kan høre alt vi sier. *[It's still on so we can it can hear everything we say.]*

'Directing' refers to when the participants were talking about what to do or say in the drama conventions, either for themselves or directing someone else. As seen in Table 10, all the participants did this at some point, especially Learner 1 and Learner 3.

Learner 4: Okei jeg gjør sånn her. Og så gjør du sånn. *[Okay, I'll do like this. And then you do that.]*

'Clarification' means when the participants were asking the others to clarify something or to say something in a different way to ensure understanding. Learners 1, 3, and 5 used L1 when asking for clarification.

Learner 1: Skal vi ha denne og? *[Should we have this as well?]*

The category 'need of translation' is referred to when the participants did not know the English word for something, indicated by the use of the L1 word either asking for help or implying that they were in need of translation. Learners 1 and 3 were in need of translation.

Learner 3: Hva er trøste på engelsk? *[What is 'to comfort' in English?]*

Finally, the last category 'explaining themselves' means that learners were explaining what they meant by using their L1. Learners 2 and 5 used their L1 to explain themselves.

Learner 5: Weekend. Liksom helgen. *[Weekend. Like weekend.]*

In summary, Table 10 presents some consistency in the use of L1, especially related to 'directing', which occurred a total of 42 times, and 'Answering an L1 statement in L1', which occurred a total of 18 times. Contrarily, 'digression' occurred only 5 times each time by the same learner, and 'explaining themselves' occurred only 4 times.

In addition to resorting to their L1 for different purposes, some of the participants turned from L1 to L2 when helping someone else translate, either when the participants implied that they were in need of translation or when directly asked. Learner 1 helped translate for someone else 3 times, Learner 4 helped someone else 1 time, and Learner 5 helped someone else 5 times.

Learner 3: We can ask which eh hva heter merke? *[how do you say 'brand']*
Learner 4: Mark
Learner 5: Market or yeah something.

Learner 3: If that's what Victoria says is true, then eh it's really ehm Lena sin ehh
Learner 1: Fault.

Learner 3: Hva er trøste på engelsk? *[How do you say 'comfort' in English?]*

Learner 5: Comfort.

Moreover, some of the participants translated their own utterances from L1 to L2. Learner 2 did this twice, while Learner 3 translated him/herself 4 times.

Learner 2: Hei 'Learner 1' bare så du vet det *[just so you know]* (.) when we going to do it you're just go out the door that we are in

Learner 3: Okei, da gjør vi det uten å snakke *[Okay, let's do it without talking]*. Without talking.

4.3.1 Learner 1

Table 11 presents a comparison of Learner 1's L2 and L1 spontaneous talk production in percentages for the three drama conventions TIR-planning, Tableau, and Role-play.

Table 11. Learner 1: Comparison between L2 and L1 spontaneous talk in percentages between the three drama conventions.

Drama convention	L2 spontaneous talk	L1 spontaneous talk
TIR-planning	83.2%	16.8%
Tableau	64.9%	35.1%
Role-play	52.1%	47.9%

Table 11 demonstrates that Learner 1 talked the most L2 and consequently used the least L1 talk during the TIR-planning. Furthermore, there was a noticeable decrease in L2 spontaneous talk and an increase in L1 talk during the making of the Tableau. This continued in the making of the Role-play, where the results demonstrate almost equal amounts of L1 and L2 use, with slightly more L2 production. Consequently, the drama convention Role-play generated the least spontaneous L2 talk, while TIR-planning generated the most spontaneous L2 talk.

Even though L2 was more frequently used, Learner 1 resorted to his/her L1 during all three drama conventions, for different purposes. In comparison to Table 10, Learner 1 used his/her

L1 when: Answering an L1 statement in L1, digression, directing, requesting clarification, and when in need of translation. Through transcribing and analyzing the audio-recordings of the group discussions, evidence of the categories has been found and is presented below in Table 12.

Table 12. Learner 1 extracts of L1 used in the three drama conventions.

Answering an L1 statement in L1	Learner 3: Ja, ja det blir bedre. Okei da starter vi Learner 1: Nei nå har vi glemt [inaudible] /Learner 3*: Yes, yes it will be better. Okey let's start* Learner 1*: No we have forgotten [inaudible]/*
Digression	Den er fortsatt på så vi kan den kan høre alt vi sier. */It's still on so we can it can hear everything we say./*
Directing	Du ler, du ler. */You're laughing, you're laughing./*
Clarification	Skal vi ha denne og? */Shall we have this as well?/*
Need of translation	What is [inaudible] in English?

4.3.2 Learner 2

Mirroring Section 4.3.1, a Table of Learner 2's produced L2 and L1 spontaneous talk in percentages for all three drama conventions is presented below in Table 13.

Table 13. Learner 2: Comparison between L2 and L1 spontaneous talk in percentage between the three drama conventions.

Drama convention	**L2 spontaneous talk**	**L1 spontaneous talk**
TIR-planning	98.2%	1.8%
Tableau	94.4%	5.6%
Role-play	67.8%	32.2%

Table 13 demonstrates how Learner 2 talked almost entirely L2 during the TIR-planning. Later, during the production of the Tableau, Learner 2 produced slightly more L1

spontaneous talk, yet L2 was clearly prominent. Finally, Learner 2's L2 spontaneous talk decreased to a certain extent during the Role-play. Thus, TIR-planning generated the most L2 spontaneous talk, while Role-play generated the least L2 spontaneous talk. Nevertheless, L2 spontaneous talk was still prominent throughout the PD.

Although the percentage of L2 talk was prominent throughout the drama conventions, Learner 2 used his/her L1 for different purposes, such as: Answering an L1 statement in L1, directing, and explaining themselves. Table 14 presents extracts from the group discussions demonstrating the use of each category.

Table 14. Learner 2 extracts of L1 used in the three drama conventions.

Answering an L1 statement in L1	Learner 1: Om vi skal trykke på den når vi er ferdig? Learner 2: Nei vi skal ikke gjøre noe. / Learner 1: *Should we press that when we're done?* Learner 2: *No we're not gonna do anything./*
Directing	Skal jeg ha munnen min åpen? (.) Du må bare stå den veien. Nei gjør sånn og så ler dere, later som dere ler. */Should I have my mouth open? (.) You just have to stand that way. No, do like this and then you laugh, pretending to laugh./*
Explaining themselves	Fordi det da viser vi jo liksom vennskap da (.) og så kommer- */Because then we show friendship (.) and then comes -/*

4.3.3 Learner 3

Table 15 presents a comparison of produced L2 and L1 spontaneous talk in percentage between the three different drama conventions.

Table 15. Learner 3: Comparison between L2 and L1 spontaneous talk in percentage between the three drama conventions.

Drama convention	**L2 spontaneous talk**	**L1 spontaneous talk**
TIR-planning	89.3%	10.7%
Tableau	87.9%	12.1%
Role-play	61.8%	38.2%

Table 15 demonstrates that Learner 3 mostly spoke his/her L2 during the TIR-planning. Hence, TIR-planning generated the least amount of L1 spontaneous talk. The L2 oral production was similar during the production of the Tableau, with slightly less L2 talk. During the Role-play production, Learner 3 increased his/her use of L1. Consequently, the drama convention TIR-planning generated the most L2 spontaneous talk while Role-play generated the least L2 spontaneous talk.

Even though L2 was more frequently used, Learner 3 used some L1, especially during the Role-play production. In relation to Table 10, Learner 3 used his/her L1 when: Answering an L1 statement in L1, directing, requesting clarification, and when in need of translation. Through transcribing and analyzing the group discussions, evidence of the categories has been found and is demonstrated below in Table 16.

Table 16. Learner 3 extracts of L1 used in the three drama conventions.

Answering an L1 statement in L1	Learner 1: Den er fortsatt på så vi kan den kan høre alt vi sier Learner 3: Hun visker det bare ut. /Learner 1: *It's still on so we can it can hear everything we're saying* Learner 3: *She will just erase it./*
Directing	Siden du skal være gangster kan du ha begge. */Because you're going to be a gangster you can have both./*
Clarification	Hvor mange frysbilder skal vi gjøre? */How many freeze images are we expected to make?/*
Need of translation	We can ask which eh hva heter merke? */We can ask which eh how do you say 'label'?/*

A comparison of produced L2 and L1 spontaneous talk in percentage between the three different drama conventions is presented below in Table 17.

Table 17. Learner 4: Comparison between L2 and L1 spontaneous talk in percentage between the three drama conventions.

Drama convention	L2 spontaneous talk	L1 spontaneous talk
TIR-planning	98.3%	1.7%
Tableau	54.9%	40.6%
Role-play	95.7%	4.3%

Table 17 demonstrates that Learner 4 talked most L2 during the TIR-planning, hence, generating the least amount of L1 spontaneous talk. Learner 4 talked nearly as much L2 during the Role-play, with only slightly more L1 talk. During the production of the Tableau, Learner 4's L1 talk increased significantly. Consequently, Tableau generated the least L2 talk.

Subsequently, Learner 4 produced the most L1 during the Tableau. In relation to Table 10, Learner 4 used his/her L1 when: Answering an L1 statement in L1 and when directing. Evidence from the group discussions of the two categories has been found and is presented below in Table 18.

Table 18. Learner 4 extracts of L1 used in the three drama conventions.

Answering an L1 statement in L1	Learner 1: Du er ikke en baby 'Learner 4' hva faen Learner 4: Nei jeg er ikke det. */Learner 1: You're not a baby 'Learner 4' what the fuck Learner 4: No I'm not./*
Directing	Lat som du ler 'Learner 1' bare gjør sånn og så- */Pretend like you're laughing 'Learner 1' just do this and then-/*

Finally, Learner 5's L2 and L1 language production in percentages for each drama convention is presented below in Table 19.

Table 19. Learner 5: Comparison between L2 and L1 spontaneous talk in percentage between the three drama conventions.

Drama convention	L2 spontaneous talk	L1 spontaneous talk
TIR-planning	97.4%	2.6%
Tableau	91.9%	8.1%
Role-play	93.8%	6.2%

Table 19 demonstrates how Learner 5's L2 spontaneous talk was fairly consistent among the three drama conventions. However, the use of L1 spontaneous talk was slightly less frequent during the TIR-planning in comparison to the other two drama conventions. Thus, TIR-planning generated the most L2 talk while the production of Tableau generated the least L2 talk. Nevertheless, the percentages show that there was little difference.

Even though L2 was the most frequent language produced, Learner 5 had some production of L1. The purposes for which Learner 5 used his/her L1 were: Answering an L1 statement in L1, directing, requesting clarification, and explaining themselves. Each of the categories has been included as extracts in Table 20 below as evidence.

Table 20. Learner 5 extracts of L1 used in the three drama conventions.

Answering an L1 statement in L1	Learner 3: Åja hvem skal vi spørre? Learner 5: Eh begge to. /Learner 3: *Oh who should we ask?* Learner 5: *eh both./*
Directing	Learner 4: Let's eh continue Learner 5: Nei men nå skal vi si noe- /Learner 5: *No but now we're going to say something-/*
Clarification	Men skal vi skal vi liksom liksom snakke liksom late, få det til å høres ut som vi krangler? /*But shall we, shall we like like talk like pretend, make it sound like we're arguing?/*
Explaining themselves	Weekend. Liksom helgen. /*Weekend. Like weekend./*

4.3.6 Short summary of the findings from the group discussions

The findings in Sections 4.1, 4.2, and 4.3 demonstrated how L2 spontaneous talk was prevalent for all five participants during TIR-planning, Tableau, and Role-play. Through analyzing the audio-recordings of each of the participants' L2 spontaneous talk in the group discussions in each of the three drama conventions, the identified evidence demonstrated that all the participants produced the most L2 spontaneous talk during the TIR-planning, which generated 99.2% L2 spontaneous talk when analyzing the group, and 94% L2 spontaneous talk when analyzing the individual learners. Comparing the participants' language production in L2 and L1, the findings demonstrated that Learner 2 spoke the most L2 spontaneous talk in the TIR-planning with 98.3%. On the contrary, Learner 1 spoke the least L2 with 83.2%. Extracts from the group discussions demonstrated how the participants used the scaffolding to create questions to ask the TIR.

Tableau was the second most conducive to generating L2 spontaneous talk, with 93.7% L2 spontaneous talk identified when analyzing the group, and 87.2% when analyzing the individual learners. Furthermore, Learner 2 spoke the most L2 spontaneous talk with 94.4%,

while Learner 4 spoke the least L2 with 59.4%. Extracts from the group discussions demonstrated how the participants decided on roles and directed the Tableau.

Finally, Role-play was shown to generate the least amount of L2 spontaneous talk, with 96.6% when analyzing the group, and 74.4% when analyzing the individuals. Learner 4 spoke the most L2 with 97.6%, while Learner 1 spoke the least L2 with 57.6%. Extracts from the group discussions presented the participants discussing the roles, directing each other, and creating the manuscript.

Furthermore, Role-play generated the most L1 spontaneous group talk, while TIR-planning generated the least amount of L1 spontaneous group talk. However, an analysis of the individual participants found that Learners 4 and 5 produced the most L1 spontaneous talk during the production of Tableau (40.6% and 8.1%). In contrast, Learners 1, 2, and 3 produced the most L1 spontaneous talk during the Role-play (47.9%, 32.2%, and 38.2%). Through analyzing the transcriptions, the purposes of using L1 were found and further categorized as: Answering an L1 statement in L1, Digression, Directing, Requesting clarification, Need of translation, and Explaining themselves. The most commonly identified purpose for speaking L1 was Directing, which occurred 42 times. The purpose which was the least used was Explaining themselves, which occurred only 4 times. However, the purposes of using L1 differed among the participants.

4.4 Group interview

The following section presents findings from the focus-group interview that has been transcribed and analyzed. The section is divided into different sub-sections, highlighting important extracts from the participants' perceptions of the PD and their own oral participation. Through analyzing the findings there has been created 3 main topics in the following order: 4.5 What facilitated oral participation, 4.6 Awareness of language use, and 4.7 Process drama. Within the first theme, four topics were identified: Relatable and interesting theme, Vocabulary, Grouping, and Enjoyment in L2 speaking. Within the second theme, the topics of Perception of oral participation and Speaking L1 and speaking L2

emerged. Finally, within the third theme, five topics were identified: Familiar topic, Role playing, Tableau, Improvising, and Enthusiasm about drama and movement in the classroom.

4.5 What facilitated oral participation

The following section presents the topics within the first theme in the following order: 'Relatable and interesting theme', 'Vocabulary', 'Grouping', and 'Enjoyment in L2 speaking'.

4.5.1 Relatable and interesting theme

As mentioned in Chapter 3, before conducting the PD, all the learners in the classroom were given an anonymous pre-questionnaire of 'Topics of interest'. From this pre-questionnaire, it was decided that the theme of the lesson would be 'Friendship'. Thus, when interviewing the participants about the PD, the participants answered that they were familiar with the theme. Through analyzing the transcription, there appears to be evidence of how interest in a topic might increase oral engagement. The participants were united in their opinion of how the topic influenced the production of the Role-play, their engagement, and the simplicity of speaking L2 during the activity. Table 21 Extract 1 (T21E1) shows how the participants were able to relate the theme of the PD to their life. Moreover, Learner 1 suggested that the theme 'School' would be even more relatable and easier to talk about than 'Friends'. Furthermore, Learners 1, 2, and 5 built on each others' utterances, resulting in a shared opinion that engaging in and understanding the tasks was easy.

During the interview, the interviewer and the participants talked about which drama convention was the most 'fun' and engaging to talk in. Both at the beginning, during, and at the end of the interview the participants stated how Role-play was a favorite. T21E2 shows how the participants were talking about their enjoyment of Role-play and how they found the topic relatable. Moreover, the participants expressed how during this drama convention they could talk about something they enjoyed and the opportunity to use their own words. Thus, being able to talk more.

Table 21. Extracts from the interview.

Extract 1	Learner 2: *No it was fun* Learner 1: *We know it so it is much easier* Learner 3: *Yes [and then-]* Learner 1: *[But if it was school it would have been way more easy]* Learner 2: *Yes because it is like, like (.) it is something many of us go through every day. [Not like we-]* Learner 1: *[We went through it]* Learner 2: *Or ehm like eh friendship and such. Because everyone, I know most people here feel it. Eh friendship and how it is, yes so then we know how it is like* Learner 1: *So it was [easy-]* Learner 5: *[To understand what we were supposed to do and such.]*
Extract 2	Learner 5: *Because then we could talk more* Learner 4: *Because then we [could-]* Learner 2: *[Use our own words]* Learner 3: *Then we could talk about something we actually like* Learner 2: *Yes.*

4.5.2 Vocabulary

At different points during the interview the participants talked about having available language resources to participate in the drama conventions. The participants were positive about their own L2 language production and felt like they were able to talk about the theme of the PD which allowed them to participate in the drama conventions (T22E1). Moreover, the participants expressed their opinions of the similarities between L2 and L1 language production when asked about how they perceived formulating L2 language during the three drama conventions. The participants agreed that oral L2 language production was not a challenge. After talking about which language the participants spoke most during the drama conventions, Learner 5 stated that speaking L2 and formulating questions in L2 was as easy as with L1. Moreover, there occurred little talk about the TIR-planning, however, when mentioned, Learners 2 and 1 expressed how oral L2 language production was easier than written L2 language production, as the spelling of words is more challenging (T22E2). It appears that the participants were confident in their own vocabulary proficiency, creating a

mutual understanding among the participants that using the L2 in the drama conventions was not difficult when participating in the drama conventions.

Table 22. Extracts from the interview.

Extract 1	Learner 2 and 3: *Ehhh* Learner 2: *Yes* Interviewer: *Did you feel like you had the words to use in English to talk about friendship?* Participants simultaneously: *Yes.*
Extract 2	Participants simultaneously: *Ehhh (.) it went (.) it was easy* Learner 5: *As easy as in Norwegian actually* Learner 1: *Because we have learned a lot of English. We have been learning English for two thousand years* Learner 2: *It is just that it is still a bit more difficult in English (.) because there are many words that are a bit difficult to write and such* Interviewer: *Because it may be difficult to spell the words?* Learner 2: *Yes* *Learner 1: Same.*

4.5.3 Grouping

At different points during the interview the participants talked about speaking L2, which further developed into discussing the link between speaking L2 and the grouping in the PD. The participants were asked how they perceived working in groups, to which the participants answered somewhat 'short and quick'. Additionally, the participants showed less enthusiasm than in some of the other discussion topics in the interview. However, all but Learner 5 saw speaking L2 in the groups as "okay" and "nice" (T23E1). The participants had slightly different views on the exact grouping arrangements that were best for speaking activities. Learners 3 and 4 preferred working in pairs as it could enable less interruption, which further could lead to ease with speaking. On the other hand, Learners 2 and 1 preferred group work as it involves more people engaging in speaking, ensuring opportunities for cooperative support. On the contrary, Learner 5 preferred whole-class grouping explaining that the arrangement in which participants are grouped together might affect the enjoyment of grouping and that with whole-class grouping that would not be a problem (T23E2+3+4).

Furthermore, in the post-interview Learner 5 wrote that "*I am not dissatisfied with my group but I wish that maybe I would be in a group with someone I knew a little bit better but I thought it was very fun :)*". As seen, Learner 5 stated the importance of working in groups with someone you are comfortable with. For the last part of the utterance "*but I thought it was very fun*" (s)he was referring to the lesson in general.

Table 23. Extracts from the interview.

Extract 1	Interviewer: *How did you find speaking English together in a group?* Learner 1: *It was okay* Learner 4: *Okay yes* Learner 3: *It is nice* Learner 2: *Mm* Learner 3: *It was fun because I enjoy speaking English.*
Extract 2	Learner 3: *Because then it is only two people, and ehm (.) I don't intend to be rude, but if it is groups then we are always being interrupted and such and then it is a bit difficult to talk.*
Extract 3	Learner 1: *Group, it is because there are more people speaking English so it is better. And if you do not want to say anything the others can say it for you* Interviewer: *Okay, so you help each other a bit when you are in groups in English?* Learner 1: *Yes.*
Extract 4	Learner 5: *I think it is most fun to talk in class [because then-]* Undetectable learner: *[inaudible]* Interviewer: *What were you saying?* Learner 5: *I think it is the most fun to talk in class because then you can say that if there are a lot of people in a way then it's not like that, then it's like, then it doesn't matter who you come with (.) then it is like (.) yes.*

4.5.4 Enjoyment in L2 speaking

Sections 4.4.1 and 4.4.2 demonstrate how the participants enjoyed using their own words when talking about something they liked. Moreover, the participants stated how they felt like they had the applicable vocabulary to speak L2. Furthermore, when talking about grouping with the interviewer, Learner 3 included how speaking L2 was experienced as enjoyable, which engaged Learner 1. Her/his voice suggests that (s)he asked a rhetorical question when

asking the participants and the interviewer "*Who does not enjoy speaking English?*" (T24E1). The other participants stated that they enjoyed speaking L2 as well.

After talking about the participants' recollection of speaking L1 during the PD and their opinions of the drama convention Tableau and what inspired them to create the Tableau, the conversation shortly came back to the topic of speaking L2. As earlier, Learner 1 stated how (s)he enjoyed speaking L2. Further, while the participants had up until this point spoken their L1, Learner 1 switched to speaking L2 when answering the interviewer, which acts as a support for the participant's statements about the ease of speaking L2 (T24E2).

Table 24. Extracts from the interview.

Extract 1	Learner 3: *It was fun because I enjoy speaking English* Learner 2: *Yes me too* Learner 1: *Who does not enjoy speaking English?* Interviewer: *Okay so it is fun to speak English?* Participants simultaneously: *Yes.*
Extract 2	Interviewer: *So, your conversations are mostly in English?* Learner 1: yes sir Interviewer: *What do you feel about that?* Learner 1: noice. [*nice.*]

4.6 Awareness of language use

The following section presents the topics within the theme 'Awareness of language use': 'Perceptions of oral participation' and 'Speaking L1 and speaking L2'.

4.6.1 Perceptions of oral participation

After talking about the theme of the PD and elaborating on L2 speaking during the Role-play, the interviewer initiated the conversation topic of the participants' perceptions of their own oral participation. At first, the participants voiced their opinion about the degree to which they were orally active during the whole PD, not specific to either L2 or L1 oral participation.

The participants were listening when the others answered and nodded along with the answers. Learner 1 included Learner 4 in the conversation on what (s)he thought of his/her own oral participation. All of the participants agreed that they were orally active during the PD, where Learner 1 summarized the conversation by agreeing that everyone had participated orally during the PD. Additionally, without being asked about the use of L2, Learner 5 mentioned how (s)he had used more L2 than L1 (T25E1).

Table 25. Extracts from the interview.

Extract 1	Undetectable learner: *Very much* Undetectable learner: *Medium* Learner 1: *Medium for me as well. 'Learner 4' how much did you speak?* Learner 4: *Medium for me as well* Learner 5: *A lot* Learner 2: *Very much* Learner 3: *Very much* Learner 5: *In relation to what I have spoken, I have spoken mostly English* Learner 1: *No one has talked little.*

Moreover, after talking about their oral participation, the participants were given a post-interview which allowed them to rate their own oral L2 participation with a smiley-rating scale. Figure 5 presents the participants' answers with the symbol 'x'.
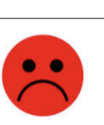
Rating-scale	Learners' rating	Learner 1-5
🙂 (green)	x x x x	1 2 3 4
🙂 (light green)	x	5
🙁 (orange)	x	5
🙁 (red)		

Figure 5. Post-interview self-rating scale.

Figure 5 demonstrates that Learners 1, 2, 3, and 4 rated how much L2 talk they had spoken during the three drama conventions with the biggest smiley-face, meaning that they were very satisfied with their own L2 oral participation. Learner 5 rated his/her own L2 oral participation with both the green and the orange smiley-face, demonstrating that Learner 5 was somewhat conflicted in his/her perception of their own L2 oral participation. It could also refer to that (s)he had talked more in one drama convention than another.

4.6.2 Speaking L1 and speaking L2

At one point in the interview the participants were asked about whether they were affected by other participants speaking L1, where some of the participants reflected on how a possible 'contagion effect' could arise when one person starts speaking L2 (T26E1). Later, when asked if they remembered having to speak L1 during the drama conventions, Learner 1 did not seem to remember any particular situations where (s)he had to speak L1. However, (s)he was somewhat unsure of whether (s)he spoke L1 during the Tableau. Learner 2 on the other hand was clear in his/her answer that (s)he did not remember having to speak any L1 during the Tableau, T26E2. When asked if there were any other times during the drama conventions they remembered having to speak L1 (s)he thought about the answer, before stating: "*Mmmmm (.) no*". In other words, the participants could not recollect any use of L1 during either of the drama conventions.

During the interview the participants talked about English and how they are exposed to and use English almost every day. However, Learner 2 seemed to believe that the class had been speaking more L2 in the PD compared to other L2 lessons. Although the class has had 120-minute lessons before, Learner 2 mentioned how the timing of the lesson was a factor contributing to their increased L2 speaking (T26E3).

Table 26. Extracts from the interview.

Extract 1	Interviewer: *If one of you starts speaking Norwegian, is it the case that others also start speaking Norwegian, or do you continue in English?* Learner 1: *No* Learner 2: *Then I continue in English-* Learner 1: *Medium* Learner 2: *But sometimes it gets a little contagious* Learner 1: *Yes what 'learner 2' said* Undetectable learner: *Yes*
Extract 2	Interviewer: *Are there any times you remember having to speak Norwegian?* Learner 1: *Yes, yes, mm no. (.) No. I have only talked Norwegian like one or two times. Three times maybe.* Learner 2: *No*
Extract 3	Learner 2: *We're not used to speaking English, not like all the time* Interviewer: *Do you usually talk in English in English class?* Participants simultaneously: *Yes* Learner 2: *Yes, but I don't think nearly as much as we have done this lesson* Interviewer: *So you feel like you have spoken more English this lesson than other times?* Participants simultaneously: *Yep, yes* Learner 2: *At least since we've had the lesson for two hours, so then we have anyways (..)* Interviewer: *A long English lesson?* Learner 2: *Yes*

4.7 Process drama

The following section presents the six topics within the theme 'Process drama', in the following order: 'Familiar topic', 'Role playing', 'Tableau', 'Improvising' and 'Enthusiasm about drama and movement in the classroom'.

4.7.1 Familiar topic

Numerous times during the interview the participants stated their opinions of how the theme of the PD impacted their L2 oral participation. The questions asked about the theme of the

PD were intended to check if familiarity with the theme actually facilitated engagement in PD or impacted it in any way. When talking about the topic of familiarity and what inspired the participants when creating the Tableau, one of the participants mentioned bullying as one familiar topic that they thought about when creating the Tableau, which guided the conversation on the topic of their self-created situations for the Tableau. Through reflection on their self-created situations, the participants reflected on how they had not experienced it themselves. However, seeing and hearing about situations similar to their own through social media and movies inspired their Tableau. Moreover, Learner 1 expressed his/her enjoyment with the situation of the Tableau by using the word "*cool*" (T27E1+2).

When talking about the Role-play and the effect the theme had on the production of the Role-play (T21E1), Learners 1 and 3 stated that the scenario they chose, foul note-sending, was familiar to them. Further, Learners 1, 2, and 3 engaged in a discussion of how this has happened in real life, by further explaining how this affected them. Hence, they used inspiration from what had happened to someone they knew (T27E3).

Table 27. Extracts from the interview.

Extract 1	Learner 2: *Not entirely, but like notes in the classroom is not abnormal. It has happened, but that, but, I have not experienced someone doing that to me* Learner 1: *Neither have I* Learner: *It is a bit like what happens in movies.*
Extract 2	Learner 2: *I don't know [we just =]* Learner 1: *[We just came up with something cool]* Learner 2: *= Because ehm people have done it and sent notes and because there are many people who can write mean things, at least on the internet and such.*
Extract 3	Learner 1: *It happened in real life during recess.* Learner 3: *That it is blamed on someone else.* Learner 1: *Yes. Instead of that we can just say 'no one', even though many [have not-]* Learner 2: [*Then a big discussion begins I promise you that*].

4.7.2 Role playing

At several points during the interview the participants announced that their favorite drama convention was Role-play, as it was the most fun and 'easy' drama convention to talk in. One of the first things the participants mentioned in the interview was how Role-play was the most fun part of the PD. When asked what made the Role-play the most fun, the participants talked about the planning process, being in a role, ease of speaking L2, and the opportunity of full freedom with the execution of the Role-play. When the participants played a role they had fun creating a manuscript with their available language resources. They enjoyed being active with their bodies while speaking and creating a play they found both funny and engaging (Table 28).

Table 28. Extracts from the interview.

Extract 1	Learner 1: *To create it! (.) because then (.) we could (.) then (.) yes. yes.* Learner 3: *It was great fun to have my own role and be able to do my own things and (.) we could then have fun [planning-]* Learner 1: [*That I could slap you.*] Learner 3: *Yes and I like to be in [a role] =* Learner 2*: [Yes, that's it!*] Learner 3: *= Instead of standing completely still.*
Extract 2	Learner 5: *Because then we could talk [more-]* Learner 3*: [Because then [we could-]* Learner 2: [*Use our own words.*]

4.7.3 Tableau

The participants found it unproblematic to create scenarios for the drama convention Tableau. Before creating the Tableau the participants were shown a scaffolding picture of a Tableau. A couple of the participants stated that in addition to being inspired by the familiar topic of bullying, they were also inspired by the provided scaffolding (T29E1). Furthermore, Tableau was seen as the least favored activity by Learners 1, 2, and 3. Learners 2 and 3 pointed out that there could be three factors for this: 1) time assigned for the activity, 2) little engagement, and 3) stagnant activity (T29E2). Later, time assignment was brought up for

discussion. Learner 1, 2, and 3 stated their opinion of the assigned time they had for the production. When asked if they had time to plan the Tableau, Learner 1 first answered that they had time. Yet, when Learner 3 said the opposite, Learner 1 changed his/her first answer. Altogether, the participants would wish to have more time for the creation of the Tableau (T29E3+4).

Table 29. Extracts from the interview.

Extract 1	Learner 2: *Maybe a bit because eh (.) eh (.) for the tableau I just thought that we could divide us into groups, and then we thought about your picture* Learner 3: *Yes* Learner 2: *And bullying, like 'Learner 3' said.*
Extract 2	Learner 2: *I probably liked the still image the [least]* Learner 1: *[Yes]* Interviewer: *Okay, what do you think about the still image?* Learner 2: *No, because it was like (.) a bit like (.) m (.) we had so little time and then we just stood completely still and did nothing* Learner 3: *Yes and I like to be in [a role]* = Learner 2*: [Yes, that's it!]* Learner 3: *= Instead of standing completely still.*
Extract 3	Learner 1: *Yes* Learner 3: *Ehm not that much* Learner 1: *Not that much.*
Extract 4	Interviewer: *Do you feel like you should have gotten more time for the planning?* Participants simultaneously: *Yes* Learner 2: *I could maybe think closer to five minutes* Interviewer: *Five minutes extra or in total?* Learner 2: *(.) In total* Learner 1: *Five minutes extra.*

4.7.4 Improvising

While talking about the Role-play production, the participants lit up and talked about how they improvised both their acting and speaking during the Role-play performance (T30E1).

Even though the performance was not recorded and presented in the sections on spontaneous talk, the topic 'Improvising' was included because the participants had something to say about it and found it relevant to their participation in the drama conventions.

Learners 1 and 4 improvised and did not role-play according to what they had planned in the group. What is equally interesting is that while Learners 1 and 4 improvised, the other participants were able to act and answer spontaneously to the situation, while additionally enjoying it (T30E2). Hence, the participants were performing L2 spontaneous talk both while planning and while performing the Role-play.

Table 30. Extracts from the interview.

Extract 1	Learner 1: *That we could change to (.) that we changed the last second* Undetectable learner: *Yes* Interviewer: *Yes, because you changed the whole situation at the last second?* Learner 1 & 3: *Almost* Interviewer: *So, you had planned one thing, but found out that you wanted to do it 'this way' instead?* Participants simultaneously: *Yes.*
Extract 2	Learner 3: *When you {laughing} {the other participants laugh}* Learner 2: *Same! It was very funny. We hadn't planned it* Learner 3: *Ao ao hehe. 'Aren't we supposed to have recess now?' And then I realized that oh, he hit the wall, it was fun* Interviewer: *Was there a bit of improvisation then?* Learner 1: *Yes, because I'm just {gesturing something}* Learner 2: *I didn't know that was going to happen!* Learner 3: *You forgot it was recess so I just said 'shouldn't we go out now?'* Learner 4: *I was like that (.) I just (.) I thought I should do something since I did something like (.) when I (.) like (.) in the role-play like. And then it was like {knocks on the wall to demonstrate what (s)he did during the improvisation}* Interviewer: *So then you came up with it?* Learner 4: *Yes* Learner 1: *I actually thought it (referring to pretending to slap the character) was going to happen.*

Before engaging in the PD, most of the participants were already positive about the use of drama in school. Unsolicited, Learner 2 explained his/her original optimistic expectation for the lesson. Contrarily, Learner 1 had the opposite mindset. After the lesson, the participants talked about their opinions of the PD where Learner 1 experienced a positive change of feeling regarding the lesson (T31E1). At some points during the interview, the participants talked about how 'other lessons' were more tedious than the conducted PD. T31E2 demonstrates how the participants believed that tasks in school have the potential of being enjoyable, by further talking about the use of drama as a form of learning. Learners 1, 2, 3, and 4 expressed their opinions of how play and Role-play should be implemented in the English subject (T31E3). In other words, the participants saw PD as a way of learning through having fun. For instance, T31E4 demonstrates how the participants acquired new vocabulary through the use of PD. Additionally, the post-interview (Appendix 11) included a comment section where the participants could write down something they either did not get to say or did not want to say during the interview in which Learners 2 and 3 made comments on how the lesson was fun.

Table 31. Extracts from the interview.

Extract 1	Learner 2: *When I was going to class today, I felt 'oh, you know what, now I realized that we're actually going to have the two fun things. I'm looking forward to it'* Interviewer: *Was it as fun as you hoped it would be?* Learner 2: *Maybe more fun* Learner 1: *I didn't think it would be a fun lesson* Interviewer: *You didn't? Do you think it became fun?* Learner 1: *Yes* Learner 4: *I think it was a good lesson.*
Extract 2	Learner 2: *It was really fun because we could plan almost entirely on our own, so then we could make it really fun. Because there are many tasks that might be fun, which we get from [teacher's name], but that (.) ehh (.) ehmm (.) we kind of have to do more seriously* Interviewer: *Okay, so you think role-playing is educational, but like not so serious?* Learner 4: *Yes* Learner 2: *Ehh (.) no. Because then we can decide more and then it can be like funny* Learner 1: *So you mean with the whole role-play we were just trying to be funny?*

	Learner 3: *Yes* Learner 2: *No (.) we weren't just trying to be funny, but it was kind of funny. And it's not always us-.*
Extract 3	Learner 2: *And if you were to have more lessons with us we could have more play* Learner 1: *And more Role-play* Learner 3: *And if we were to have you* (as a teacher) *then we would have a lot of English. And we [inaudible] write every English lesson so then I think play should also be a part of it* Interviewer: *So you think there should be play in English lessons?* Learner 3 and 4: *yes*
Extract 4	Learner 2: *I knew comforting from before, like I knew the word but I have not used it so much so [I was like-]* Learner 1: *[Or yes actually I learned some words. Panting]* (believe he meant 'pawn') Learner 2: *Yes that as well. And also 'merket' in English* (questioning tone of voice) Interviewer: *Yes. Does anyone remember what that was?* Learner 3: *Label*

4.7.6 Short summary of the findings from the group interview

Findings from Section 4.5 demonstrate that the familiar theme of the lesson may have increased the participants' oral participation. Furthermore, the findings show participants' enjoyment and confidence with L2 speaking. The participants were satisfied with their own oral participation in the drama conventions. Thus, the participants felt that they possessed applicable vocabulary to engage cooperatively in the PD. They could not recollect any use of L1 during the PD, but a possible 'contagious effect' appeared.

When conversing about grouping, the participants had different opinions of whether pair, group, or whole-class grouping would be most efficient when engaging in drama conventions. Nevertheless, the participants saw working in groups as 'okay/fine', which allowed them to collaboratively plan the drama conventions. Additionally, the participants found being in roles as engaging and enjoyable with L2 speaking, which further allowed them to improvise beyond the planning process during the performance of the Role-play.

Finally, the findings demonstrated how the participants saw the potential of PD as a way of learning through having fun.

5. Discussion

Through analyzing audio-recordings of in-class group discussions in the drama conventions TIR-planning, Tableau, and Role-play, and focus-group interviews, interesting findings have been discovered. Such findings include: how much L2 spontaneous talk the participants produced in each drama convention, for which purposes the participants used their L1, participants' perceptions of the PD and their oral participation. In the following chapter, the findings from Chapter 4 will be discussed in relation to theory and previous research. The organizing principle for this chapter is the RQs. The first part of the chapter (Section 5.1) discusses what kind of drama conventions were particularly conducive to generating L2 spontaneous talk, with reference to Thornbury's (2005) speaking criteria. The participants' perceptions of the PD are incorporated within each sub-section in Section 5.1. Secondly, Section 5.2 discusses for which purposes the participants used their L1 while participating in the drama conventions. Moreover, Section 5.3 considers the participants' perceptions of their own oral participation. Finally, Section 5.4 discusses how the participants engaged in the objectives and phases of the PD.

Throughout the chapter, the discussion aims to answer the RQs, namely:

1. **Does Process drama generate L2 spontaneous talk with a group of Norwegian 6th graders?**

1.1 Which drama convention(s) are particularly conducive to generating L2 spontaneous talk?
1.2 For which purposes do the learners resort to their L1 when participating in the drama conventions?

2. **How do 6th-grade learners perceive their own oral participation and engagement in a process drama?**

5.1 Which drama convention(s) were particularly conducive to generating L2 spontaneous talk and what were the participants' perceptions of the Process drama?

The following section discusses the drama conventions TIR-planning, Tableau, and Role-play. TIR-planning generated the most L2 spontaneous talk, while Role-play generated the least L2 spontaneous talk.

5.1.1 Teacher in role planning

As presented in Chapter 4.1, TIR-planning generated 99.2% L2 spontaneous talk when analyzing the group, and in Chapter 4.2 TIR-planning generated 94% when analyzing all the individuals. Moreover, there was a vast variation in how much each participant talked, ranging from 83.2% to 98.3% (Table 3).

One reason TIR-planning generated a vast amount of L2 spontaneous talk may be that the participants were provided with sufficient scaffolding. Considering how 83.2% was the lowest percentage of produced L2 spontaneous talk, it is evident that TIR-planning generated a substantial amount of L2 spontaneous talk. As demonstrated in T7E1, the participants started the discussion by reading from the scaffolding, and further brainstorming before formulating their own questions. The extract may indicate the importance of scaffolding for producing spontaneous talk during class activities. Perhaps the participants were not as familiar with the genre of interview, which may have caused cognitive challenges, resulting in the need for scaffolding (Thornbury, 2005, p.25).

The scaffold could have assisted the participants in producing large amounts of L2 without actually understanding. Contrarily, by ensuring understanding of the task, one may say that the participants were learning. T7E2 demonstrated how the participants were actively listening and helping each other understand by asking and answering questions about which TIR-character had the pink marker. Furthermore, T7E2 presented how the participants

managed to use their L2 when unsure of something, in contrast to Table 10, where some of the participants used their L1 when requesting clarification. Indicatively, the scaffolding may have helped the participants with their understanding, thus ensuring meaningful L2 speaking, as pointed out by Cameron (2001).

Another reason TIR-planning generated adequate L2 spontaneous talk may be a sense of safety in the group. The environment the participants had for asking each other questions or clarification, as well as discussing each others' utterances, may indicate a sense of safety in the group, as demonstrated in T7E2:

> Learner 2: She could have lied
>
> Learner 1: Yeah but obviously if you stole something you wouldn't say that you stole it, [so-]
>
> Learner 1: [No. It would just be weird to say if you stole it]

The participants practiced risk-taking by stating their opinions and discussing them further. Comparangly, Sommers (1994) argued that working in the dramatic world may create a safe space where learners wish to communicate and where any fear of linguistic insecurity may disappear (in Chang, 2012, p.8). Thus, engaging the learners in cooperatively participating in the drama convention and providing scaffolding through their available language resources may have fostered risk-taking in solving the activities. Consequently, the findings connect to LK20, stating that "working with the subject the pupils shall become confident users of English so that they can use English to learn, communicate and connect with others" (MER, 2019, p.2).

This drama convention facilitated 'target language management' as the participants managed to use fully-fledged sentences, indicating that the participants possessed the appropriate target language forms (Christie, 2016, p.86). First and foremost, the participants produced L2 spontaneous talk by listening to and understanding each others' utterances, and further responding to them (T7E1+2). Compared to Fenner and Skulstad (2018), the participants could understand and convey meaning, indicating that the participants possessed good listening and speaking skills (p.117). Additionally, the findings may illustrate a cohesion with how spontaneous talk can only be done if/when the learner has heard and understood what has been said (Fenner & Skulestad, 2018).

The following criteria were implemented in the TIR-planning design: productivity, authenticity, challenge, safety, and purposefulness. The participants found the theme of the PD, including the TIR-situation, familiar, which ensured authentic communication, ease, and enjoyment with speaking. Indicatively, this might have enabled the high percentage of L2 oral participation. Comparatively, Cameron (2001) suggested that learners are more likely to talk if they experience interest and familiarity with a topic. The participants were engaged in creating questions with their pre-existing vocabulary while also acquiring new vocabulary, ensuring productivity (T31E3). They worked cooperatively with a group of people they knew well, which made for safety to achieve a common goal of creating questions and solutions for solving the fight, as demonstrated in Table 7. Further, all the above contributed to purposefulness. As the TIR-planning generated a significant amount of L2 spontaneous talk, it may indicate that the employed criteria worked as intended.

5.1.2 Tableau

Chapter 4 presented how Tableau generated the second highest amount of L2 spontaneous talk, with 97.3% L2 spontaneous talk when analyzing the group, and 87.2% when analyzing the individual learners. Although, there was a vast variation in how much L2 spontaneous talk each participant talked, ranging from 59.4% to 94.4% (Table 7).

One possible explanation for the vast amount of L2 use in this drama convention may be the active inclusion of body language and gestures in the activity along with the foreign language. The participants decided on the roles and directed the Tableau. While discussing, the participants often used their bodies to negotiate meaning: "standing there is like sad and is sitting there" (Table 8). The findings may relate to "learning by doing" or "drama is doing" (Duffy, 2014), as the participants used both their language and bodies to explore the L2 language. Similarly, other studies have found a close connection between language and gesture in relation to meaning-making (Even 2011; Lapaire 2014, 2016, 2017; McNeill 1992 in Piazzoli, 2018, p.29). Subsequently, using the body may be a visible part of drama in learning as it may become a part of their spontaneous talk. Comparatively, the aim for B1-level proficiency states that the learners are to "maintain a conversation or discussion but may sometimes be difficult to follow when trying to say exactly what he/she would like to"

(CEFR, 2018, p.85), which makes drama all the more appropriate because it incorporates gestures and movements naturally.

One could argue that the participants received adequate scaffolding for their language level, making the task well-suited to their age and proficiency level. Table 8 demonstrated how the participants seemed familiar with the speaking genre that Tableau demands (Thornbury, 2005, p.25). However, T29E2 presented how Tableau was voted as a 'least favorite' drama convention, as the participants felt they were standing still and did nothing. As the participants were not as interested during the Tableau, it might have affected their L2 spontaneous talk. Nevertheless, although the participants might have felt little engagement with the drama convention, they managed to speak mainly L2. As demonstrated in 19E1, the participants found the theme of the PD familiar which seemingly helped them with the creation of the Tableau. When discussing the ideas for the Tableau, the participants stated that they were influenced by the familiar topic of 'bullying', in addition to drawing on the scaffolding; a modeling Tableau-picture (T29E1). By providing sufficient scaffolding with both the choice of theme and the 'scaffolding Tableau', it may be argued that the teaching gave the participants an opportunity to express themselves and interact in authentic and practical situations (MER, 2019, p.2).

When designing the Tableau, the following criteria were taken into consideration: authenticity, safety, challenge, productivity, and purposefulness (Thornbury, 2005). The participants discussed numerous options for the making of the Tableau (Table 8). Through collaborative group work in the same group, the criterion of safety was ensured. The participants decided on a situation inspired by scaffolding and familiar topics of friendship, which ensured authenticity (T29E1). Moreover, the production of Tableau engaged the participants in a new speaking genre that involved language different to making questions in the TIR-planning (Table 8), thus enabling language productivity. Altogether, this drama convention ensured purposefulness. The design of the Tableau convention enabled significant L2 spontaneous talk, testifying to the benefits of incorporating these criteria in the design of speaking activities.

5.1.3 Role-play

As presented in Section 4.2.3, Role-play generated the least amount of L2 spontaneous talk between the three drama conventions. Nevertheless, it still generated significant use of L2 talk, between 96.9% (with a focus on group talk) and 74.4% (with a focus on individual talk). Moreover, extracts from the group discussions during the participants' engagement in the Role-play indicate that the participants produced fluent language. T9E2 demonstrates how the participants managed to listen and understand what the others said, which is fundamental in order to respond spontaneously (Fenner & Skulestad, 2018).

This drama convention facilitated 'target language management' as the participants had the target language forms available, enabling them to respond spontaneously and form fluent L2 utterances (Christie, 2016, p.86). The participants produced complete sentences, listened to each others' utterances, and further built on what they heard to create meaning for the play (Table 9). It seems as though the participants may have experienced confidence, finding L2 speaking "*as easy as in Norwegian actually*" (T22E2). Altogether, based on the in-class group discussions the participants did not only perform the drama convention but actively used their L2, building on each other's ideas, thus demonstrating understanding.

Group work may both facilitate and make speaking difficult due to learners' interrupting each other. As demonstrated in T9E1, the participants decided on roles, directed, and created a manuscript. Each participant contributed to the conversation by stating suggestions and listening to each other's ideas. However, the findings also show how 'interruption' occurred during the Role-play. As seen in T9E1, Learner 3 attempts to contribute to the discussion, however (s)he ends up being interrupted. Supportively, T23E3 demonstrated how interruption was also mentioned during the interview, where Learner 5 reflects on how group work did not always facilitate speaking. The findings may indicate that at times it may have been difficult to listen to each other and thereby formulate meaningful responses actively.

On the contrary, interruption could be seen as a possible strong wish to say something, which might have ensured meaningful speaking for some learners (Cameron, 2001), as demonstrated in Table 28:

Learner 5: *Because then we could talk [more-]*

Learner 3*: [Because then [we could-]*

Learner 2: [*Use our own words.*]

This extract also demonstrates how the participants built on each other's utterances. Moreover, Learner 1 stated how group work offered opportunities to provide support with L2 language production (T23E3), thus, offering the potential for meaningfulness and engagement with L2 speaking. Similar to To et al. (2011), the PD built collaboration and achievement by discussing, helping each other, and working in groups. Additionally, the evidence in this study are similar to those of Garbati and Mady (2015), finding that working in groups to collaboratively create the Role-play provided scaffolding to engage in L2 speaking.

The participants found Role-play the most enjoyable and believed they spoke the most L2 during the Role-play (T28E2). In addition to finding this drama convention most engaging, the participants were also left with a sense of achievement (T22E2). Thus, one can argue that Role-play facilitated "The ability to handle situations that require linguistic and cultural competence can give pupils a sense of achievement and help them develop a positive self-image and a secure identity" (MER, 2019, p.3). The participants' attitudes towards, and familiarity with Role-play, may possibly have affected the participants' oral engagement positively. The findings show the benefits of developing language fluency, more classroom interaction, and motivation when working with Role-play (Ladousse, 1987, p.7), as stated by Learner 5 "*Because then we could talk more*" and Learner 2 "*Use our own words*". Thus, the findings indicate that the participants managed to "enter unprepared into conversations on familiar topic", indicating a B1 level of L2 proficiency (CEFR, 2018, p.85).

Based on the aforementioned statements, the students demonstrated risk-taking, which is an essential part of language learning (Fenner & Skulstad, 2018, p.134). Additionally, the participants' enjoyment of Role-play might have affected their motivation to interact. The findings indicate that the participants enjoyed speaking (T28E2) and spoke somewhat fluently, as demonstrated in T9E2:

Learner 3: Excuse me teacher what is this? It's look like a note

Learner 4: Is this one of your tricks? Off to the principal now! Unbelievable. One hour later

Learner 2: Ehm yeah can you [inaudible] we just want to apologize for what we did

Learner 3: It's okay.

Subsequently, this study may support Kao and O'Neill's (1998) claim that motivation to communicate and form meaning in the dramatic world without focusing on accuracy may increase language fluency (p.20).

Yet another explanation for the Role-play successfully facilitating L2 spontaneous talk may be the participants' engagement with movement and speaking. An interesting finding was how the participants found acting in roles the most fun, as they could use their bodies and enjoy the planning more freely (T28E1+2). Furthermore, the participants stated that they could talk more freely during the Role-play. Similar to these findings, Araki and Raphael (2018) found that playing in roles warmed the students up for speaking more freely. Similarly, Ladousse (1987) draws on how acting in roles might affect the learners' engagement and participation in conversations as they are not acting or saying something as themselves (p.7). Comparatively, acting in roles could have served as a means of L2 speaking comfort for the participants, as demonstrated in the results where Learner 4's amount of L2 speaking time increased significantly in the Role-play production (Figure 4).

Furthermore, Learner 4's increase in L2 speaking time when acting in role may also be an indication of how a learner's engagement, personality, interests, mood, and time of day could contribute to whether or not one particular drama convention has the potential of generating L2 spontaneous talk. Moreover, the findings could work as support to the important factor of how language is a cognitive activity but also a social and personal effort (Kao & O'Neill, 1998, p.21). In other words, what type of drama convention generates the most L2 spontaneous talk may vary between learners. Additionally, this may highlight the challenge for the teacher to manage the conversation and ensure learners' equal oral participation in PD (Christie, 2016, p.77).

During this study, the participants were in control of distributing conversation rights, which entailed that the participants had a responsibility to talk on their own initiative. Possessing this much control might have affected the differences in L2 speaking time in the drama conventions. The speaking time was distributed more equally in the Role-play (Figure 4) than in TIR-planning and Tableau (Figures 2 and 3). Comparatively, Sæbø (2009) wrote how some will take up more speaking and planning time than others in collaborative group work (p.3). Moreover, Learner 4 managed to produce both spontaneous acting and speaking with improvisation during the performance of the Role-play (T30E2), as were the other

participants, as they produced spontaneous L2 differently from what had been practiced. Thus, the findings may indicate how the cognitive, affective, and performance factors were positively set for in the Role-play. The participants were familiar with the topic, relevant vocabulary, genre, and class, while simultaneously having positive feelings towards these, which resulted in positive collaborative group work enabling safety to improvise both while acting and speaking (Thornbury, 2005, p.25-26).

Finally, the following Thornbury's (2005) speaking criteria were implemented in the design of the Role-play convention: interactivity, authenticity, safety, and challenge. The drama convention facilitated cooperation while the participants worked with discussing characters and happenings in the Role-play, where they offered the audience a solution to a fight by apologizing (T9E2), thus meeting the criterion of interactivity. Moreover, the participants chose a situation inspired by real-life events, which ensured authenticity (Table 27). While engaging in the drama convention, the participants were challenged to use their language to create a manuscript, which engaged L2 spontaneous talk (T9E1+2). The criterion safety was ensured by the participants working in the same group as in the previous drama conventions. The participants' extensive use of L2 spontaneous talk may indicate that the implemented criteria worked as planned.

5.2 For which purposes did the participants use their L1?

Even though the participants mainly spoke their L2, there were times during the drama conventions when they used their L1. In the TIR-planning, the participants produced between 1.7% to 16.8% L1 (Table 4), while in the production of the Tableau, the participants produced between 5.6% to 40.6% L1 spontaneous talk (Table 6). Moreover, the Role-play generated between 4.3% to 47.9% of L1 talk (Table 8).

The participants used their L1 for the following purposes: When Answering an L1 statement in L1 (18 times), Digression (5 times), Directing (42 times), requesting Clarification (9 times), Need of translation (7 times), and when explaining themselves (4 times). Nevertheless, each participant used their L1 for slightly different purposes. All the participants used their L1 for 'Answering an L1 statement in L1'. As seen in relation to Ellis

(2012), this purpose could potentially align with the purpose of 'to socialize with each other' (p.171). Seemingly, when one of the participants said something in L1, it was natural for others to answer in L1 as well. Interview findings indicate an awareness of L1 use in the PD, where Learner 2 mentioned how if someone starts speaking L1, they either: *"Then I continue in English-",* or experience that "*sometimes it gets a little contagious"*.

Using the L1 to digress was only employed by Learner 1. Comparatively, the purpose of Digression may correspond to Broner's (2001) factor of "whether the learners were on- or off-task" (in Ellis, 2012, p.169). Table 12 demonstrated how Learner 1 digressed from the task they were performing to let his/her fellow participants know that the audio-recording was still on. Thus, Digression could potentially be a part of what Ellis (2012) considered as one of the main purposes of using L1; 'To socialize with each other' (p.171).

Directing was frequently used by all participants. This purpose can be connected to Ellis' (2012) purpose of 'exchange language for mutual benefits when approaching and performing tasks', as the participants were sharing their ideas and involving each other. This purpose may be seen in relation to the findings of Centano-Cortes and Jiminez-Jiminez (2004), where the intermediate native speakers of Spanish and English used their L1 when trying to reach a solution (in Ellis, 2012, p.171). Similarly to Centano-Cortes and Jiminez-Jiminez, the participants for this study directed the play to find a solution for the activity.

Furthermore, Learners 3 and 5 used their L1 when requesting Clarification in the PD. Table 20 demonstrated how the participants requested Clarification of the tasks. Equally, Storch and Wigglesworth (2003) found that one of the functions in which ESL learners used their L1 was 'Task clarification' (in Ellis, 2012, p.170). Seemingly, the current participants requested clarification to establish the goals of the task, which was also one of the purposes for L1 use in Platt and Brooks' (1994) study with third-year high school L2 students. Similarly, Clarification may also compare to Broner's (2001) findings of how 5th-grade Spanish L2 learners used their L1 when discussing the content of the activity. It may be similar to the participants requesting Clarification to understand the content of the drama convention: "*How many freeze images are we expected to make?*" (Table 16). Altogether, Clarification may also be seen as a part of Ellis (2012) purpose of 'exchange language for mutual benefits when approaching and performing tasks', as the other participants were also given the answer to the questions, thus potentially gaining an understanding of the task.

Second to last, Learners 1 and 3 used their L1 when in Need of translation (Table 15). This purpose can be seen in correspondence to Anton and DiCamilla's (1999) study of collaborative interaction between adult learners of L2 Spanish, where they found that the learners used their L1 when they did not have the available language resources to find the words needed to explain their ideas (in Ellis, 2012, p.170). This may have resulted in the participants shifting to their L1 to ensure their intended meaning came across (Thornbury, 2005, p.29). Comparatively, the purpose of Need of translation may be similar to how Storch and Wigglesworth (2003) found that their ESL-learners resorted to their L1 when 'discussing vocabulary and meaning' (in Ellis, 2012, p.170). The current participants used their L1 to request the L2 translation of the word, thus using the L1 to form meaning to the utterance. Consequently, the purpose of Need of translation may be seen in relation to Ellis' (2012) purpose of 'solve challenges that come with limited L2 language resources' (p.171).

Finally, Learners 2 and 5 used their L1 for the purpose of Explaining themselves (Table 14). Arguably, the purpose could be a result of the participants' motivation to communicate their opinions to the rest of the group (Cameron, 2001, p.39). Contrarily, Cameron (2001) stated how social motivation could engage learners experiencing insufficient language resources to use a mixture of L1 and L2. For the particular extract in Table 12, the use of both L1 and L2 was not present. However, this study's findings demonstrate how Learner 2 translated him/herself from L1 to L2 when explaining: "Hei 'Learner 1' bare så du vet det [*just as you know]* (.) when we going to do it you're just go out the door that we are in". Consequently, motivation to communicate may have influenced the participants to use a mixture of L1 and L2. At last, the purpose of Explaining themselves may be seen in relation to Ellis' (2012) purpose of 'to socialize with each other' as the participants explained themselves in order for the other participants in the group to understand the meaning of their utterances.

Moreover, even though the next point was not classified as one of the purposes of L1 use, it was still an interesting finding worth discussing. At times, the participants spoke L1 but immediately translated themselves to L2: Learner 3: "Okei, da gjør vi det uten å snakke *[Okay, let's do it without talking]*. Without talking.". Why the participants used their L1 when being able to say the exact same thing in L2 immediately after is unknown. However, it can be seen in correspondence to what Thornbury (2005) writes about how formulating an L2 sentence may be a complicated process for the learners (p.28), thus the participants may have

used their L1 as a method of extending their time to think about how to formulate their meaning in L2.

As a concluding point, the participants used their L1 at different times in the TIR-planning, production of Tableau, and Role-play, and for different purposes. Seemingly, the participants could not recall having to resort to their L1, however, they mentioned how the use of L1 in the L2 class could have a 'contagious effect' (T25E1). Perhaps one could argue that the use of L1 might be beneficial in order for the learners to take part in meaning-making in group discussions. Nevertheless, the participants stated that they felt they had available language resources to participate in the PD, even stating how they found speaking L2 "*as easy as in Norwegian actually*" (T22E2).

5.3 How did the participants perceive their own oral participation?

The findings in this study demonstrated that the PD exceeded the participants' prior expectations, in that it was even more enjoyable than expected (T31E1). The participants expressed their opinion that they had been orally active in the PD. The findings of the participants' L2 spontaneous talk demonstrate that they produced a great deal of L2 spontaneous talk (Table 3). Moreover, the post-interview presented how 4 out of 5 of the participants rated their own oral participation with the best possible option. Learner 5 rated his/her oral participation in the middle. However, the findings demonstrate that Learner 5 used the most speaking time in both the TIR-planning and the Role-play (Figures 2 and 4). Besides some deviation in speaking distribution, all of the participants mainly spoke their L2. Supportively, during the interview, Learner 1 stated how (s)he thought that "*No one has talked little*". Additionally, Learner 2 stated that they had been speaking more L2 during the PD than in other L2 lessons (T26E3). Similarly, To et.al (2011) found that the learners spoke more in the drama lessons than in 'traditional lessons'.

The positive attitudes to L2 speaking in PD identified in the current study mirror previous findings with learners of different ages and in different educational contexts.
Araki and Raphael (2018) found that the learners had an increased motivation to speak in English. Moreover, Tshurtschenthaler (2013) found that the learners had significant positive

attitudes toward the use of foreign language (p.168). Additionally, Hazar (2019) found that the participants saw the potential of producing language through drama naturally. The current study poses results of benefits of PD for L2 speaking similar to the previous research, despite that the current participants were much younger, making this study a contribution to research knowledge.

5.4 How did the participants engage in the objectives and phases of Process drama?

Throughout the PD the participants were expected to engage in the objectives: "increase the fluency and confidence of the students' speech" and "create authentic communication contexts" (Kao & O'Neill, 1998, p.15). This was attempted by creating speaking activities that enabled as much L2 oral participation as possible by providing sufficient scaffolding, ensuring collaborative-group work, and guaranteeing familiarity and a relevant theme, which further created opportunities for the participants to engage in authentic situations. In addition to engaging with the objectives of PD, findings from the interview indicate that the participants engaged in practicing their L2 vocabulary in authentic communication contexts using their minds, bodies, imagination, memories, and emotions. Thus, PD indicatively involved practice as opposed to training (Lutzker, 2016 in Piazzoli, 2018, p.12).

The findings of the participants' L2 spontaneous talk may indicate that the PD facilitated 'context management' by ensuring speaking contexts that stimulated and encouraged L2 spontaneous talk (Christie, 2016, p.87). Additionally, the participants were familiarized with appropriate vocabulary, and provided with the structures they needed to take part in the PD, such as sufficient scaffolding, and the opportunity of exploring roles in the drama conventions. Altogether, the participants produced a significant amount of L2 spontaneous talk.

When working in the PD, the participants worked with The initiation phase and The experiential phase (Piazzoli, 2012, p.30). Through The initiation phase of the drama conventions, the participants engaged in creating their different roles and played in the dramatic world. The interview findings indicate that the participants particularly enjoyed

working in roles. When working in The experiential phase, the participants explored the different drama conventions TIR-planning, Tableau, and Role-play. One could argue that through the focus-group interview, the participants engaged in The reflective phase, where they had the opportunity of reflecting on their learning while discussing the different topics of conversation that emerged in the interview.

6. Conclusion

This case study investigated whether PD generated L2 spontaneous talk, and aimed to include the five participants' voices on their perceptions of their own oral participation and their opinions of the PD. The following chapter first presents a summary of this study with the major findings (Section 6.1), followed by implications for L2 teaching (Section 6.2), limitations of the study, and suggestions for further research (Section 6.3).

6.1 Summary and major findings

Through the subject of English, the learners are to "become confident users of English so that they can use English to learn, communicate and connect with others" (MER, 2019, p.2). To achieve this, teachers should facilitate adequate teaching where the learners use their L2 language to the best of their abilities. One of the competence aims for the learners is to "explore and use pronunciation patterns and words and expressions in play, singing and role playing" (MER, 2019, p.7). Subsequently, this case study aimed to investigate whether PD generated L2 spontaneous talk with a group of five Norwegian 6th-grade learners. Additionally, it aimed to reveal whether the set-up of drama conventions affected learners' spontaneous talk (i.e., TIR-planning, Tableau, and Role-play). Finally, this study investigated the participants' perceptions of the drama conventions and of their oral participation in the PD. This study incorporated elements from participatory research, where the learners in the class contributed to the making of the PD lesson, were offered artistic liberties when performing the drama conventions, and stated their opinions of the project in the interview. The participants engaged in a 120-minute PD lesson exploring the three drama conventions. Two data collection methods were employed: group discussions during the three drama conventions and a semi-structured focus-group interview.

In response to the first RQ and its sub-questions (i.e., 1. Does Process drama generate L2 spontaneous talk with a group of Norwegian 6th graders?, 1.1 Which drama convention(s) are particularly conducive to generating L2 spontaneous talk?', and 1.2 For which purposes do the learners resort to their L1 when participating in the drama conventions?', it was found that the participants produced a significant amount of L2 spontaneous talk, where the drama

convention TIR-planning generated the most L2 spontaneous talk, followed by Tableau with slightly less L2 spontaneous talk. The drama convention Role-play generated the least L2 spontaneous talk; however, L2 was still prominent. The participants used their L1 for the purposes of Answering an L1 statement in L1, Digression, Directing, requesting Clarification, when in Need of translation, and when Explaining themselves, where Directing was the most prominent purpose for L1 use, followed by Answering an L1 statement in L1.

The second RQ (i.e., How do 6th-grade learners perceive their own oral participation and engagement in a Process drama?) was answered by collecting data from a semi-structured focus-group interview. The findings demonstrated that there were mainly three factors that facilitated oral participation: 1) the relatable and interesting theme of the lesson, 2) possessing applicable vocabulary to communicate, and 3) grouping.

The participants were overall satisfied with their own oral participation, stating that they had spoken L2 almost entirely. They found the theme of the PD enjoyable and relatable, which made for effortless creation of situations in the drama conventions Tableau and Role-play. Thus, the theme of the lesson enhanced the participants' oral participation and engagement in the PD, ensuring authenticity and meaningful learning. The participants especially enjoyed Role-play and acting and speaking in self-made characters. Some of the participants enjoyed Tableau the least, as they felt as though they were not doing as much as in the Role-play. Moreover, the participants stated how there should be more play and Role-play in the L2 classroom.

My aim for this study was to acquire knowledge about PD in the L2 classroom and if it may be beneficial and engaging for learners in actively using their L2. The findings from this study indicate that PD may be beneficial for generating L2 spontaneous talk as the participants produced a vast amount of L2 spontaneous talk while simultaneously stating that they enjoyed speaking their L2 in the PD, especially while being in roles during the Role-play. The findings in this study seem to indicate that whether a drama convention generates L2 spontaneous talk may depend on the learners' willingness to speak, personalities, and motivation to engage with drama and L2 speaking.

6.2 Implications for L2 teaching

This study has important implications for designing meaningful speaking activities beyond drama and thus suggests that teachers should systematically design meaningful speaking activities. This thesis suggests how Thornbury's (2005) speaking criteria may support teachers in creating meaningful speaking activities. Seemingly, when the participants in this study worked with familiar topics, they found it easy to speak the L2 and mostly had the appropriate target language forms needed to participate in the drama conventions. Thus, the findings in the current study indicate the importance of the choice of topic and the potential for involving learners in choosing topics that are relevant for them. Subsequently, teachers should include authentic topics that the learners find familiar to engage in meaningful L2 speaking.

This master thesis suggests that in order to meet the needs of learners of different interests and learning styles, appropriate scaffolding of speaking activities is important. The participants in this study expressed confidence in their own L2 language proficiency in that they found it both effortless and enjoyable to speak their L2 in the PD. Thus, vocabulary scaffolding and the scaffolding sheets contributed to the participants' positive feelings toward their own L2 participation. Further, this may be seen in light of the interdisciplinary topic of Health and life skills (MER, 2019), which suggests that the participants possessed the appropriate language resources and thus managed to express their thoughts and opinions, which left the participants with positive feelings about themselves as speakers. Thus, teachers should see the importance of appropriate scaffolding to ensure L2 speaking participation.

The current findings suggest L1 as a means for scaffolding the learners' L2, highlighting the learners' strategic use of L1 for specific purposes. Thus, this master thesis recommends teachers to gain awareness of their learners' use of L1 and L2 to support their L2 development systematically and scaffold L2 speaking activities. L2 teachers should consider investigating the purposes for which their learners use the L1 to generate communicative and meaningful L2 speaking. Thus, teachers may consider L1 as a resource rather than shying away from its presence, and find ways to scaffold a gradual replacement of L1 with L2 for specific purposes.

The findings of the current study indicate that PD has a number of benefits for the L2 classroom. The participants were able to both listen and understand each other's utterances during the PD, thus, managing to produce appropriate and creative spontaneous responses. The findings in this study indicate that incorporating drama conventions in the L2 classrooms where learners work cooperatively in a safe environment may increase L2 speaking. Thus, teachers should consider implementing more drama in the L2 classroom, while ensuring sufficient L2 scaffolding and systematically employing relevant criteria for designing speaking activities (Thornbury, 2005). This study advocates that teachers should consider implementing PD in the L2 classroom for a holistic approach to teaching where the learners can experience meaningful language in an authentic and communicative way. The current findings indicate that PD has the potential to generate significant amounts of L2 spontaneous talk, signifying that this study is an attribution to the field of PD to promote L2 spontaneous language production.

Future teachers should see the benefits of including their learners in the creation process of classroom activities. This study demonstrated the benefits of engaging participants in the planning stages of the PD, which in this case resulted in excitement about the project, the topics, and the drama activities and ultimately arguably increased their engagement with L2 speaking. Moreover, including learners in their learning process ensures an implicit introduction to democracy (MER, 2019). Additionally, future researchers should see the benefits of making both teaching and research more participatory.

6.3 Limitations and avenues for further research

One of this study's limitations was the sample size, which consisted solely of a group of five 6th-grade learners. Thus, the findings in this study cannot be generalized but can only offer a limited understanding of the use of PD with L2 spontaneous talk. Nevertheless, the group of participants may be representative of an average A2/B1-level learner group, as the learners in this group were different from each other, which is the situation one is likely to have in any learner group. However, a bigger sample size would contribute to more discernible trends which would further provide a more solid conclusion. Thus, for future research, it would be beneficial to study a larger sample size to ensure more generalizable results.

As a researcher with a passion for drama in education, a possible limitation could have been the 'researcher bias' (Nikolopoulou, 2022). This was a case study where the participants' language production and perceptions were studied through the use of audio-recorded group discussions and interviews. The interview transcription has been analyzed through thematic analysis, re-read and re-arranged in different themes and topics numerous times, and discussed with peers, to ensure that the findings would be as objective as possible. For future research, it could be beneficial to have more people coding the transcripts and discussing the findings. However, this was not possible for this study. Another possible solution could be to define themes in advance to ensure objectiveness. However, this was not seen as the most applicable for this study, as creating themes in advance could limit the potential of this research. It was wished to see what themes emerged from the data; therefore, this case study chose an inductive approach. However, there is a quantitative component where the numbers representing the amount of L1 and L2 talk are accurate and objective, which provides a counterbalance to the 'researcher bias'.

Another limitation of this study is the 'observer effect' (Ary et al., 2010, p. 219). The participants were aware that they were being audio-recorded. The participants were not informed that I would count the seconds of L2 spontaneous talk for each of the participants, as this could have caused the participants to use their L2 more than they would naturally have done. However, as the participants knew that they were being studied, their L2 participation may have been affected regardless.

Finally, another limitation concerns the time schedule of the PD of 120 minutes, which was distributed for warm-up activity and the three drama conventions, including whole-class discussions, performances, and reflections. The time allotted to the Tableau was not seen as sufficient by the participants. The participants were given the least amount of time for the Tableau. It was originally intended that the participants would be given more time to plan the Tableau, but the events in the classroom on the day affected the time distribution between the conventions. For future research, it could be beneficial to ensure sufficient time for each drama convention. Another solution could be to conduct a longer PD project, which could contribute to more trends and a stronger conclusion as well. Moreover, it would be interesting to study the development of speaking fluency, self-confidence, or the impact on speaking anxiety through a longer PD project.

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Appendices

Appendix 1: SIKT approval

Vurdering av behandling av personopplysninger

🖨 Skriv ut   ⊟ 13.01.2023 ▾

Referansenummer   **Vurderingstype**   **Dato**
526222   Standard   13.01.2023

Prosjekttittel
A study on process drama and spontaneous talk in a Norwegian 6th grade L2 classroom

Behandlingsansvarlig institusjon
Universitetet i Stavanger / Fakultet for utdanningsvitenskap og humaniora / Institutt for grunnskolelærerutdanning, idrett og spesialpedagogikk

Prosjektansvarlig
Milica Savic

Student
Sanne Aske Fredriksen

Prosjektperiode
29.11.2022 - 29.12.2023

Kategorier personopplysninger
Alminnelige

Lovlig grunnlag
Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Behandlingen av personopplysningene er lovlig så fremt den gjennomføres som oppgitt i meldeskjemaet. Det lovlige grunnlaget gjelder til 29.12.2023.

Kommentar
OM VURDERINGEN
Sikt har en avtale med institusjonen du forsker eller studerer ved. Denne avtalen innebærer at vi skal gi deg råd slik at behandlingen av personopplysninger i prosjektet ditt er lovlig etter personvernregelverket.

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

FØLG DIN INSTITUSJONS RETNINGSLINJER
Vi har vurdert at du har lovlig grunnlag til å behandle personopplysningene, men husk at det er institusjonen du er ansatt/student ved som avgjør hvilke databehandlere du kan bruke og hvordan du må lagre og sikre data i ditt prosjekt. Husk å bruke leverandører som din institusjon har avtale med (f.eks. ved skylagring, nettspørreskjema, videosamtale el.)

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

MELD VESENTLIGE ENDRINGER
Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til oss ved å oppdatere meldeskjemaet. Se våre nettsider om hvilke endringer du må melde: https://sikt.no/melde-endringar-i-meldeskjema

OPPFØLGING AV PROSJEKTET
Vi vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Appendix 2: Consent form

Vil du at barnet ditt skal delta i forskningsprosjektet:

"A study on process drama and spontaneous talk in a Norwegian 6th grade L2 classroom" / "En studie om prosess drama og spontan samtale i en engelsktime i en norsk 6. klasse»

Jeg er på mitt siste år på lærerstudiet på UIS, og har planlagt en masteroppgave. I den anledning sender jeg dette skrivet som forespørsel til deg om barnet ditt kan delta i et forskningsprosjekt hvor formålet er å undersøke om ulike drama-aktiviteter kan bidra til produksjon av spontan samtale på engelsk i en elevgruppe, og hvordan denne elevgruppen oppfatter deres muntlige deltakelse.
I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for ditt barn.

Formål
I denne masteroppgaven utformes en 120 minutters undervisnings økt i henhold til Læreplanen i engelsk, hvor barna får delta i et prosessdrama. Det vil si flere ulike drama-aktiviteter som oppfordrer til kreativ tenking og muntlig/skriftlig bruk av engelsk. Videre vil en fokusgruppe med 5 elever bli innspilt under 3 av disse drama-aktivitetene. Disse 3 aktivitetene oppfordrer barna til å delta muntlig på engelsk. Barnas stemmer vil bli innspilt, og videre skal prosjektet transkribere (skrive ned tale) hvor mye spontan samtale barna produserer under hver aktivitet. Opplegget vil foregå i en engelsktime hvor alle elevene deltar, men bare elevene som gir samtykke vil bli innspilt.

Videre ønskes gruppe-intervju med elevene i fokusgruppen som har blitt innspilt. For å samtale med dem om deres oppfatning av aktivitetene i undervisningsøkten, og deres egen muntlige deltakelse under aktivitetene. Intervjuet vil foregå med meg, tidligere praksisstudent i klassen, og nå master-forsker. Intervjuet vil være semi-strukturert, det vil si at noen spørsmål er fastsatte, men med mulighet for å bygge videre på barnas svar med tilleggsspørsmål.

Dersom du/dere og barnet samtykker til å være med i denne masterforskningen, kan hen velges til å være med i fokusgruppen. Med andre ord, være i gruppen på 5 som vil delta i min masteroppgave.

Hvem er ansvarlig for forskningsprosjektet?
Universitetet i Stavanger er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?
Utvalget for denne masteroppgaven ble ønsket da jeg har tilbrakt totalt 6 uker praksis i klassen. Videre søkte jeg til skolen om å utføre forskningen i denne klassen, hvor de godkjente dette.

Hva innebærer det for ditt barn å delta?

<u>Drama-aktiviteter</u>

Dersom du velger at barnet ditt kan delta i prosjektet, innebærer det at barnet utfører ulike drama-aktiviteter, hvorvidt 3 av disse vil bli innspilt på lydopptak. Hver aktivitet vil vare i ca. 20 minutter.

<u>Intervju</u>

Videre innebærer det at barnet ditt deltar i et gruppeintervju med forsker, som også vil bli innspilt på lydopptak. Intervjuet vil vare i ca. 30 minutter. Det inneholder spørsmål om blant annet barnas oppfattelser av timen, aktivitetene og engelsk muntlig deltakelse i gruppearbeid. Lydopptakene blir registrert elektronisk og anonymiseres.

Dersom du/dere ønsker å lese om de 3 aktivitetene som blir innspilt, og/eller intervju-guide kan dere på forhånd ta kontakt med meg. Se kontaktinformasjon på bunnen av papiret.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger at barnet ditt kan delta, kan du også når som helst trekke samtykket tilbake uten å oppgi noen grunn. Barnet ditt har også rett til å trekke seg fra prosjektet før eller under undervisningsøkten. Alle personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for barnet ditt hvis du/dere ikke vil barnet skal delta eller senere velger å trekke barnet fra å delta i masteroppgaven.

Personvern – hvordan vi oppbevarer og bruker ditt barns opplysninger

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

Opplysningene vil være tilgjengelig for meg (masterforsker) og veileder.

Dette samtykkeskjema vil bli låst inne og ikke tilgjengelig for andres øyne.

Andre personopplysninger om barnet ditt/deres slik som navn, vil bli erstattet med en kode som lagres på egen navneliste adskilt fra øvrige data. Dersom barnet sier sitt eget, eller andres navn, vil disse erstattes med kodenavn under transkribering (eksempel: elev a).

Personopplysninger vil bli anonymisert og kryptert. Dette sørger for at ingen andre enn masterforsker (meg) og veileder vil ha tilgang til opplysningene.

Barnet ditt/deres vil ikke kunne gjenkjennes i masteroppgaven.

Hva skjer med personopplysningene når forskningsprosjektet avsluttes?

Prosjektet vil etter planen avsluttes desember 2023. Etter prosjektslutt vil datamateriale med barnet ditt/deres opplysninger anonymiseres og slettes.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om barnet ditt basert på ditt samtykke.

På oppdrag fra Stavanger Universitet har Personverntjenester vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Rettigheter

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

- Innsyn i hvilke opplysninger vi behandler om ditt barn, og å få utlevert en kopi av opplysningene
- Å få rettet opplysninger om ditt barn som er feil eller misvisende
- Å få slettet personopplysninger om ditt barn
- Å sende klage til Datatilsynet om behandlingen av ditt barns personopplysninger

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

- Masterforsker ved Sanne Aske Fredriksen, 242591@uis.no, tlf: 41596522.
- Stavanger Universitet ved Milica Savic, milica.savic@uis.no, tlf: 96682433.
- Vårt personvernombud: Rolf Jegervatn, personvernombud@uis.no

Dersom du har spørsmål knyttet til Personverntjenester sin vurdering av prosjektet, kan du ta kontakt med:

- Personverntjenester på epost (personverntjenester@sikt.no) eller på telefon: 53 21 15 00.

Med vennlig hilsen

Sanne Aske Fredriksen
(Forsker)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet «A study on process drama and spontaneous talk in a Norwegian 6th grade L2 classroom», og har fått anledning til å stille spørsmål. Jeg samtykker at mitt barn deltar i:

- ☐ å delta i drama-aktiviteter i klassen (på lydopptak)
- ☐ å delta i gruppeintervju (på lydopptak)

Jeg samtykker til at mitt barns opplysninger behandles frem til prosjektet er avsluttet

----
(Signert av forelder/foresatte av prosjektdeltaker, dato)

Appendix 3: Pre-questionnaire

<p style="text-align:center">God dag!</p>

Jeg skal skrive en masteroppgave, og vil komme tilbake til deres klasserom, for her trivdes jeg veldig godt! For å skrive denne oppgaven, ønsker jeg å få litt hjelp av dere! Jeg skal ha en time i deres klasserom, og vil høre litt om hva dere synes er kjekt og spennende. Derfor skal dere få svare på et par spørsmål. Gleder meg til å lese hva dere svarer! 🙂

Hilsen Sanne

<p style="text-align:center">HVA LIKER DU??</p>

1. **Hva liker du å snakke om sammen med andre? Du kan skrive så mange ting du vil**
   (Dette kan for eksempel være noe du synes er kjekt, interessant, viktig.... Noen eksempler kan være: kjendiser, nyheter, jul, påske, vennskap, skumle historier, sydentur)

2. **Velg hvilke aktiviteter du synes høres kjekkest ut (velg minst 3)** (Du kan sette et «x» ved siden av de aktivitetene du liker best)
   a. Løse kryssord eller bingo
   b. Lage stillbilde (alle fryser i en bevegelse, sammen lager gruppen et 'bilde')
   c. Rolle-spill
   d. Undersøke og diskutere noe som står i et brev, dagbok, melding eller filmklipp
   e. Være en annen karakter enn deg selv og intervjue en annen karakter om noe den har sett, gjort eller hørt
   f. Ha et forhør (spørre spørsmål) med en mistenkt du tror har gjort noe kriminelt
   g. Ta rolle som en ekspert (for eksempel journalist, detektiv, lærer, lege, forsker)
   h. I par: en er et menneske, den andre er «tankene» til dette mennesket. Personen som er tankene snakker høyt, og den andre personen må skuespille det «tankene» sier

TUSEN TAKK for at du bidrar med å hjelpe meg med min master-skriving!! 🙂

Appendix 4: Homework

Thought of the day: *friendship!*

For this «thought of the day», you can think for yourself, ask a friend or a family member, or Google :) —>

1.   Think about some things a good friend <u>say</u> and <u>do</u> to their friends.
2.   Think about some <u>emotions</u> of how it feels to be a good friend, or to have a good friend.

Extra: think about how to become friends again after a fight. What are some things you can do or say to make up?

I am looking forward to our lesson on Friday! See you then :)
Best, Sanne

Appendix 5: TIR manuscript

Situation: Lene stole Victoria's pink marker. Lene denies it but Victoria insists that Lene stole it. The pink marker is at the bottom of Victoria's backpack.

Props needed: a pink marker, backpack, hat and a scarf.

NB: the manuscript is written with straightforward language to resemble real-life communication as much as possible.

A possible way of starting the TIR:

Teacher: "Guys, I know of two girls who have had a fight. Since you are the experts of friendship and maybe also disagreements(?) You can investigate this case! It's just not adding up. You need to get to the root of this disagreement to make sure they become friends again! I'll bring them in for you to listen to both their stories. Make sure you really listen, maybe they're not being fully honest. I don't know! Use your detective skills to figure out what has happened! Good luck…"

TIR acts as two girls, Lene and Victoria. Below is presented a possible way of introducing the two characters:

Victoria: "Okei, you guys. So, I have a pink marker that I LOVE. I always have it in my pencil case so I can use it whenever I want. However, I was going to use my marker on Sunday to write in my diary, like I always do on Sundays, but it wasn't in my pencil case! And I know that Lene loves my marker as well, she always wants to borrow it and she always says that she doesn't need to buy her own because she says she can just borrow mine. She was there the last time I saw my marker, so I think she stole it. She could easily have taken it when we were drawing in class. But she refuses, so now I'm frustrated. I think she's a bad friend when she's lying. I just want to hear what you've done, Lene, from Friday till Monday. Because on Monday you suspiciously came to school with a pink marker just like mine."

Lene: "I feel so attacked. I do love the pink marker, and that's why I wanted one myself! The last time I saw the marker was when a lot of people were there, so why are you so quick to blame me? It makes me sad, and also angry, that she blames me… We were like 4 people drawing together in class, so why are you blaming me?? And also, I think you guys should know this: Victoria is a very messy person. It's not the first time she has lost something. She

always blames me for things that happen, that's not a good friend! Anyway, when I came home on Friday I told my dad that I wanted a pink marker, and then he told me I could buy my own. So I did, I put it in my backpack to bring to school, and that's why I have a pink marker now!"

Teacher: "How are we going to solve this? Do we have all the information we need? How can we find who's in the wrong? If anyone is in the wrong at all? Someone has to apologize, or else they will never become friends again.. Imagine you are detectives, make a timetable of the marker's mysterious disappearance. When you're discussing the case, discuss what you think has happened, has anything similar happened to you, and how did you solve this? Could you, as a group, unsolve this fight? Make some questions for the two girls! When you make questions, you can use the question-words: who, what, when, where, how, why?"

What follows after introducing the TIR characters:
1) Learners will plan the character interview in groups of five, see Appendix 6 for the task-presentation.
2) TIR characters fight: perhaps mad at each other and blaming each other.
3) TIR continue to improvize from the questions and advice the learners come with (from the TIR-planning, and possible spontaneous questions/solutions).
4) TIR steps out of role (takes off the hat and the scarf).
   You can ask the following questions to resolve the fight (to end the drama convention): how can we solve this?, do you think one of them are lying or are they both telling the truth?, can you come up with a solution?, maybe we could look for the marker somewhere?
5) Teacher looks in Victoria's backpack and finds a pink marker.
6) TIR formulate an apology (Victoria) and an answer to the apology (Lene).

Appendix 6: Task presented for the learners (drama convention 1: TIR-planning)

Solve the fight – like a detective

1. What piece of information is missing?
2. What do you need to know to sort this fight out for the two girls to become friends again?
3. What do you think has happened? (Anything is possible!)
4. Could you come up with a solution for the girls to become friends again?

In groups: discuss the questions, what are your thoughts?

Discuss possible questions you can ask each of the girls. 1 person writes the questions down on paper.

Here are the question-words to help you create questions!

- What?
- When?
- Where?
- Who?
- How?
- Why?

Good luck!

Appendix 7: Task presented for the learners (drama convention 2: Tableau)
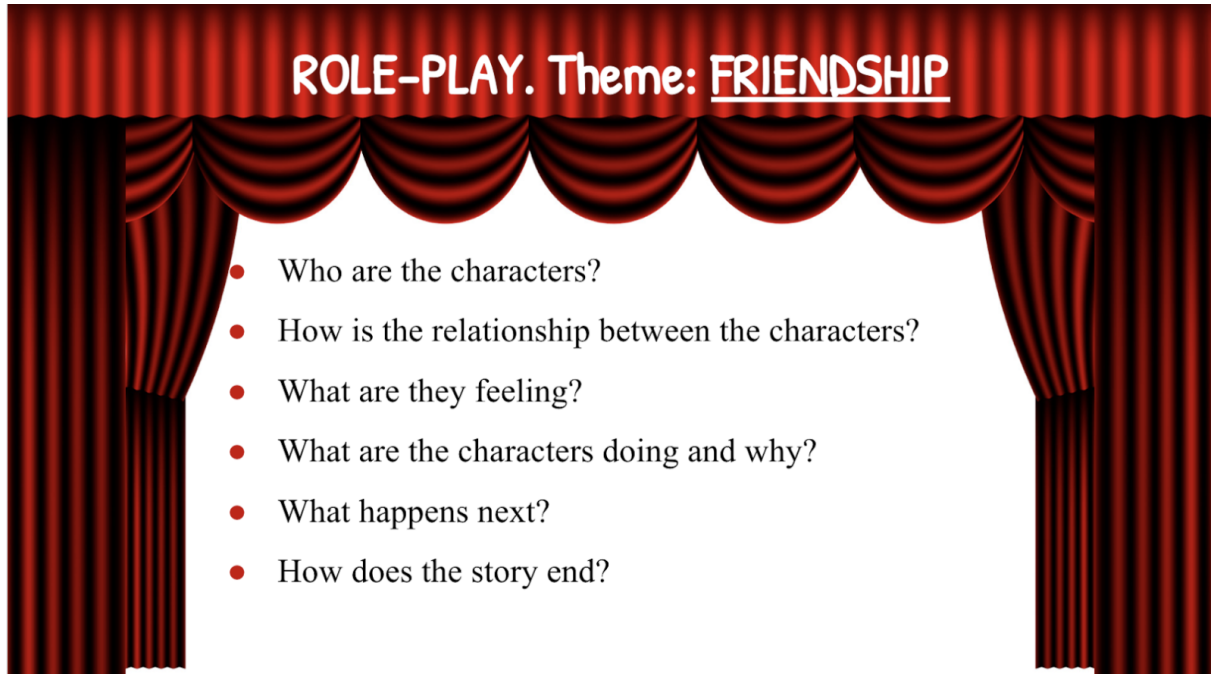
CREATE YOUR OWN TABLEAU: fight and make up

1. Choose a situation one of you have experienced, or an imaginary situation of a fight or misunderstanding about something you choose

2. **Tableau nr. 1:** What is the fight /misunderstanding about?
    Where and when is this fight/misunderstanding happening?
    Who are a part of this fight?
    What are the characters feeling?

Appendix 8: Task presented for the learners (drama convention 3: Role-play)

ROLE-PLAY. Theme: FRIENDSHIP

- Who are the characters?
- How is the relationship between the characters?
- What are they feeling?
- What are the characters doing and why?
- What happens next?
- How does the story end?

Appendix 9: Lesson plan 'Friendship'

With learning aims, language learning objectives, relations to Thornbury's (2005) criteria of speaking, and aims for scaffolding the three audio-recorded drama conventions.

Learning aims:
- Investigate, practice, and understand the concept of friendship through different drama conventions
- Understand and use words and phrases related to friendship actively in different drama conventions both orally and in writing

Language learning objectives:
- I can **talk** about friendship in English
- I can **understand, write and use words or phrases** that explain friendship in one or more drama activities in English
- I can **listen** when my classmates talk about friendship in English

Activity	Approximate time	Notes	Thornbury speaking criteria (2005, p.90-91) considered in the three main drama conventions *Productivity* *Purposefulness* *Interactivity* *Challenge* *Safety* *Authenticity*	Aim(s) for each activity, including the 3 main drama conventions
"Role on the wall/x-ray" *Initiation phase (Piazzoli, 2018)*	10-15 min	Learners receive a bodymap of child. Question: "what are some qualities in a good friend he/she should		**Aims for the learners:** - "I can **understand, write and use words or**

		look for?" Write down: what are some things that a good friend says and does for another friend? Write at least 5 things (on the outside) Write how the person feels on the inside when (s)he is/has a good friend. Write at least 5 things (on the inside). The learners will read out loud what they have written, and the teacher writes what they say in a bodymap on the smartboard.		**phrases** that explain friendship" - "I can **talk** about friendship in English" - "I can **listen** when my classmates talk about friendship in English" **Underlying aims:** - Engage learners' prior vocabulary related to friendship. - Engage learners' experiences with friendship. - Engage learners in creative and aesthetic learning. - Engage learners in English language production both in writing and orally.
Teacher in role (TIR): "Help	5 min	TIR as two girls having a fight. TIR takes turns		**Aims for the learners:**

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us resolve this fight and become friends!" *Experiential phase (Piazzoli, 2018)*		in telling each of the 'girls' sides. Something is not adding up, they do not come to an agreement. - TIR manuscript in appendix 5.		- "I can **listen** to and **understand** words, and the content, of a conversation/fight" **Underlying aims:** - Engage learners' experiences with misunderstandings. - Engage learners in an authentic, yet imaginary situation. The situation is imaginary as it is TIR, yet it is authentic as it is something the learners are familiar with, and has the potential of occurring in real life. - Engage learners with critical thinking of friendship and problem-solving. - Engage learners

				in listening and understanding the concept of a fight, helping them prepare questions.
Planning a character-interview in groups *Experiential phase (Piazzoli, 2018).*	20 min **Audiorecorded drama convention.**	"What has happened?" Let's sort this out! The teacher encourages the learners to interrogate the girls! What piece of information is missing, what do they need to know to sort this out for the two girls to become friends again? Prepared question words: "What, when, where, how, who?". The learners talk together about the situation and how they could help with the situation by interrogating the two girls. Discussing, and writing the question down. The learners can also write any potential solutions to the	**Productivity, authenticity, challenge, safety, and purposefulness.**	**Aims for the learners:** - "I can **understand, write and use words or phrases** to prepare questions" - "I can **talk** about friendship in English" - "I can **listen** when my classmates talk about friendship in English"

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		problem, and propose them to TIR.		
Performing a character-inter view in groups *Experiential phase (Piazzoli, 2018)*	10-15 min	The groups take turn in questioning TIR (both roles, they should address which role they are questioning). TIR improvises answers. The end result is that the two 'girls' become friends again.		**Aims for the learners:** - "I can **understand, write and use words or phrases** related to friendship" - "I can **ask questions** for an interview" - "I can **talk** about friendship in English" - "I can **listen** when my classmates ask questions and talk about friendship in English" **Underlying aims:** - Investigate the learners' language skills and understanding of an authentic imaginary situation.

				- Engage and question learners' critical thinking and challenge responses. - Engage learners in creative and aesthetic learning.
Show a picture of pre-made Tableau. I took two pictures of two different opposites in Tableaus (a bad and good image). *Initiation phase (Piazzoli, 2018)*	10 min	Reflection-questions: What do you see? Who are they? Which emotions are they showing? What do you think has happened? What do you think they did to change the scenario? Which emotions are they showing? How are they showing friendship in this picture?		**Aim for the learners:** - "I can **reflect on**, and **discuss**, what I think a tableau is showing" **Underlying aims:** - Practical and clear visual scaffold for tableau production. - Support developing and expressing potential ideas for later tableau activity.
Producing a tableau "fight and make up"	20 min **Audiorecorded drama**	"Choose a situation one of you has experienced or an imaginary situation of a fight or	**Authenticity, safety, challenge, productivity, purposefulness.**	**Aims for the learners:** - "I can participate in **sharing** my opinions and

	convention	misunderstanding about something you choose."		ideas, discussion and execution of creating tableaus"
Experiential phase (Piazzoli, 2018)		What to think about when creating a tableau? **Tableau: disagreement/fight.** What is the misunderstanding/fight about? Where and when is this misunderstanding/fight happening? Who is a part of this fight? What are the characters feeling? **Tableau 2: resolvement/friends again.** Do any new characters help the situation? (parents, teachers…) How do they become friends again? Where and when do they become friends again? What are the characters feeling?		- "I can **listen** when my classmates share ideas and opinions" **Underlying aims:** - Investigate the learners' language skills and understanding of authentic tableaus. - Engage in, and investigate, learners - critical thinking of friendship and problem-solving.
	convention			

Watching each produced Tableaus *Reflective phase (Piazzoli, 2018)*	10 min	Discussion: What are you seeing? Who do you think is in this situation? What do you think the misunderstanding/fight is about? How do you think the characters are feeling? How do you think they resolved this misunderstanding/fight? How do you think they are feeling now?		
Role-play: "friendship" *Experiential phase (Piazzoli, 2018)*	20 min **Audiorecorded drama convention**	The learners are divided into groups of 5. They will be given full creative freedom to create a Role-play about anything they associate "friendship" with. Together they decide on: Who the characters are. How the relationship between the characters is. What they are feeling. What they are doing and why. What happens next.	**Interactivity, authenticity, safety, and challenge.**	**Aims for the learners:** - "I can **share** ideas and thoughts of friendship" - "I can **understand** and **use words** related to friendship" - "I can **listen** when my classmates share ideas and opinions"

		How does the story end.		
Watch each other's role-plays *Reflective phase (Piazzoli, 2018)*	10 min	The learners watch each other perform. The teacher asks the learners of what they saw, and what they believed happened in the Role-plays? The teacher can ask: What friendship qualities did the actors show? How do you think they were good/bad friends? The reflection-questions will however depend on the situations the learners create.		**Aims for the learners:** - "I can **listen** to my classmates performing" - "I can **reflect on**, and **discuss**, what I saw" - "I **understand** words and the concept of a role-play about friendship" **Underlying aims:** - Investigate the learners' language skills and understanding of authentic tableaus. - Investigate learners' vocabulary within the topic "friendship". - Engage in, and investigate, learners critical thinking of friendship and

				problem-solving. - Engage learners in creative and aesthetic learning.
Exit note: "What makes me a good friend?" *Reflective phase (Piazzoli, 2018)*	2 min	The learners write on a note what makes them a good friend (A word/a sentence or more).		**Aims for the learners:** - "I can **write** why I think I am a good friend" - "I can **use words** related to friendship" **Underlying aims:** - Investigate learners' vocabulary, thinking and understanding of the topic "friendship". - Engage the learners in self-reflection. - Engage writing-learning-learners.

Appendix 10: Interview-guide

Pre-planned questions for the focus group interview.

1. Hva tenker dere om denne timen?
2. Hvilke(n) aktivitet likte dere best, hva gjorde at dere likte denne/de best?
3. Hvilke(n) aktivitet likte dere minst, hva gjorde at dere likte denne/de minst?
4. Hva tenker dere om temaet timen handlet om?
   a. Hvordan tenker dere om situasjonene i aktivitetene timen?
   b. Er dette noe som kunne skjedd i virkeligheten?
5. Hvilken aktivitet synes dere det var kjekkest å snakke engelsk i?
6. Hva tenker dere om deres muntlige deltakelse i gruppearbeidene denne timen?
7. Hvordan var det å snakke engelsk sammen under gruppeaktivitetene?
   a. Fikk alle som ville komme med ideer og deres tanker?
8. Hvordan var det å komme på ting å si på engelsk under aktivitetene?
   a. Var det noe som gjorde det enklere eller vanskeligere å snakke engelsk, noe om aktivitetene eller noe læreren sa for eksempel?
   b. Var det ganger dere måtte snakke norsk?
   c. Hvis noen snakker norsk, er det lettere å fortsette samtalen på norsk eller fortsetter dere på engelsk?
   d. Var temaet og situasjonene noe dere følte dere kunne snakke fritt om?
9. Hvordan tror dere det hadde vært lettest å snakke mest mulig engelsk: i par, i grupper eller sammen med hele klassen?

Videre vil input bringes inn i intervjuet og stilles spørsmål rundt.

1. *bringer inn en prop (hatt/skjerf) fra karakter-intervjuet*
   a. Hva tenker dere når dere ser disse gjenstandene?
   b. Pratet dere i gruppen om lignende situasjoner dere har opplevd?
      i. Tok dere litt inspirasjon og tips fra hvordan dere opplevde dette til å lage spørsmål?
   c. Hvordan var det å komme på spørsmål på engelsk å stille til jentene jeg spilte?
   d. Var det ganger dere måtte snakke norsk, enten ord eller hele setninger?

2. *Intervjueren bringer inn gjenstand brukt i frysbilde*
   a. Hva tenker dere når dere ser dette?
   b. Hvordan løste dere denne oppgaven i gruppen?
      i. tok dere inspirasjon fra noe eller noen?

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c. Snakket dere lenge om hvordan dere skulle lage bildene, eller ble dere fort ferdig?
d. Hvordan var det å diskutere hva dere skulle gjøre på engelsk?
e. Var det ganger dere måtte snakke norsk, enten ord eller hele setninger?

3. *bringer inn en gjenstand fra rollespillet elevene produserte*
   a. Hva tenker du når du ser dette?
   b. Hvordan løste dere denne oppgaven?
      i. tok dere inspirasjon fra noe eller noen?
   c. Hvordan var det å diskutere på engelsk hva dere skulle gjøre og si?
   d. Var det ganger dere måtte snakke norsk, enten ord eller hele setninger?

4. Dersom dere har noe dere ikke har fått sagt, eller noe dere synes var vanskelig å si foran alle, så kan dere skrive hva dere tenker på denne lappen. Hvordan vil dere rangerer hvor fornøyde dere er med engelsk muntlig deltakelse under aktivitetene? Ta et kryss på det ansiktet som dere føler *lapp med ansiktene og plass til å skrive under*
   Skriv navnet deres, men det er bare jeg som skal se den.

Appendix 11: Post-interview

Navn: _____

Hva synes du om din muntlige deltakelse i aktivitetene? (Sett kryss på smiley'en du mener passer)

Er det noe du har lyst å si, men som du ikke fikk sagt under intervjuet?