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Drama Methods in the EFL Classroom

What is the Current Situation?

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List of Abbreviations

CLT Communicative Language Teaching

DM Drama Methods

EFL English as a Foreign Language

FL Foreign Language

L1 First Language

L2 Second Language

Ibid. In the same place

1 Introduction

In the introduction of their salient work *Words Into Worlds: Learning a Second Language Through Process Drama*, published in 1998, Shin-Mei Kao and Cecily O'Neill paint a sobering picture of the application of drama methods (DM) in second language teaching (L2)¹ by stating that

Some teachers feel able to offer students the opportunity to encounter language through drama in purposeful and challenging contexts, but there is no doubt that in many classrooms the work remains exercise-based, short-term, and teacher-controlled. As a result, the potential for learning is diminished (Kao & O'Neill, 1998: 3).

Despite a “wide-spread pedagogical interest and scholarly conviction in the possibilities of educational drama [...], there is still little empirical evidence concerning what is actually taking place in L2 classrooms,” (Belliveau & Kim, 2013: 7).

In the same vein, Peter Lutzker argues that the empirical research of the last decades concerning drama methods has focused on college and university students and not on students at public schools. Based on the sheer amount of material that has been published, it would seem evident that drama methods play a more paramount role in foreign language² classes (see Lutzker, 2022: 279). However, as Lutzker mentions:

It is [thus] exceedingly difficult, if not impossible, to get a clear picture of the extent in which drama and drama techniques have become a part of elementary and secondary school foreign language lessons (Lutzker, 2022: 279).

In this sense, the author of this paper aims to shed some light on the current situation concerning DM in the EFL classroom. This work will focus on EFL teachers, a group facing various impediments, such as curricular pressure, standardized testing, and the inadequacy of teacher training (see Lutzker, 2022: 279) that could mitigate the drive to implement time-consuming and complex drama methods.

¹ The term L2 is used in this paper as an “umbrella term that refers to any language learned in addition to one’s first language” (Belliveau & Kim, 2013: 8).

² Second language learning and foreign language learning are applied inconsistently in the research literature. Although, strictly speaking, the two terms differ slightly in their meaning, they are used synonymously in this paper.

Two of the critical questions of this paper, arising from reviewing the relevant literature, are:

- a) Do EFL teachers apply DM in their English teaching?
- b) If they do, what sort of DM do they use, and to what extent?

To find out about the EFL teachers' notion of DM, the percentage of participants implementing some of these methods, and how they think their students could benefit from them, to name further questions underlying this paper, the author developed an online questionnaire. The questionnaire comprised both closed-ended questions and open-ended questions to collect quantitative and qualitative data and work out proportionality on the one hand and detailed notions on the other hand. Hence, the underlying research design is a mixed-methods approach (see Creswell & Creswell, 2018: 3 ff.). The survey was provided via a link sent to all public and private schools in Berlin.

Before the questionnaire data is analyzed and interpreted in sections six and seven, the history of DM in education and foreign language teaching is briefly introduced in section two. A definition of drama methods, an assessment of drama exercises as a method, its relation to communicative language teaching (CLT), and possible benefits and challenges of its use are scrutinized in section three.

Kao and O'Neill's (1998) *continuum of drama approaches*, which serves as another pillar of this paper, is introduced in the subsequent section, followed by a description of the present study in section five. As mentioned before, sections six and seven analyze and interpret the collected data, and section eight discusses the findings.

The limitation of the present study and thoughts about further research are presented in section nine, followed by the references used for this paper and the appendices.

2 A Brief Overview of the History of Drama Methods in Education and Language Teaching

Kao and O'Neill state that "the use of drama strategies in L2 teaching has closely paralleled the growth of drama in education" (Kao & O'Neill, 1998: 3). This section will look at the evolution of Drama Methods in both education and language learning, aiming to give a brief overview of cultural and individual influences on the progress and implementation of dramatic means.

Drama as part of education is not a concept of modern times; it goes back to ancient Greece, where drama and educating boys were so closely intertwined that they could be seen as one unit. The only opportunity for the poor boys of Athens to get some education other than what their parents could teach them was to be selected for a chorus. On several occasions a year, the chorus would honor the God Dionysus with an ode, the dithyramb, giving the boys constant training (see Coggin, 1956: 1). According to Coggin, this chorus training

could rightly be termed a school because the performance of a dithyramb was in itself an education. It embraced religion, poetry, singing, and dancing. The dancing was highly dramatic; in fact, it was this dramatic dance that burst into words and gave birth to the Attic theatre (Coggin, 1956: 1).

Plato, anticipating the “twentieth-century educational psychology” (Coggin, 1956: 8), speaks of training children in a “playful manner, and without any air of constraint [...]” (Plato’s *Republic* translated by Davies & Vaughn 1852, as cited by Coggin, 1956: 8). Play according to Plato is “important because it is natural and because of what it tells the adult about the child” (Coggin, 1956: 8). He unites musical education, involving singing and dancing, and literature with “the other side of education which he calls ‘gymnastic’” (Coggin, 1956: 8). Although both sides of education, cognitive and physical training, were traditionally separate, Plato sees the importance of a more holistic approach to forming “neither a pale-faced intellectual nor an empty-headed athlete but a whole man” (Coggin, 1956: 8). To Plato, courage was a distinct feature of a whole man and to overcome fears and terrors, music and dancing were of “therapeutic value” (Coggin, 1956: 9).

According to Coggin, drama was not only a part of education in ancient Greek; it was the core of education, a school for poor boys.³ With the supersession of the Greek empire, the Romans gained unprecedented cultural and political influence in Europe. Latin became sustainably influential:

Right down the centuries, from ancient Rome to Renaissance Europe [,] there had been an insistence on the spoken word. National frontiers were vague [,] and Latin was the universal language of the church. Oral Latin was [,] therefore [,] as important as writing and reading (Coggin, 1956: 48, 49, missing commas of the original text inserted in brackets).

³ Rich families preferred to rely on “the more select institutions” (Coggin, 1956: 3)

A means to teach Latin was “set conversations, learnt by heart and repeated until they became second nature” (Coggin, 1956: 49). Coggin gives the example of the Benedictine Abbot Aelfric, who wrote Latin conversations in the tenth century. His students had to take various parts and report their daily duties and routines (see Coggin, 1956: 49), which seems like an antecedent of the in-class roleplays which were yet to come. However, few moralists of the Middle Ages approved of games, let alone dancing and theatres (see Coggin, 1956: 59).

The Renaissance and the concept of humanism not only reintroduced the study of the old dramatists but, even more important, it changed the atmosphere in schools: play became the “watchword of education” (Coggin, 1956: 59):

In the second half of the sixteenth century, drama formed part of the curriculum of almost every school. [...] Boys at grammar school were taught to make speeches, not only from the point of view of elocution, but also to accompany their words with suitable bodily gestures (Coggin, 1956: 58,59).

However, the invention of the printing press and the distribution of books put an end to this tradition, as Peter Lutzker states:

With the ascent of the printed word through the increasing availability of books, the ancient tradition of the oral interpretation of literature which can be considered the oldest of the speech arts preceding both the study of rhetoric and the advent of drama, gradually died out. This also had far-ranging consequences for the study of foreign languages. In conjunction with the decline of Latin as a spoken language, the art of oral recitation became progressively irrelevant (Kelly, 1976: 288 as cited in Lutzker, 2022: 265).

Between the Renaissance and 1800, two rivaling approaches dominated the teaching of foreign languages. The first was the common practice of teaching languages “by living contact with them, whether in their oral or their written form” (Titone, 2013). The other approach was a “systematic teaching of grammar based on paradigms, tables, declensions and conjugations” (Titone, 2013). While during “the 18th and much of the 19th centuries, foreign language learning was generally considered more a matter of reading than speaking” (Routledge, 2002 as cited in Lutzker, 2022: 266), a new movement, the Reform Movement, inspired by Wilhelm Viëtor’s pseudonymous pamphlet *Der Sprachunterricht muss umkehren!* emerged. Language teachers of the Reform Movement were eager to create lessons emphasizing language exposure (see Howatt & Smith, 2014: 82). Although this approach to language learning was further developed and opened up the opportunity to integrate dramatic elements and central

figures of the Reform Movement like Otto Jespersen included dramatic techniques in their methods, the use of drama did not play a significant role in foreign language teaching until the 1970s (see Lutzker, 2022: 266, 267).

British pioneers of 20th-century education, who promoted drama in education, paved “the way for drama as a teaching and learning method across the curriculum [...]” (Schewe, 2013:7). Concepts like the use of “pair work” by Brian Way or the “Mantle of the Expert” by Dorothy Heathcote⁴ (see Bolton, 1993: 34ff) stem from their works and are routines in today’s classrooms. However, as Lutzker states:

The first significant developments in modern foreign language teaching that led to drama gradually becoming a part of the curriculum can be seen in the context of the so-called humanistic approaches that emerged in the 1970s [...] (Lutzker, 2022: 269).

The unique feature of these newly introduced concepts was to emphasize natural language acquisition, opposing the former structural approaches and aiming at developing self-confidence and creativity in a welcoming and safe surrounding. Though dramatic techniques were not explicitly named the foundation of these concepts, activities involving the students’ whole body and imagination were often offered (see Lutzker, 2022: 270). According to Lutzker, “the most important and influential book published in the 1970s on the use of drama in language teaching was [...] Alan Maley and Alan Duff’s seminal work *Drama Techniques in Language Learning* published in 1978 [...]” (Lutzker, 2022: 272). Their work mainly includes a plethora of techniques and exercises that offer students opportunities to engage in meaningful and authentic communication.⁵ The aim is not to learn grammatic structures but to interact openly and creatively in the foreign language (see Lutzker, 2022: 273). According to Schewe, in the 1980s and 1990s

communicative concepts of foreign and second language teaching and learning were thriving in Europe and worldwide. Taking heed of this development, advocates of drama in education, practitioners and foreign language teaching specialists become increasingly committed to the building of bridges between their respective disciplines. Important first initiatives came from Britain, and the publication by Kao/O’Neill (1998) [...] makes an important contribution in this respect (Schewe, 2013: 8,9).

⁴ Bolton names her the „greatest drama teacher of all times” (Bolton, 1993: 36).

⁵ A third edition was published in 2005.

Stinson and Winston (2011) consider Kao and O'Neill's publication *Words Into Worlds: Learning a Second Language Through Process Drama* (1998) a reinvigoration of the field. The work offers a "deeper understanding of how and why drama works to enhance second language learning" (Stinson & Winston, 2011: 481) due to broad and intensive research and the integration of the teacher's planning and implementation as well as students' responses (see Stinson & Winston, 2011: 481). Kao and O'Neill's work "spurred a range of studies into drama and language learning [...]" (Stinson & Winston, 2011: 481).

While Bolton finds it a paradox that "the U.K., so weak on second language teaching, should be identified as a principal source for innovative dramatic methodology" (Bolton, 1993: 40), Schewe claims that

a more systematic classification and conceptualisation of the new practice- and research area in the 1990s and first decade of the 21st century was largely developed outside Great Britain, mainly in German-speaking countries (Schewe, 2013: 9).

Manfred Schewe himself is the author of a seminal book (*Fremdsprachen inszenieren*, 1993), in which he, as a foreign language teacher

systematically conducts research into his own teaching over a number of years and makes the academic community aware of the innovative role British drama pedagogy can play within foreign language disciplines (Schewe, 2013: 9).

Schewe's work was certainly one of the starting points of a phase of broad academic interest in Drama in foreign language learning in German-speaking countries, ranging from *Deutsch als Fremdsprache* (Tselikas, 1999: *Dramapädagogik im Sprachunterricht*; Huber, 2003: *Im Haus der Sprachen wohnen*) and teacher education (Haack, 2018: *Dramapädagogik, Selbstkompetenz und Professionalisierung*) to connecting findings in the neurological science with foreign language learning (Sambanis, 2013: *Fremdsprachenunterricht und Neurowissenschaften*). Despite this broad academic interest, it might still hold what Lutzker expresses "almost all of the empirical research that has been done refers to work with college and university students" (Lutzker, 2022: 279). Hence, this paper aims to get an insight into how teachers in schools evaluate drama methods in the EFL classroom.

3 Drama Methods – An Approach

EFL teachers were asked to intuitively define the term *drama methods* in the questionnaire, which is the foundation of this thesis. The objective was to find out about the teachers' notion of drama without using terms that could be suggestive, like *drama techniques*, *drama pedagogy*, *process drama*, etcetera, and lead them in a specific direction. However, in this section, a definition of drama methods that may fit the various ideas given by the teachers will be worked out. Nevertheless, the term *method* implies more. Based on Schewe's (1993) elaboration of establishing drama in foreign language learning as a method, the communicative approach in language learning is briefly examined and implemented as the theoretical background of drama methods in this paper.

3.1 Definition

It is not an easy endeavor to define the term Drama Methods (DM), particularly not if aiming for a broad definition to serve this paper's aspiration to include various teachers' definitions. Moreover, DM should work as an umbrella term and ideally include definitions of the various approaches that emerged over the course of the last decades. Julia Rothwell, for example, defines *Process Drama* as an "improvisatory style of drama in education and [as] a performative pedagogy approach rather than a means to a theatrical end performance" (Rothwell, 2017: 149). According to Liu, Process Drama, "a term widely used in North America (but originally from Australia) and synonymous to 'educational drama' or 'drama in education' in Britain, is concerned with the development of a dramatic world created by both, the teacher and the students working together" (Liu, 2002: 5). Rather than simply being a series of exercises, Process Drama would include a variety of strategies and modes of organization (see O'Neill, 1995 as cited by Liu, 2002: 5).

In contrast to Process Drama, *Drama Pedagogy*, a term coined by Schewe (see Delius, 2020:177) primarily applied in German literature (Dramapädagogik), may aim for an end performance. Drama Pedagogy is considered a teaching method that draws on specific theater and acting elements to harness them for educational purposes (see Bonnet & Küppers, 2011: 41). The changing between two levels of reality, the everyday reality that is factual when entering and leaving a class and the dramatic reality established in between, is the core of drama pedagogy (see. Tselikas, 1999: 26).

Expressing the author's "chief concerns to make the reader aware of a wealth of forms and techniques of *dramatic enactment* which – true to the nature of drama – point beyond the narrow confines of (in common practice often notably *undramatic*) role-playing" (Schewe, 1993: 10, italics by Schewe), Schewe comes up with a broader understanding of drama in foreign language teaching, as he states that the

'drama-based foreign-language method' [...] would seek rather to encourage a flexible approach, based on forms of improvisation; and in general to employ any particular approach through drama that is found appropriate to the conditions and objectives at hand, and that can engage learners in personally involved, meaningful, enjoyable and (for these reasons) effective and successful learning (Schewe, 1993: 22, italics by Schewe).

In the third edition's introduction of their seminal book *Drama Techniques – A resource book of communication activities for language teachers*, Alan Maley and Alan Duff introduce their notion of drama techniques:

They are activities, many of which are based on techniques used by actors in their training. Through them, students are given opportunities to use their own personality in creating the material on which part of the language class is based. They draw on the natural ability of everyone to imitate, mimic and express themselves through gesture and facial expression. They draw, too, on students' imagination and memory, and their natural capacity to bring to life parts of their past experience that might never otherwise emerge. They are dramatic because they arouse our interest, which they do in part by drawing upon the unpredictable power generated when one person is brought together with others. Every student brings a different life, a different background, a different set of memories and associations into the class. It is this we seek to tap into; and in doing so, we inevitably restore some of the neglected emotional content to language, along with a renewed attention to what is physical about language (Maley & Duff, 2005: 2).

A blend of these two last definitions of drama will serve this thesis well: *Any particular approach through drama and drama-related activities that is found appropriate; can engage learners in meaningful and enjoyable learning, promotes the learners' individuality, and draws on the students' imagination and ability to verbally, physically, and emotionally express themselves.*

3.2 Drama as a Teaching Method

As mentioned above, *method* implies more than just an open term to include many perspectives on drama in EFL teaching. In his article *The Theoretical Architecture of a Drama-based Foreign-Language Class: A Structure Founded on Communication, and*

Supported by Action, Interaction, Real Experience and Alternative Methods (1993), Manfred Schewe draws up a “possible theoretical framework that can underpin a method of language-teaching and -learning based on dramatic principles” (Schewe, 1993: 22), to establish it as a “method in its own right” (Schewe, 1993: 23). Assuming that the *Communicative Method* is “the essential basis of the drama-based method” (Schewe, 1993: 284), the author inserts the drama-based method in a model that comprises the “multi-layered implications of the term ‘method’” (Schewe, 1993: 284) developed by Richards and Rodgers.

According to this model, one can only speak in the strict sense of a method of language teaching/learning when three different levels of operation are properly taken into account: Approach (macro-level), Design (meso-level), and Procedure (micro-level) (Schewe, 1993: 284).

Schewe identifies multiple aspects of the Communicative Approach that fit each layer of the three levels. He refers back to several works of authors of different fields, like Hymes (1972) and Krashen (1982), to make his argument (see Schewe, 1993: 286ff). However, applying the Communicative Approach to the micro-level seems not possible due to the vast number of possibilities of communicative activities in class, leaving Schewe with the finding that the

development of a drama-based language teaching method on communicative foundations would be of particular value at the micro-level of foreign-language teaching, so as to provide more orientation in lesson planning than has been the case to date (Schewe, 1993: 294).

The drama-based method solely linked to the Communicative Approach does not seem to comply with the strict model by Richards and Rodgers fully. Hence, when speaking of Drama Methods in this paper, the notion is not that of a method entirely in line with the theoretical aspects of the term but that of a term that embraces all kinds of variants of drama in the EFL classroom.

3.3 The Communicative Approach

Since Schewe, as mentioned in sub-section 2.2, regards the Communicative Approach or Communicative Language Teaching (CLT) as the basis of drama-based language learning, this sub-section will briefly introduce it.

In the late 1960s, CLT emerged to supersede Situational Language Teaching and the Audiolingual Method (see Richards & Rodgers, 2001: 153; Dörnyei, 2009: 33). Though

the Audiolingual Method and CLT shared the objective to foster a functional second language (L2) competence, they differed in the strategy to achieve this goal. While the Audiolingual Method pursued to

build up an implicit L2 knowledge base through drilling and memorisation, CLT methodology was centered around the learner's participatory experience in meaningful L2 interaction in (often simulated) communicative situations, which underscored the significance of less structured and more creative language tasks (Dörnyei, 2009: 34).

The new method asked for new teaching practice. Games, problem-solving tasks, and unscripted roleplay replaced pattern drills and scripted dialogues (see Dörnyei, 2009: 34). However, while CLT was rooted in theories that emerged from a significant shift in linguistics, it lacked a theoretical underpinning based on psychological conceptions of learning, resulting in vague implications for teachers like "learning through doing, coupled with the only marginally less ambiguous guideline of developing the learners' communicative competence through their active participation in seeking situational meaning" (Dörnyei, 2009: 34). Due to these vague guidelines, a wide variety of ways to apply CLT in class emerged. As Richards and Rodgers put it:

There is no single text or authority on it, nor any single model that is universally accepted as authoritative. For some, Communicative Language Teaching means little more than an integration of grammatical and functional teaching. [...] For others, it means using procedures where learners work in pairs or groups employing available language resources in problem-solving tasks (Richards & Rodgers, 2001: 155).

According to Dörnyei, CLT, as it had been applied in language classes, reflected the notion of implicit learning, as language teachers believed that corresponding the classroom environment to the natural environment of first-language (L1) acquisition with its meaningful and personal communication would serve the objective of fostering the students' L2 competence (see Dörnyei, 2009: 35). However, Dörnyei states that "the problem with implicit language learning is that while it does such a great job in generating native speaking L1 proficiency in infants, it does not seem to work efficiently when we want to master an L2 at a later stage in our lives" (ibid.). Consequently, Dörnyei introduces a modified concept of CLT, which he names the *principled communicative approach* (see Dörnyei, 2009: 37). This approach could, "by bridging the gap between current research on aspects of communicative competence and actual communicative classroom practice, [...] [have] the potential to synthesize direct, knowledge-oriented and indirect, skill-oriented teaching approaches" (Celce-Muria et

al. 1997: 147-8 as cited in Dörnyei, 2009: 37). This approach seems to incorporate explicit learning processes to CLT. Nevertheless, the seven principles that the modified communicative approach is based on⁶ still offer sufficient opportunity to integrate drama-based language learning. The *personal significance principle*, for example, calls for meaning-focused and significant teaching; the *language exposure principle* calls for extensive exposure to L2 input, and the *focused interaction principle* calls for genuine interaction (see Dörnyei, 2009: 41). Those three examples may be reasons to integrate drama methods in foreign language teaching. The benefits and challenges of drama methods will be discussed in the following sub-section.

3.4 Benefits and Challenges of Drama Methods in FL Teaching

Over the past decades, research has shown that students may benefit from integrating drama methods in second language teaching. Works by Kao and O'Neill (1998), Schewe (1993), Even (2003), Lutzker (2007), Haack (2018), Liu (2002), and Piazzoli (2011), to name a few, display the wide range of the fields of interest, covering topics from grammar in drama, intercultural learning, academic training of future EFL teachers, meeting affective barriers like foreign language speaking anxiety, embodiment in second language learning, etcetera. Regarding drama pedagogy⁷, Susanne Even claims that it “stands out from other teaching approaches in that both kinesthetic and emotional dimensions are strongly brought into play [...]” (Even, 2008: 162). According to Even, drama pedagogy as a holistic approach aims at overcoming “the cognitive isolation that characterizes a lot of foreign language teaching” (Even, 2008: 162). Learners, as Even states,

are confronted with fictitious situations that require not only their intellectual-linguistic faculties but also body language, joint negotiation of meaning, and emotional understanding. These kinesthetic, social, and empathic learning moments make for intensive and lasting experiences with the foreign language, literature, and culture (Even, 2008: 162).

According to Tselikas, fictional scenes as created in drama methods can lead to *situations of a lack of language* (Sprachnotstand). These situations depict real-life

⁶ 1. The personal significance principle, 2. The controlled practice principle, 3. The declarative input principle, 4. The focus-on-form principle, 5. The formulaic language principle, 6. The language exposure principle, and 7. The focused interaction principle (see Dörnyei, 2009: 41).

⁷ Synonymous to process drama or drama in education, according to Even (Even, 2008: 162, footnotes)

incidences in which an interlocutor's wish to express himself is hindered by a knowledge gap or a lack of immediate access to memorized content. As the German term indicates, this may be experienced as an emergency, which may benefit language acquisition (see Tselikas, 1999: 41).

As mentioned before, Susanne Even identifies drama pedagogy as a "holistic approach" (Even, 2008: 162), trying to "overcome the cognitive isolation" (Even, 2008: 162), meaning the sole focus on intellectual abilities in language learning. However, the term *isolation* may also imply that the foreign language learner, at least the novice, is isolated or foreign in his learning. He is foreign to the unknown world of new vocabulary, idioms, grammatical structures, sounds, the culture behind the unknown language, etcetera. In attempting to grasp this unknown language and step onto foreign grounds, he may become foreign to himself. Drama methods may help to find confidence here. Bringing make-believe situations to life and becoming someone else is fundamental to acting. By allowing language learners to deliberately be someone else (i.e., foreign to themselves) and improvise or act in unknown and challenging situations, they might surmount natural barriers to the foreign language and mitigate possible fears, for example, foreign language speaking anxiety.

To answer why use drama in foreign language teaching, Maley and Duff (2005) come up with several arguments in favor of drama methods. Some arguments concern corporeal and mental aspects like "bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning" (Maley & Duff, 2005:1) or fostering "self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed" (ibid.). Maley and Duff also highlight the positive effects of drama methods on classroom and teaching aspects, for example, the "positive effect on classroom dynamics and atmosphere" (ibid.) and that it is "low-resource. For most of the time, all you need is a 'roomful of human beings'" (ibid.). Concerning learning, Maley and Duff state that drama methods encourage an "open, exploratory style of learning where creativity and the imagination are given scope to develop" (ibid.), and the "emphasis on whole-person learning and multi-sensory inputs helps learners to capitalize on their strengths and to extend their range" (ibid.).

Drama methods may also help create a safe space for students to use their imagination and share their ideas without restriction or being stressed by evaluation. The play-

based nature of drama includes each student regardless of their cognitive ability, making it open to inclusive learning settings (see Berghammer et al., 2017: 355).

Despite the indisputable advantages of drama methods in foreign language teaching, there seem to be hurdles preventing language teachers from implementing them in their lessons. Lutzker identifies curricular pressure and the prescribed use of textbooks as the most obvious, followed by standardized testing, the inadequacy of teacher training in this area, a lack of research assessing the effects of drama in foreign language classrooms, and the marginal role that drama techniques play in the CEF⁸ (see Lutzker, 2022: 279, 280). In the same vein, Maley argues that the forces of conformity that superseded the exuberant, creative spirit of the 1970s and 80s hinder the integration of art, drama, etcetera in foreign language teaching. Like Lutzker, he identifies the expanding systematic testing as a crucial hindrance to using creative methods, as testing “leaves little room for the exercise of the individual creative methodology [...] since all efforts are now directed to fulfilling the demands of the test” (Maley, 2019: 1).

Other factors for Maley are technological progress, as teaching has come to depend on technological systems and processes, discouraged publishing coming up with course packages he describes as “near-clones of each other” (Maley, 2019: 2), the bureaucratization, leading to a “plethora of instructions, regulations, and box-ticking [...]” (Maley, 2019: 2), which would divert “teachers’ energy from the primary task of helping learners to learn” (Maley, 2019: 2).

This section briefly juxtaposed benefits and challenges to display findings in the literature. Sections six and seven will have the teachers’ feedback on the benefits and challenges of drama methods as a topic. Whether the teachers’ feedback corresponds to the arguments mentioned before will be part of the discussion of the findings in section eight. Next, the continuum of drama approaches developed by Kao and O’Neill is presented in detail.

4 A Continuum of Drama Approaches

In their book *Words Into Worlds: Learning a Second Language Through Process Drama* (1998), Kao and O’Neill introduce “a continuum of different drama approaches for L2 teaching and learning” (Kao & O’Neill, 1998: 5ff). The continuum is relevant to

⁸ Common European Framework of Reference for Languages: Learning, Teaching, Assessment.

this paper as it serves as a pattern to allocate the teachers' notions of drama methods and the various statements by the teachers concerning DM to get a clearer picture of what is taking place in the EFL classrooms.

Kao and O'Neill divide drama approaches into three groups: closed or controlled exercises, semi-controlled approaches, and open-communication approaches, as displayed in the following table:

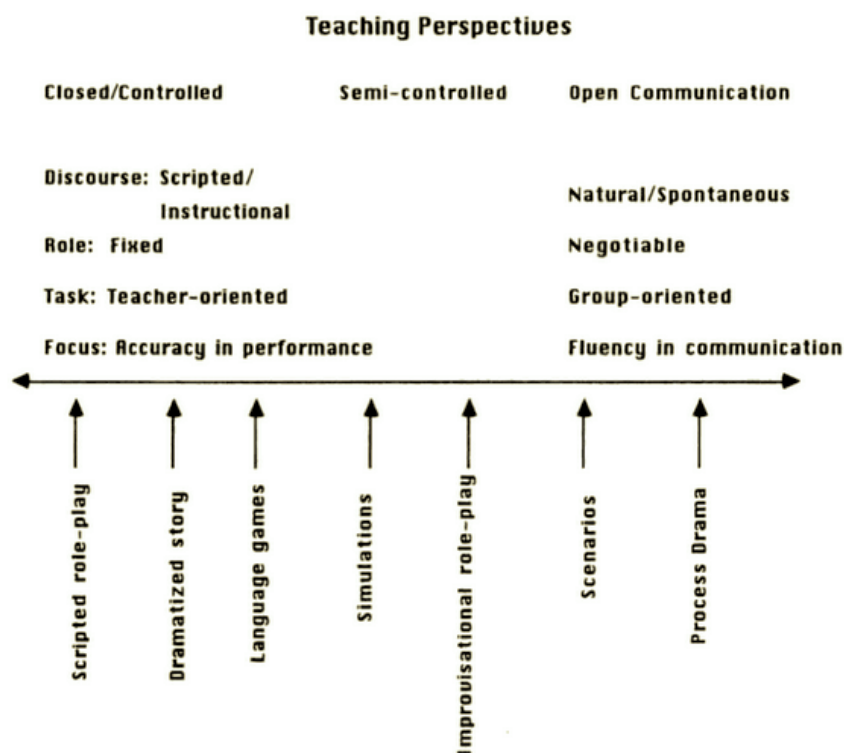


Figure 1: Continuum of drama approaches

(Kao & O'Neill, 1998: 6)

4.1 Closed or Controlled Exercises

This category comprises *language games* and *simple scripted or rehearsed roleplays*. According to Kao and O'Neill, language games "are exercised-based competitions which often require participants to use some pre-determined sentence patterns or structures to complete some tasks" (Kao & O'Neill, 1998: 5). For example, in the well-known children's game "The seat on my left is free," students practice using the sentence pattern "I would like so-and-so to sit next to me."

Scripted or rehearsed roleplays are often found in textbooks as suggestions for students to practice sentence patterns that might occur when shopping for groceries, being at the post office, etcetera. The teacher explains the context of the situation and

supplies relevant vocabulary and grammatic structures, respectively. The students then learn the given dialogues, practice them with a partner and possibly present them in front of the class. The focus of these scripted roleplays may be accuracy and fluency. Though these exercises may be encouraging for some students, the problem is that “these experiences lack any resemblance to authentic language interactions” (Kao & O’Neill, 1998: 6). Moreover, the students do not come up with situations that may be relevant to them. All in all, “retention and transfer of learning may be disappointing” (Kao & O’Neill, 1998: 6).

The same applies to *short dramatic performances*: they are pre-scripted and “bear[s] little relationship to the kind of verbal interactions that occur in the real world. The challenge for the students in this method lies in the demands of presentation rather than in any struggle for communication” (Kao & O’Neill, 1998: 6).

The last activities in this category are *simulations* and *simple roleplays*. Students are given pre-selected roles and situations, focusing on relevant grammatic structures, vocabulary, etcetera. Again, pre-selecting relevant situations limits the quantity and quality of the scenes. Nevertheless, both the teacher and the students are free to add to the roles and the situations, as there is no pre-written text or character description. Elaborating on the characters and scenes, for example, taking on unique fictional roles, may add tension to the exercise and foster a more authentic use of the target language. However, as Kao and O’Neill summarize, “the usual kind of dialogues practiced by students are likely to remain semantically impoverished, and roles are limited and stereo-typed” (Kao & O’Neill, 1998: 8).

Crucial aspects of the group of closed and controlled exercises are “to increase the learners’ linguistic accuracy and to maintain a certain level of interaction during these activities [...]” (Kao & O’Neill, 1998: 8). The functions of the teacher are “to set up the exercises, provide a resource for the students and eventually evaluate their efforts” (Kao & O’Neill, 1998: 9).

Nevertheless, the activities described in this category can be helpful “for learners at the beginning level when they do not possess sufficient knowledge about the target language to deal with uncertainty” (Kao & O’Neill, 1998: 9).

4.2 Semi-Controlled Approaches

Referring to Robert Di Pietro’s (1987) *scenario approach* (also referred to as *Strategic Interaction*) and simple improvisations, Kao and O’Neill introduce the second category,

which contains more innovative drama approaches. The primary goals of these approaches are to “increase the fluency and authenticity of the students’ speech and their confidence in speaking” (Kao & O’Neill, 1998: 11).

Each lesson is divided into three phases in the scenario approach: rehearsal, performance, and de-briefing. Real and meaningful situations are the base of this work in which students create their dialogues and at least two roles with both opposite interests and different attitudes. After the teacher shares essential elements of the situation, the students work in groups to create characters and strategies to face the challenging communicative situation and reach their goals. While some students volunteer to act out the prepared roles, others may participate in the development of the character, the anticipation of the opposite character’s reactions, the decision on the strategy, etcetera. Each lesson ends with a de-briefing phase led by the teacher in which “difficult or inappropriate linguistic or interactional elements are discussed” (Kao & O’Neill, 1998: 10).

Moreover, the students elaborate their dialogues based on their experience with the improvisation and comments from the de-briefing phase. Tension, unpredictability, and ambiguity are crucial features, making the scenarios or short improvisations more authentic than, for example, scripted roleplays. Students control large parts of the exercise. Hence, the teacher’s role is more that of a facilitator. Nevertheless, he is still responsible for initiating and designing the lessons, providing resources, evaluation, etcetera (see Kao & O’Neill, 1998: 11ff).

4.3 Open-Communication Approaches

Process drama, which Kao and O’Neill link to the open-communication approaches, is closely related to the scenario approach and small improvisations. The term *process drama*, synonymously used as *education drama* or *drama in education* in Britain, emerged simultaneously in the United States and Australia in 1990 to distinguish it from more narrow approaches (see Kao & O’Neill, 1998: 12).

In episodes or units, both teacher and students create a dramatic world and work together within this world. Initially starting with the whole class, small-group or pair-work is required as the activity evolves. Like the students, the teacher adopts a role (teacher-in-role) and plays his or her part, which “enables him or her to diagnose the students’ language skills and understanding, support their communicative efforts,

model appropriate behaviors within the situation, question their thinking, and extend and challenge their responses” (Kao & O’Neill, 1998: 12, 13).

The essential characteristics of process drama are:

1. Its purpose 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.

(Kao & O’Neill, 1998: 15)

The following figure gives an overview of the key aspects of the three categories:

<i>Drama Approaches</i> <i>Key Aspects</i>	<i>Closed Communication</i>	<i>Semi-Controlled</i>	<i>Open Communication</i>
Objectives	1. accuracy 2. practice 3. confidence	1. fluency 2. practice 3. authority 4. challenge	1. fluency 2. authenticity 3. confidence 4. challenge 5. new classroom relation
Organization	1. pair work 2. small groups 3. rehearsal	1. small groups 2. some rehearsal 3. unpredictable ending	1. usually begins with large group 2. pair work and small groups as work continues
Context	1. simple 2. naturalistic 3. teacher selected	1. determined by students in consultation with teacher	1. launched by teacher in role 2. developed with students' input
Roles	1. individual 2. teacher determined 3. fixed attitudes	1. group members 2. spokespersons groups 3. individual role-taking	1. generalized at first 2. becoming individualized at students' own choice later
Decisions	1. none	1. determined by students	1. negotiated by students
Tension	1. to produce accuracy of language and vocabulary	1. arising from the social dynamic rather than a focus on accuracy	1. arising from the dramatic situation and the intentions of the roles
Teacher Functions	1. to set up exercises 2. to provide resource 3. to be evaluator	1. to initiate 2. to support 3. to provide resource	1. in role 2. as model 3. to support 4. to provide resource 5. to challenge

Figure 2: Key aspects of the categories of drama approaches (Kao & O’Neill, 1998: 16)

Kao and O'Neill's continuum of drama approaches will play a significant part in section seven again. The following section introduces the present study and presents the study design and the questionnaire.

5 The Present Study

After focusing on the historical and theoretical background and a definition of DM, the following part of the paper deals with the online survey designed to determine whether and to what extent EFL teachers use DM in their teaching.

By picking up Belliveau and Kim's finding that despite a "wide-spread pedagogical interest and scholarly conviction in the possibilities of educational drama [...], there is still little empirical evidence concerning what is actually taking place in L2 classrooms [...]" (Belliveau & Kim, 2013: 7), the author of this paper works out two hypotheses in the following section that serve this paper as a thread. The subsequent data analysis and interpretation might shed some light on what Lutzker calls almost impossible: to get a clearer picture of the implementation of drama methods in foreign language lessons (see Lutzker, 2022: 279).

5.1 Objectives and Hypotheses of the Study

To display EFL teachers' notion of drama methods, finding out whether and how often they make use of them and how beneficial they find them are the primary objectives of this paper.

Bearing in mind Lutzker's and Maley's critical analysis of the status quo and how extrinsic and intrinsic obstacles might keep teachers from implementing drama methods in their teaching mentioned in sub-section 2.4, however, contributes to a hypothesis that serves this paper as a second pillar. The first hypothesis is that the majority of the EFL teachers, who participated in this study, do not use drama methods in their English teaching.

Due to the constraints mentioned before, one can assume that the teachers who do implement drama methods in their EFL teaching prefer to use closed or controlled exercises, as described by Kao and O'Neill, which serves as the second hypothesis.

Hence, the two hypotheses in a nutshell: The majority of the EFL teachers do not use drama methods in their EFL teaching, and those who do draw on closed or controlled exercises.

5.2 The Research Design

By collecting qualitative data based on open-ended questions asking for the EFL teachers' notions and estimates concerning specific topics, an in-depth picture of, for instance, reasons for implementing drama methods or not doing so is elaborated. The study's design follows the concept of a convergent mixed-methods approach, as described by Creswell and Creswell (2018). Both quantitative and qualitative data were collected simultaneously in a single phase, separately analyzed, and merged and interpreted in the discussion of the findings, as displayed in the following figure:

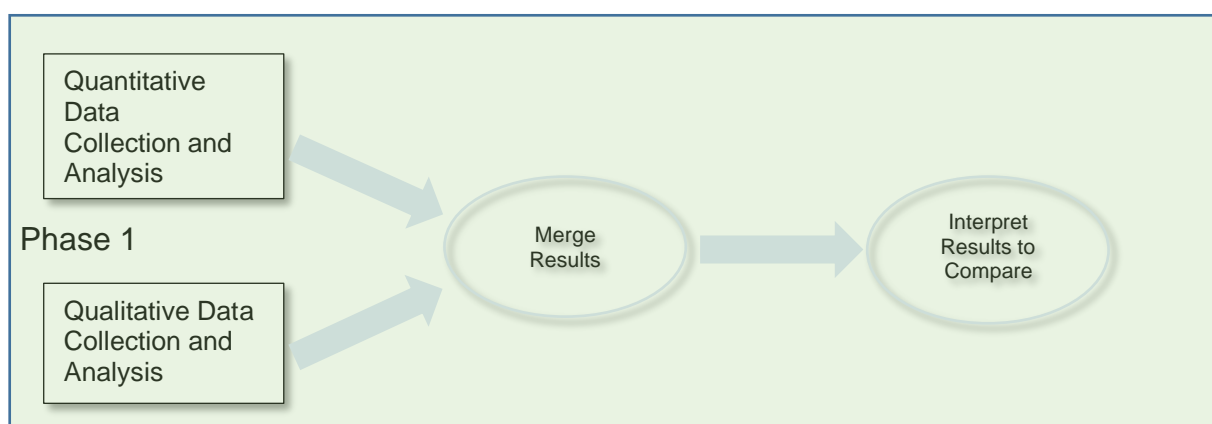


Figure 3: Convergent Design (One-Phase Design), see Creswell & Creswell, 2018: 218

According to Creswell and Creswell, “the key assumption of this approach is that both qualitative and quantitative data provide different types of information – often detailed views of participants qualitatively and scores on instruments quantitatively [...]” (Creswell & Creswell, 2018: 217). In this sense, the convergent mixed-methods approach matches the targets of the present study.

One of the challenges of collecting qualitative and quantitative data from the same number of participants is that “the qualitative sample will be increased, and it will limit the amount of data collected from any one individual” (Creswell & Creswell, 2018: 217). With forty-four participants, the sample of this study is small, limiting the quantitative significance of the paper. At the same time, the small sample provides the opportunity to include a large number of the qualitative participants' replies and, hence, depict their notions and estimations in more detail. It is thus impossible to generalize the outcomes of this paper. Nevertheless, it may be legitimate to speak of a tendency depicted in this paper. A more detailed discussion of the paper's limits is presented in section nine.

5.3 The Questionnaire

The foundation of the present study is an online questionnaire that comprises both quantitative and qualitative data collection. The author of this paper developed the questionnaire using an online software named *sosci survey*, which also provided the server⁹ to distribute the questionnaire and collect the data. *Sosci survey* is a professional online tool to design and execute online surveys, initially developed by the Institut für Kommunikationswissenschaften und Medienforschung of the LMU München in 2003.¹⁰ The software, the operator, and the server are located in Germany, which implies a maximum of security. It is fully compliant with German data protection laws (DSGVO & BDSG), and all transmitted data are SSL-encrypted (see www.soscisurvey.de). The survey was designed to ensure the anonymity of the participants fully. Neither the author nor the operator had access to the participants' e-mail addresses.

5.4 Distribution of the Questionnaire and Collection of the Data

The survey distribution targeted the schools' official e-mail addresses, introducing the study and asking the staff to forward the provided link of the survey to the EFL teachers. The distribution concentrated on schools in Berlin, regardless of the school type.¹¹ The schools' contact details were collected via the online Schulverzeichnis of the Senatsverwaltung für Bildung, Jugend und Familie and personal contacts.¹² The distribution of the link started on February 14th and ended on April 19th.

Probably due to personal contacts, a single entry is by a teacher from a different federal state (Baden-Württemberg). A single entry does not allow for comparing the two federal states. However, this single entry is included in the data analysis because the paper does not explicitly focus on a single federal state but aims for an overview of the current situation.

Since the staff of the targeted schools was asked to forward the link of the questionnaire to their EFL teachers and personal contacts probably distributed the link

⁹ The online questionnaire was implemented using SoSci Survey (Leiner, 2019) and made available to participants at www.soscisurvey.de.

¹⁰ More detailed information is found in the bibliography

¹¹ The original idea to collect data from all German federal states was dropped due to timely and organizational limits

¹² See <https://www.bildung.berlin.de/Schulverzeichnis/>

to an unknown number of persons, it is not possible to determine a reasonable response rate.

A total of 570 schools were contacted, leading to 67 persons participating. Only the entries of participants actively quitting the survey at the end (page 26) were considered valid, reducing the total number of interviews relevant to this paper to 44.

5.5 The Structure of the Questionnaire

On the survey's first page, the author introduces himself briefly, and the participants are informed about the context and the goal of the questionnaire and reassured that it is anonymous. The participants have to confirm the information and actively start the survey.

The questionnaire is divided into three parts. The first part collects personal data, the second part focuses on DM, and the last part asks for DM in textbooks. For the sake of clarity, one can divide the questionnaire into a quantitative and a qualitative part, although these parts alternate in the actual survey.

In the quantitative part of the questionnaire, 19 items collect personal data, such as age, sex, and years of experience, and ask whether DM are implemented, how often DM are applied, and whether DM benefit the students. Moreover, this part asks whether DM are suggested in the textbooks and how frequently the suggested DM are applied (in regular classes, in remote learning, or during the hybrid schedule).

The qualitative part of the survey presents open-ended questions asking, for example, for a subjective definition of DM, reasons why the EFL teachers implement DM, how they evaluate DM¹³, etcetera.¹⁴ The qualitative part comprises 13 items and aims to gain more in-depth answers on the teachers' reasons for implementing DM or not implementing DM, respectively.

6 Data Analysis

The analysis of the relevant data is divided into two parts. The first part focuses on the quantitative data collected from all participants, from the group of EFL teachers that

¹³ Three participants may have misinterpreted the term to *evaluate* for *to grade*. The participants' replies concerning the evaluation of the applied methods were not taken into account.

¹⁴ For more details on the questionnaire, see appendix A

implement DM in their teaching and from EFL teachers who do not. The second part focuses on the qualitative data collected from both groups of participants, the one that uses DM and the group of participants that does not. The first section describes the participants' responses to the items of the questionnaire's quantitative part in a continuous text.

6.1 Participant Demographics

As mentioned before, of a total of 44 participants, 22 participating teachers are employed by Gymnasium (50%), 14 by Grundschule (31.82%), and 4 (9.09%) by ISS and Gemeinschaftsschule, respectively. The age of the participants ranges from 25 to 65 years. More than three-quarters of the participants are female (77.27%), 9 are male (20.45%), and one participant is other (2.27%). Forty of the participants are academically trained EFL teachers (90.90%). The arithmetic mean of the participants' experience as EFL teachers (post-Referendariat) is 13.14 years, with dominance in the groups 1-5 years (31.81%), 6-10 years (13.63%), and 26-30 years (11.36%). More than half of the participants teach English 1 to 5 times a week (56.82%), and a quarter of them teaches 6 to 10 times a week.

6.2 Data on the Use of Drama Methods

Drama methods are used by 37 participants (84.09%). The arithmetical mean of the application of DM in EFL classes is about three times per month, ranging from 3 times per year to 12 times per month. The majority of the teachers apply DM between 1 to 5 times per month (see figure 4). According to more than half of the participants, their students benefit very much from DM (54.05%). Fifteen participants say their students would benefit much (40.54%), and two of the EFL teachers say their students would benefit (5.41%).

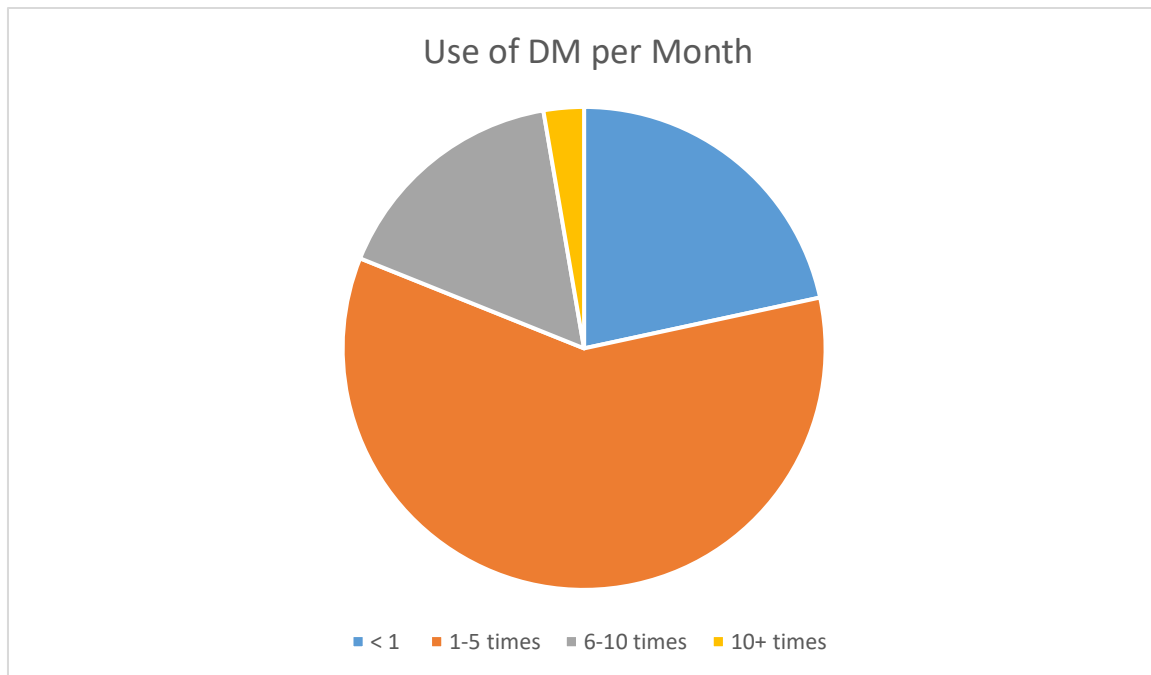


Figure 4: EFL teachers' use of DM per month

Twenty-eight EFL teachers say that DM exercises are presented in the textbooks they use (75.68%). More than half of them use these exercises sometimes (57.14%), and nearly one-third of the participants often apply the exercises suggested in the textbooks. Six participants say that their students would benefit a little from the exercises (21.43%), eleven say their students would benefit enough (39.29%), ten teachers state that their students would benefit much (35.71%), and one teacher answered that her or his students would benefit very much (3.57%). More than three-quarters of the EFL teachers using DM exercises suggested in textbooks did not make use of them in remote learning and during the hybrid schedule, respectively.

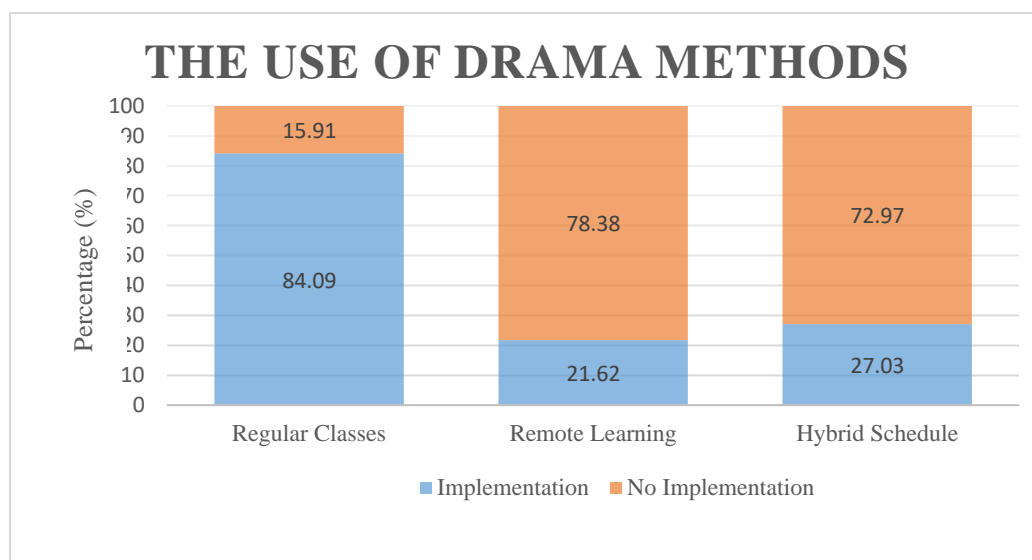


Figure:5 Implementation of DM¹⁵

6.3 Participants Implementing Drama Methods

This sub-section analyzes the participants who apply DM in their EFL classes. In the following section 6.4, the same process is applied to the group of participants that do not use drama methods. This part aims to describe both groups and not compare them, which would be inadequate due to the varying number of participants in each group. The subsequent step analyzes qualitative data from both groups to gain a more detailed picture of the participants' answers.

The group of participants implementing DM comprises 37 EFL teachers, of which 29 are female (78.38%), 7 are male (18.92%), and one is other (2.70%). Regarding the age of the participants, the group can roughly be divided into two halves: 19 EFL teachers are between 25 and 46 years (51.35%), and 18 teachers are aged between 47 and 65 years (48.65%). All but two participants are academically trained in teaching English (94.59%).

With respect to experience, 3 participants state not have any experience in teaching English post-Referendariat (8.11%). Most participants have between 1 to 5 years (29.73%) and more than 26 years (27.03%) of experience.

¹⁵ Note that this figure does not allow direct comparison since the number of participants (n) slightly differs. Nevertheless, it shows a tendency, and the proportion of each category may be compared.

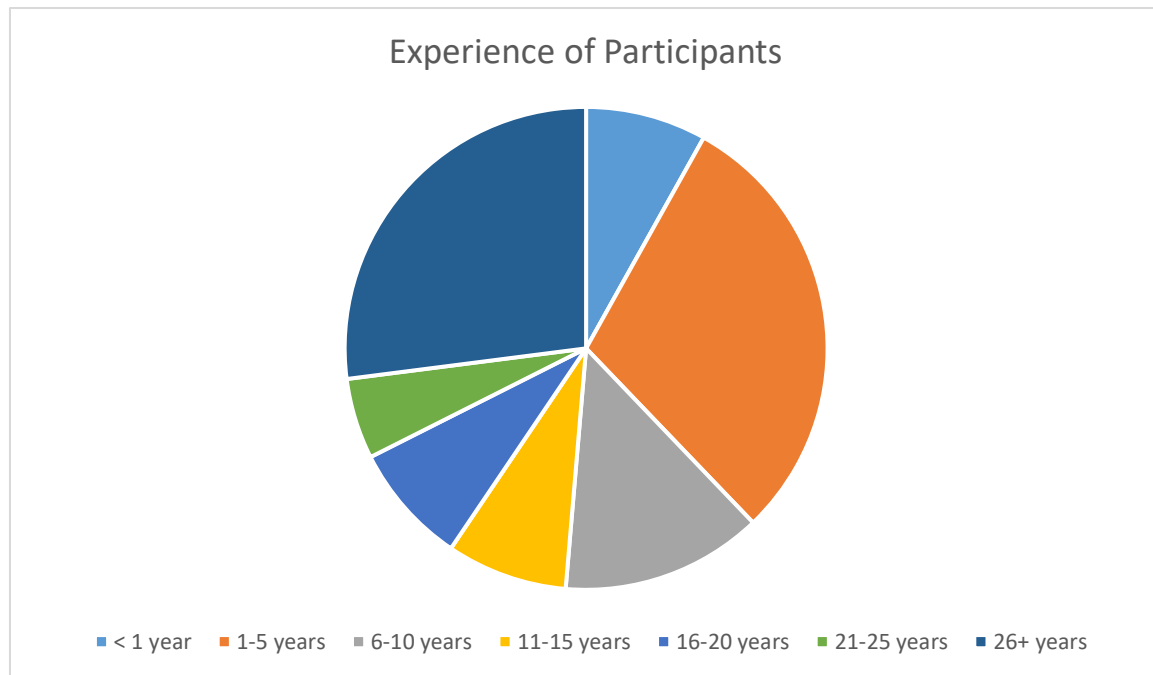


Figure 6: Experience of participating EFL teachers

Nearly one-third of the participants teach at primary schools (32.43%), almost half teach at high schools (Gymnasium, 48.65%), four participants teach at ISS (10.81%), and three at Gemeinschaftsschule (8.19%). On average, the EFL teachers participating teach about eight times a week, ranging from two times a week up to 23 times a week.

6.4 Participants Not Implementing Drama Methods

Of the total number of EFL teachers participating in the survey, seven answered not to apply DM in their English classes. Although this is a small number of participants, this group is briefly described here.

Five of the participants not using DM in their EFL teaching are female (71.43%), and two are male. The age ranges from 25 to 57 years, with three persons aged between 36 and 46 years (42.86%), two teachers aged between 25 and 35 years, and two between 47 and 57 years (28.57% each).

Also, five participants state that they are academically trained, whereas two participants say that they are not. One participant has no experience as an EFL teacher; three have between one and five years of experience, and the rest have at least six years.

Most of the participants teach at high school (Gymnasium, 57.14%), two participants teach at primary school (28.57%), and one teaches at Gemeinschaftsschule (14.29%). They teach 3.71 times per week on average, ranging from two to five times.

6.5 Qualitative Data Analysis of the Participants Using Drama Methods

Written responses by the survey participants are analyzed in the following by briefly summarizing aspects of the answers that emerge repeatedly. The first sub-section analyzes replies regarding the teachers' notion of DM, the purpose of implementing them in EFL teaching, how the participants think their students benefit from DM, and why they think DM would benefit their students. The definition of DM worked out before in section 2.1 serves as a thread here. The second sub-section focuses on replies concerning the implementation of DM in remote learning and the hybrid schedule. The last sub-section comprises replies on the use of DM as suggested in the EFL teachers' textbooks. All participants' answers were transferred to a word document to create a corpus of responses, which then was examined for specific keywords.

6.5.1 Replies on Drama Methods in Regular EFL Classes

As mentioned before, a definition of DM was not presented to the participants to find out more about the EFL teachers' notion of it. Nevertheless, a broad definition of DM as a foundation of this paper was worked out:

Any particular approach through drama and drama-related activities that is found appropriate; can engage learners in meaningful and enjoyable learning, promotes the learners' individuality, and draws on the students' imagination and ability to verbally, physically, and emotionally express themselves.

This definition features a couple of crucial aspects reflected repeatedly in the participants' answers regarding an individual definition, the purpose of implementation, and the students' benefit from DM. Some of the participants' replies are listed in the following, colored gray. Some of the replies are modified grammatically to integrate them; misspelled words are also corrected.

Some of the answers regarding a definition of DM display that the participants link it to drama, drama-related activities, and acting:

- Participant 201: Methods like acting out a story in English.
- Participant 222: I suppose it is meant, that the pupils use techniques from acting to learn.
- Participant 231: [...] dramatic reading [...] writing your own scenes, dialogs, plays and acting them out.
- Participant 255: Drama methods originate from the stage. They are methods in which the students explore the creative outlet of the theater but in the classroom.

Also, corporeality and motion as aspects of DM are frequently mentioned:

- Participant 188: Drama methods involve the whole body. The students play with voice, intonation, gestures, and mimics.
- Participant 208: They [DM] can but do not have to include verbal communication and movement.
- Participant 241: Intuitive learning with the whole body.
- Participant 250: More than dialogues, breathing, intonation, body language.
- Participant 281: Using acting and whole-body involvement in the teaching of a new language.

Other aspects mentioned are switching perspectives:

- Participant 184: Have students adopt different perspectives, roles e.g., when they are to discuss or comment on a matter.
- Participant 213: [...] take over the view of another person

Some participants mention creativity:

- Participant 185: Developing / using performance skills to be more creative and more active in classroom situations [...].
- Participant 241: Restructuring of subject matter in a creative and expressive way.
- Participant 254: A wide range of approaches that allow students to engage with topics in a creative way [...].

Emotions, to name a last aspect that was mentioned, played a part in the participants' definition as well:

Participant 213: Use of speaking fictional texts in an emotional way.

Participant 257: [...] to express feelings, emotions without speaking [...]

The participants' replies cover a broad scope of different aspects of DM regarding their notion of what DM are. Most of these aspects also play a significant role in the survey's items that ask for the purpose of using DM and the students' benefit from it.

Nevertheless, different aspects emerged as well. For instance, several participants stated that enjoyable learning is a purpose of implementing DM in their teaching:

Participant 292: [...] to have more fun in class.

Participant 268: [...] having fun in the lessons.

Participant 248: Also, pupils like or enjoy it - fun factor.

The participants' replies can be divided into two categories. One category comprises, for example, emotional, mental, and social aspects. For instance, one participant (185) stated that a purpose for using DM is understanding conflicts. Another (188) uses DM to involve all students and motivate them in talking English. Motivating the students is quite frequently mentioned.

Moreover, some participants see DM as a possibility to give students the chance to reach a deeper level of understanding (237), for example, of how a character feels (238). A couple of participants apply DM to build up confidence (268), connect to emotion, and foster cooperative learning (284). In the context of this paper, this is the category of *general aspects* of the teachers' replies.

Some aspects mentioned can be allocated to a different category. They concern the development of speaking skills like pronunciation and speech patterns (e.g., 245), to apply new set[s] of vocab[ulary] and grammatical structures (271), to make students speak (257) and practice fluency (214). This category is named *specific aspects* of the teachers' replies.

The following diagrams provide an overview of the most frequent answers given by the participants with regard to using DM in the EFL classroom.¹⁶ The replies are allocated to the two categories mentioned before. The counting method is inspired by the principle of the “diktionsbasierte Zählmethode,” as described by Grunenberg and Kuckartz (see Grunenberg & Kuckartz, 2013: 491). According to this method, keywords can be allocated to specific categories and subsequently enumerated in a corpus (see Grunenberg & Kuckartz, 2013: 491).

As mentioned in 6.5, the participants’ replies were transferred to a word document to create a corpus. Subsequently, the corpus was searched for keywords fitting either of the two categories. The keywords were counted once per participant to avoid bias through multiple answers.¹⁷

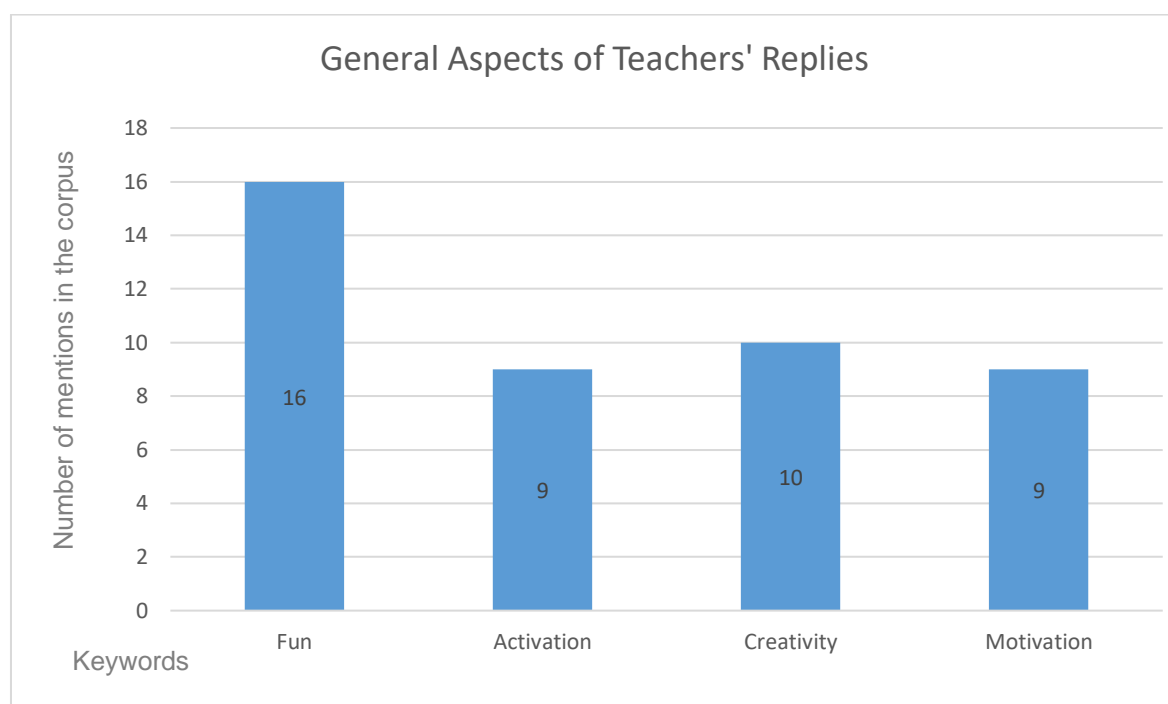


Figure 7: Teachers’ replies concerning general aspects of benefits fostered by DM

¹⁶ The following items of the questionnaire are relevant:

(10) How would you intuitively define “Drama methods” in 2-3 sentences?

(13) For which purposes do you use Drama Methods in your English classes?

(15) How do the students in your English classes benefit from Drama Methods?

(16) What do you think could be the reasons for this benefit?

¹⁷ Nouns, verbs, adjectives, and adverbs were counted (e.g., motivation, motivate, motivated, motivating)

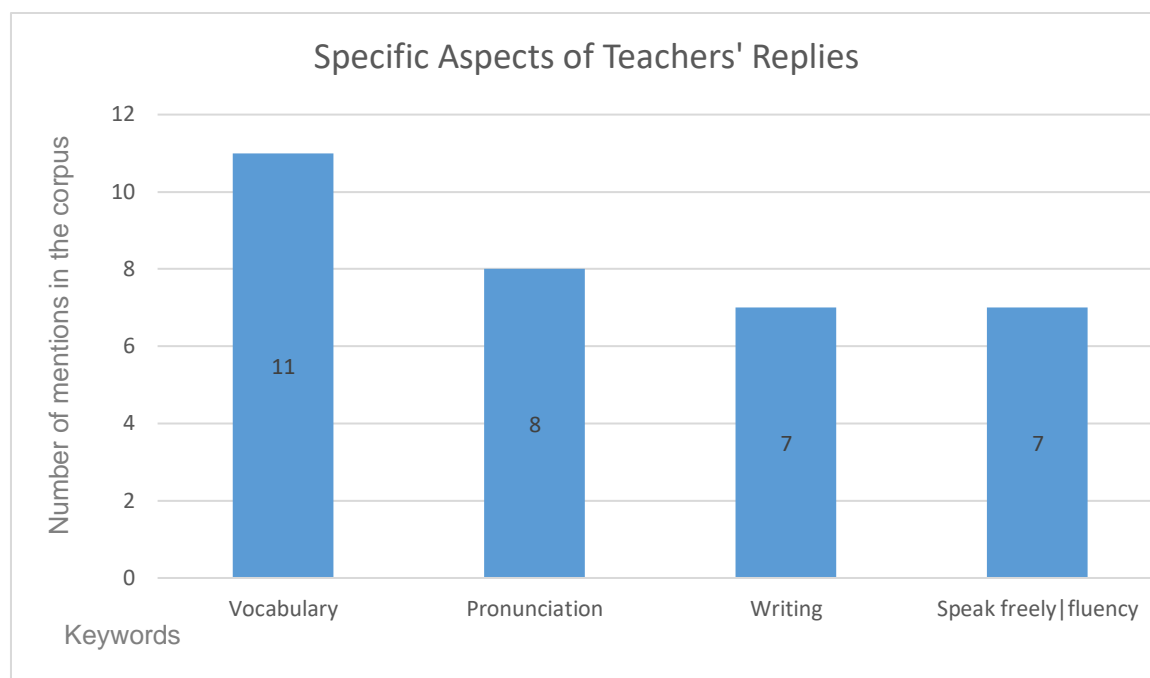


Figure 8: Teachers' replies concerning specific aspects of benefits fostered by DM

6.5.2 Replies on Drama Methods in Remote Learning and During the Hybrid Schedule

Aside from implementing DM in regular classes, the participants were asked to evaluate DM in remote learning sessions and during the hybrid schedule (Wechselunterricht). Due to the measures applied with regard to the Covid-19 pandemic, schools were closed, and remote learning via video sessions was initiated. As schools opened up again, hybrid schedules were implemented as a safety measure, meaning that a part of the class participated via video call while the rest of the students joined on site.

The challenges of video sessions teachers had to face soon aroused public attention entailing a tremendous controversy about the teaching profession, the self-image of teachers, the country's backwardness concerning digitalization, etcetera.¹⁸

¹⁸For instance: <https://www.deutschlandfunk.de/schule-im-lockdown-die-herausforderungen-von-100.html>

https://www.focus.de/politik/deutschland/faule-saecke-lehrer-wursteln-sich-durch-die-pandemie-schuelern-droht-not-abitur_id_12993410.html

<https://www.welt.de/wirtschaft/article224411236/Homeschooling-Fleissige-Lehrer-muessen-ihre-phlegmatischen-Kollegen-wachruetteln.html>

It is evident to assume that teachers challenged by various aspects of remote learning did not implement DM in their sessions, be it remote or during the hybrid schedule. However, the teachers' replies in this survey reveal a more nuanced picture.

Out of thirty-seven participants who apply DM in their regular EFL classes, eight used DM in remote learning sessions and ten during the hybrid schedule. Some teachers, who did not use DM under these exceptional circumstances, nevertheless expressed reasons for not doing so. Hence, reasons for and against using DM are displayed, along with statements regarding the limits, challenges, and the potential of using DM. The end of this section presents participants' statements concerning means that would have supported their implementation of DM.¹⁹

Concerning remote learning sessions, most of the participants found it challenging to apply DM. Technical issues, like an instable internet connection at school (185) or a portal that did not allow for video (272), were mentioned on the one hand. On the other hand, both motivating the students to participate and creating a safe environment played a role, as the following examples depict:

Participant 239: In my experience, getting the students to participate at all in distance learning scenarios is hard enough already. Getting them to use drama methods on top seems difficult to imagine.

Participant 292: Difficult - students often refused turning on cameras

Participant 185: I wouldn't use it because I don't like the idea of students being able to record digitally when others are so brave to use these methods. That might do more harm than good if the recordings are used incorrectly.

¹⁹ The following items of the questionnaire are relevant:

- (19) How do you evaluate using Drama Methods in remote learning sessions (Videountericht)?
- (21) How do you evaluate using Drama Methods in alternating classes?
- (22) What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes?
- (23) What do you think are challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes?
- (44) What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes?
- (45) Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively?

- Participant 271: Usually difficult, students are embarrassed as they feel isolated, removed from the group.
- Participant 231: Especially in creative group processes I find remote learning sessions very challenging. If, for example, half of the group don't take the task seriously or even switch off their cameras, the other half might be intimidated and more reserved to open up themselves. Moreover, I find students more hesitant in front of a camera concerning their body language and creative expression. They might feel more vulnerable and may fear being filmed or watched without noticing.

Despite the various hindrances, some participants implemented DM in remote learning sessions, expressing mixed results:

- Participant 248: It was okay, but I would generally prefer real meetings in class. It is hard to say whether the children are really interested or not. Maybe they had some fun, but I'm not sure about it.
- Participant 277: Die SuS sind interessierter, setzen die Zielsprache gezielt ein und trainieren das freie zusammenhängende Sprechen nach einiger Zeit online ohne Scheu.
- Participant 254: Students still enjoyed coming up with short sketches to get a break from stiff e learning. Students feedbacked that it felt 'more awkward' than in the classroom.

With respect to limits of DM in remote learning and hybrid schedule, the participants mentioned the restricted camera frame, which does not provide an impression of the students' whole body and is hence, limiting non-verbal communication: Students may not work with the whole body, since only the upper body is seen on screen (188).

Another aspect is a missing audience to their performance (185), resulting in a lack of a direct audience's reaction (247).

The students' homes were seen as an obstacle as well. Either as a place where they're distracted (201) or a private space, which should be a recluse and not open to manipulation (243). Technical issues like a lack of technology or internet connection (292) and too little time were mentioned a couple of times.

Some participants using DM during the hybrid schedule (Wechselunterricht) stated that they worked only with the kids in school (201), similar to normal lessons (239). A couple of participants welcomed applying DM in the hybrid schedule or shared positive estimations about it:

Participant 231: I think that would work way better, e.g., to prepare for it online and then practice and act it out in class.

Participant 241: Half the class was practicing a reader's theater²⁰ in the classroom and performing it for the ones at home. The ones at home were divided into breakout rooms and also got to practice and perform for the classroom group.

Participant 277: Für die SuS einfacher als nur online.

The following sub-section focuses on the reasons participants mention for not implementing DM in their EFL teaching.

6.5.3 The Participants' Reasons for Not Applying DM in Their EFL Teaching

As mentioned before, seven out of forty-four participants replied that they do not make use of DM in their EFL teaching. Bearing in mind Maley's (2019) and Lutzker's (2022) suggestions on reasons that hinder the implementation of DM in EFL teaching, it may be interesting to compare these reasons with the participants' replies. Item 33 asked the participants for reasons for not implementing DM in their teaching.

One argument mentioned by some participants is the lack of specific training:

Participant 250: Not trained, I would feel silly and uncomfortable.

Participant 258: I have never learnt about or practiced this method during my university studies or teacher training.

Lacking time to establish DM in their teaching also serves as a reason:

Participant 259: It's not an active choice, I just realised it. It's just that the curriculum contains of so many skills and topics that sometimes there doesn't seem to be the time, even for a short roleplay.

Participant 279: I teach in 4th and 5th grade, there is no time ...

²⁰ "Reader's theater is a minimalist type of performance as it requires no props, costumes, acting, or memorizing. The instructional focus in readers theater is on reading or performing a text in an expressive manner that is meaningful and satisfying to an audience" (Young et al., 2019: 615).

Another reason given by one participant is the emotional state of the students and the benefit or added value, which is difficult to determine:

Participant 255: Students, especially teenagers, tend to be embarrassed by these kinds of methods. Also, it is really hard to motivate them for these methods. It is hard to measure clear progression or Mehrwert when using such creative methods.

The last argument mentioned by a participant is the enormous workload of the students:

Participant 265: My students are 17 and have quite a heavy program to run through, the program is quite academic.

6.5.4 Replies on Means Supporting the Implementation of DM

Item 25 asked the participants for anything that would have supported their implementation of DM in remote learning sessions and during the hybrid schedule, respectively.

Some replies concerned technical issues like good internet connectivity (214) or students turning on their cameras at all times (208). Some participants wished for smaller classes (238), more time and working with other teachers (241), and an exchange with experienced colleagues who are also keen in using Drama Methods (257), to name a few.

Another issue named by some participants was more resources [and] material esp. videos to show, demonstrate practices and share with the students (271). Aside from more material, a crucial aspect mentioned by a couple of participants regards specific teacher training: Teachers need basic training in drama pedagogy. Next step: Fortbildung, best practice examples from fellow teachers (281).

The following last sub-section presents some of the participants' suggestions on improving the topic DM in the textbooks they use.

6.5.5 The Participants' Suggestions on How to Improve DM in Textbooks

As mentioned in 6.2, twenty-eight participants say that DM exercises are presented in the textbooks they use, and nearly 90 % of them use these exercises at least

sometimes. Item 31 of the questionnaire asked the participating EFL teachers to suggest means to improve the topic DM in their textbooks.

The suggestions given ranged from more interesting ideas for role plays with language support (213) and more creative tasks (268), over suitable worksheets with clear instructions and vocab (238), to providing actual lessons plans or time frames and dedicating a whole unit to drama (241).

One participant replied that the textbook she or he uses bears quite a lot of suggestions but wished for an improved structure: for example, after each chapter, one specific drama suggestion (248).

Moreover, the students' living environment [should be taken] more into consideration (284), and a video link (221) should be provided. Regarding the time constraints due to the curriculum, one participant mentions that Drama Methods are not taken seriously and are often left out. The teacher wants exercise[s] to practice vocab and grammar stuff which help him/her to save time in preparing the classes (257).

In section six of this paper, the relevant data of the survey have been described to display some of the participants' biographical and professional backgrounds, whether they implement DM in regular classes, in remote learning sessions, etcetera. Also, the participants' replies concerning items asking for a definition of DM, for the aim of the application of DM, how students would benefit, etcetera have been analyzed. Two strategies to analyze the replies have been applied. A text corpus was elaborated by transforming the survey's raw data into a continuous text document.²¹ Then, a counting method based on the "diktionärsbasierte Zählmethode" was applied to the corpus to extract frequently mentioned keywords. Subsequently, the participants' replies to open-ended questions were quoted and transformed into a continuous text to display their notion of specific aspects of the survey.

Before discussing the present study's findings, Kao and O'Neill's continuum of drama approaches, introduced in section 4, will be applied to allocate the participants' notion of DM to specific categories of DM in the following section.

²¹ For examples, see appendix B

7 Responses Allocated to Kao and O'Neill's Continuum

As described in section four, Kao and O'Neill (1998) categorize various drama approaches into closed or controlled exercises, semi-controlled approaches, and open-communication approaches. The participants' views on the nature of DM, the purpose of applying DM in their teaching, and various exercises the EFL teachers mention, maybe a cue to what category their approaches might fit. This section does not evaluate the different notions but aims to describe what may occur in the EFL classroom.

7.1.1 Closed or Controlled Exercises

As displayed in sub-section 6.5.1, the most frequent participants' replies regarding specific aspects center around practicing vocabulary and pronunciation. Ten out of forty-four participants state that the purpose of using DM in their teaching is to work on vocabulary and pronunciation. For some participants, DM help the students to memorize vocabulary more efficiently, for example, because learning through different channels helps the brain (201) or acting helps to speak loudly and memorize texts (211). Other participants stated that they use fictitious situations to allow the students to play situations [such] as *at the airport* or at the doctor's, showing situations pupils could be in so they play them to practice in [the] classroom (191). The situations are either provided or guided, for example, with colloquial phrases on cards, as participant 248 mentions. The scenes that students create by themselves are usually framed by a given context, e.g., in the classroom, booking a journey, etcetera (248). Aside from specific situations like *at the airport*, one participant mentioned language games, for example, guessing games like guessing an animal or a person s.b. is thinking of (248). The participants' replies described above could fit the category of closed or controlled exercises. This category comprises language games, simple scripted roleplays, and simulations in which students are provided with pre-selected roles and situations. The primary objective of this category is to foster the accuracy of language and vocabulary while maintaining a certain level of interaction (see Kao & O'Neill, 1998:6). According to Kao and O'Neill, these exercises may be encouraging for some students, yet they lack "any resemblance to authentic language interactions" (Kao & O'Neill, 1998:6).

7.1.2 Semi-Controlled Approaches

The authenticity of the students' speech is one of the crucial objectives of the second category, which Kao and O'Neill named semi-controlled approaches. Based on the participants' replies, it is impossible to determine whether Di Pietro's *scenario approach* (see section 4.2) plays a role in their EFL teaching. Nevertheless, some elements of Di Pietro's approach are reflected in a couple of the participants' statements, such as realistic and meaningful situations as a base, students writing or creating the dialogues in groups, and involving each student in the process. Moreover, Kao and O'Neill link *simple improvisations* to this category. Simple improvisations are student-centered. They feature a certain unpredictability, which arouses tension and may lead to authentic communication and spontaneous reactions. Hence, they feature a more realistic scenario and may expose students to what Tselikas calls "Sprachnotstand" (Tselikas, 1999: 41).

Fourteen participants regard elements of DM as paramount that could be allocated to the category of semi-controlled approaches. *Improvisation* is mentioned, as well as students writing their texts. Students would benefit from situations that are closer to real-life (271) and real-world interaction (243) and employ language in an authentic context (189). One of the crucial objectives of both the semi-controlled and the open-communication approach is to foster the students' fluency in speaking English (see figure 2). This is also reflected in a couple of the participants' replies. Participant 222, for example, states that it is a good method to make them speak more freely. Group work and including each student is also mentioned: According to participant 254, students benefit from group dynamics, and participant 188 aims to involve all students and uses DM to differentiate since the weaker students may have a smaller role.

7.1.3 Open-Communication Approaches

Since Kao and O'Neill's classification is a continuum, it is not easy to precisely delineate each category. *Fluency*, for example, is an element of both semi-controlled and open-communication approaches, whereas *confidence* is a part of both closed- and open-communication approaches. Nevertheless, some participants mention elements of DM that point to a complex notion of how students may benefit from the implementation of DM. Those elements might work beyond the scope of DM to enhance linguistic skills and may be allocated to the category of open-communication approaches.

A crucial keyword that was frequently mentioned is *understanding*. The term *understanding* emerges in two different ways: understanding as competence to comprehend texts semantically and the understanding of situations, characters, relations, etcetera. Relevant to this category is the latter. Participant 238, for example, applies DM to allow students to get a deeper understanding of how a character feels, assume a different perspective, get a feeling for a situation, interpretation, e.g., of motives, thoughts, relations. Feeling a character and understanding conflict situations (281) are mentioned, as well as making students act their feelings to help them understand literature (237). It seems that DM serve the goal to not only primarily [include] cognitive approaches (208) but also emotions:

Participant 284: to connect emotion and content

Participant 213: [...] speaking fictional texts in an emotional way

Participant 254: analyse constellations and emotions by acting scenes out

Participant 249: Spaß und Emotionen

A few participants' remarks go well beyond the teaching of language skills. As participant 221 puts it: Fremd-Sprache rückt in den Hintergrund. Wenig nachdenken und natürlich anwenden. Participant 239 names the "Differenzerfahrung" as a possible reason for DM benefitting EFL students and continues to describe the term as perceiving oneself as a human body, oneself and the character at the same time.

Another participant mentions that DM support the development of the 4 Cs!!! (241, exclamation marks in the original). The participant probably refers to the 4 Cs of learning in the 21st century as described by an organization called P21²², which are: critical thinking, creativity, collaboration, and communication (see the framework by p21).²³ One of the purposes of implementing DM in participant 257's EFL teaching is to make the students respect theatre work on stage and behind [and] to make them love theatre and find interest in English literature as an essential part of culture.

²² It is now renamed: <http://www.battelleforkids.org/networks/p21>

²³ https://static.battelleforkids.org/documents/p21/P21_framework_0816_2pgs.pdf

Some of the participants' replies could, for instance, be linked to aesthetic education, as described by Wulf:

Ästhetische Bildung zielt auf die Bildung der Sinne, der Vorstellungen, der Empfindungen. Sie ist Phantasiebildung und als solche mimetisch und performativ zugleich. [...] Ästhetische Bildung ist deshalb unverzichtbar, weil in ihrem Rahmen Seiten des Menschen entwickelt werde, die in Gefahr sind vernachlässigt zu werden, wenn Erziehung vorwiegend auf die Förderung kognitiver Leistungen ausgerichtet ist und sich auf die Entwicklung zweckrationalen und instrumentellen Denkens und Handelns konzentriert. [...] Wer nicht gelernt hat, sich an Literatur, Kunst und Theater zu erfreuen und aus dem Umgang mit diesen Formen der Kultur Freude uns Sinn zu schöpfen, hat viele Möglichkeiten für ein erfülltes Leben nicht entwickeln können (Wulf, 2007: 42).

In this sense, the replies concerning DM as described above exceed the limits of bare functional approaches and, hence, might meet the criteria of Kao and O'Neill's open-communication approaches.

In the following section, the findings of the present study are discussed.

8 Discussion of the Findings

The intention of designing the survey, collecting the data, and writing this paper was to describe the status quo in the EFL classrooms regarding the implementation of drama methods. Crucial questions serving as a thread were: Do EFL teachers use DM in their teaching? What is their notion of DM? How do they evaluate these methods? Based on Lutzker's (2022) and Maley's (2019) sobering description of reasons why EFL teachers do not frequently implement DM and with the help of Kao and O'Neill's continuum of drama approaches (1998), two hypotheses were postulated: The majority of the EFL teachers participating in the survey do not use DM in their English teaching, and the few that implement DM draw on closed or controlled exercises. The quantitative and descriptive data analysis, presented in sections six and seven, provide this paper with the relevant empirical data to examine these hypotheses.

This small-scale study collected data from 44 valid and fully filled-in questionnaires, limiting inferences to this sample only. Nevertheless, this paper displays some tendencies that might have implications for further research.

More than eighty percent of the participants state that they apply DM in their EFL teaching in regular classes. Hence, the first hypothesis is refuted. Concerning remote learning and during the hybrid schedule (Wechselunterricht), only a minority applied

DM, mainly due to technical issues and the impossibility of creating a safe space for the students.

Thirty-five out of thirty-seven participants who apply DM say that their students would benefit much or very much from DM. This fact may lead to the conclusion that the participants successfully apply DM and that they are satisfied with the outcomes. Positive features of DM that the participants frequently mention are the involvement of the students' bodies and emotions in the learning, which may foster motivation as, for example, Arndt and Sambanis state:

Bewegungen können im Unterricht genutzt werden, um die Lernbereitschaft zu erhalten oder neu herzustellen und Lernfreude zu fördern. In diesem Sinne eingesetzt, adressieren sie emotionale Komponenten einschließlich Motivation, was sich dann wiederum auf den Lernertrag auswirken kann (Arndt & Sambanis, 2017:129).

Other participants apply DM, for instance, to make the students experience different perspectives or to make the students perceive being themselves and not being themselves but a fictitious character at the same time, which strongly connects to the performative arts. This broader notion of DM, mentioned by a couple of participants, contradicts some aspects that Maley (2019) identifies as obstacles hindering teachers from implementing DM in EFL teaching. Based on the replies by the participants using DM in their teaching, one could conclude that despite the systematic testing, the technological progress that has entered the classrooms, and the bureaucratization with its regulations and instructions (see Maley, 2019: 2), teachers have implemented creative methods to not only foster linguistic competencies that promise positive test results, but some also to support education and self-knowledge in Bieri's sense:

Der Gebildete [...] ist einer, der über sich Bescheid weiß und Bescheid weiß, in welchem Sinne es schwierig ist, dieses Wissen zu erwerben. Er ist einer, dessen Selbstbild reflektiert ist und mit skeptischer Wachheit in der Schwebe gehalten werden kann. Einer, der um seine innere Vielfalt weiß und der zu unterscheiden versteht zwischen der Identität, die er aufbaut, um seinen sozialen Rollen zu genügen, und der brüchigen inneren Vielfalt, die den Gedanken Lügen straft, wir hätten eine eindeutige, kompakte Identität. Einer, der ein spielerisches Verhältnis zu der Unabgeschlossenheit und Flüchtigkeit von Selbstbildern hat, und sie als eine Form der Freiheit sehen kann (Bieri, 2017: 7).

Nevertheless, seven out of forty-four participants state that they do not use DM in EFL teaching. The data regarding those participants point to two aspects that hinder the teachers from implementing DM in their teaching: lacking time and training. Those two aspects are mentioned by Lutzker (2022) as he speaks of "the inadequacy of teacher

training” and of “curricular pressure” (Lutzker, 2022: 279, 280). The data may lead to the conclusion that teacher training regarding DM could be a crucial element in increasing the chances that EFL teachers implement drama methods later on.²⁴

The question arising is: are there any characteristics that distinguish the group of participants using DM from the group of participants not using DM that could be significant enough to allow a correlation? The question cannot appropriately be answered because the two groups significantly differ in the number of participants. With seven participants, the number of EFL teachers not using DM is too small to rule out random chance. However, it may be legitimate to describe both groups to display possible tendencies, as done in sub-sections 6.3 and 6.4, respectively. If there were to identify a tendency, two factors would become apparent: academic training and the frequency of teaching per week. In the group of participants applying DM, 95 percent of the teachers are academically trained EFL teachers, whereas, in the group of participants not applying DM, 71 percent have this specific background. In the first group, the participants teach eight times per week on average. In the second group, the arithmetic mean is 3.71 times per week. It depicts a possible tendency and does not provide a sufficient foundation for inferences. Further research conducted with a more significant number of participants would be necessary to find possible correlations between the academic background and the implementation of DM.

The second hypothesis presented in this paper is that the participants using DM prefer to apply closed or controlled exercises. Following Maley’s claim that the expanding systematic testing “leaves little room for the exercise of the individual creative methodology” (Maley, 2019: 2) and Lutzker’s identification of “curricular pressure” (Lutzker, 2022: 279, 280) mentioned before, it seems inevitable that teachers refrain from pursuing a method that appears to be time-consuming and challenging to evaluate. In fact, participant 292 clearly states that during the phase of remote learning and the hybrid schedule, there had been a lot of pressure to keep up with the Rahmenlehrplan from parents, not enough time, [and] pressure from school and parents, [because] they often feel that drama methods are less effective, or teachers are not giving “real classes.” Hence, one would expect the EFL teachers to choose brief exercises to make the students practice vocabulary, phrases, and fluency.

²⁴DM as a part of academic teacher training is intensively discussed by Adrian Haack in his study *Dramapädagogik, Selbstkompetenz und Professionalisierung. Performative Identitätsarbeit im Lehramtsstudium Englisch*.

Indeed, many participants aim to improve the students' linguistic competencies by implementing DM in their teaching. According to Kao and O'Neill, "retention and transfer of learning may be disappointing" (Kao & O'Neill, 1998: 6) applying exercises from this category. However, the participants of this survey evaluate the use of DM as beneficial to their students. Of course, a teacher who frequently implements DM likely finds the methods benefitting the students.

Interestingly, though, the EFL teachers' objectives are more diverse than one would expect. Some participants seem to withstand the curricular impediments and implement more complex exercises, as described in the sub-sections 7.1.2 and 7.1.3, respectively. Although it is challenging to specifically allocate the participants' replies to the categories suggested by Kao and O'Neill, they could almost be evenly distributed. Some participants' notions of DM seem to match closed or controlled exercises, some semi-controlled approaches, and some open-communication approaches. Hence, the second hypothesis is also refuted.

9 Limitation of the Present Study and Further Research

As mentioned before, this study is limited in its validity. The sample size is small and restricted to Berlin. A consequence of the limitations is that it is inadequate to compare specific categories of the collected data directly. Having a larger sample, one could process the data by using specific software to rule out random chance and compare, for example, age, sex, type of school, etcetera.

Further research could also work with classroom observations and videography to record what kind of drama methods are applied. Questionnaires could ask the students how they perceive drama methods and evaluate these methods. The survey that is the foundation of this paper solely concentrates on the EFL teachers. However, any method should primarily serve the students. Hence, a large-scale study focusing on drama methods and students might help shed some light on what is happening in the EFL classrooms concerning drama.

One pillar of this paper is Kao and O'Neill's continuum of drama approaches. Although the authors developed the classification at the end of the 1990s, it served this paper well in allocating specific attributes mentioned by the participants to one of the three categories. Nevertheless, since Kao and O'Neill's classification did not play a role in developing the questionnaire, the items did not specifically target it. Hence, the author

of this paper allocated the responses in hindsight by interpreting, which is prone to bias. Further research could implement a classification beforehand to measure the outcome more precisely.

As Markus Bohnensteffen remarks, “textbooks are undoubtedly the most widely-used classroom materials in the teaching of English as a foreign language” (Bohnensteffen, 2011: 120). However, the “question of how students and teachers actually use the materials is rarely addressed” (Bohnensteffen, 2011: 120). Although items twenty-six to thirty-one focus on drama methods in textbooks and the participants’ replies are displayed in this paper, the issue is not sufficiently examined. According to Lutzker, the “prescribed use of textbooks” (Lutzker, 2022: 279) is one of the two “most obvious hurdles” (Lutzker, 2022: 279) keeping teachers from implementing DM. As described in section 6.2, twenty-two out of twenty-eight participants whose textbooks comprise drama-method exercises stated that their students would benefit at least *enough*. Further research could scrutinize the exercises provided in textbooks and classify them to understand how textbooks support or hinder EFL teachers from implementing drama methods.

The primary goal of this paper was to shed some light on the current situation in the EFL classrooms concerning drama methods. The author hopes that despite the apparent limitations of the paper, the well-disposed reader gets a clearer picture of it.

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11 Appendices

Appendix A

A slightly edited version of the online questionnaire to display it correctly on paper

Appendix B

Exemplary extracts of the corpus of teachers' replies

Appendix C

Data Analysis of the questionnaire

Appendix A

The online questionnaire

Dear English teachers,

My name is Felix Lampe-Jovanovic.

I am a student at Freie Universität Berlin. The following questionnaire is part of my master thesis, in which I explore the use of drama methods in the EFL classroom.

The purpose of this questionnaire is to find out more about how English teachers define drama methods, how frequently they apply these methods in English classes, and how teachers evaluate the use of drama methods.

Your responses are anonymous. The data collected will serve my master thesis only and will not be used for other purposes, be it commercial or non-commercial. All data collected will be deleted once I successfully pass my master thesis.

The survey will take about 15 minutes.

Thank you very much for supporting me!

1. I confirm that I have read and understood the information given before. I would like to start the questionnaire.

- Yes
 No

2. Age

- <25 25-35 36-46 47-57 58-65 65+

3. Sex

- Female Male Other

4. Are you a trained English teacher (university degree)?

- Yes
 No

5. Years of experience as an English teacher (post Referendariat)

years

6. How often do you teach English

times per week

7. Type of school you are employed by

- | | |
|---|---|
| <input type="radio"/> Grundschule | <input type="radio"/> Integrierte Sekundarschule (ISS) |
| <input type="radio"/> Hauptschule | <input type="radio"/> Realschule |
| <input type="radio"/> Gymnasium | <input type="radio"/> Gemeinschaftsschule |
| <input type="radio"/> Oberstufenzentrum (OSZ) | <input type="radio"/> Schule mit sonderpädagogischem Förderbedarf |
| <input type="radio"/> Other | |

8. **Additional information**

Feel free to give additional information that you find necessary (Waldorfschule, Montessori-Schule, etcetera)

9. **What federal state are you working in?**

- | | | |
|---|--|---|
| <input type="radio"/> Schleswig-Holstein | <input type="radio"/> Hamburg | <input type="radio"/> Bremen |
| <input type="radio"/> Niedersachsen | <input type="radio"/> Mecklenburg-Vorpommern | <input type="radio"/> Brandenburg |
| <input type="radio"/> Berlin | <input type="radio"/> Sachsen-Anhalt | <input type="radio"/> Sachsen |
| <input type="radio"/> Thüringen | <input type="radio"/> Bayern | <input type="radio"/> Baden-
Württemberg |
| <input type="radio"/> Hessen | <input type="radio"/> Saarland | <input type="radio"/> Rheinland-Pfalz |
| <input type="radio"/> Nordrhein-Westfalen | | |

10. **How would you intuitively define “Drama Methods” in 2-3 sentences?**

11. **Do you make use of Drama Methods in teaching English?**

- Yes
 No

12. **In which classes do you primarily use Drama Methods in your English teaching?**

- | | | |
|---------------------------|----------------------------|-----------------------------|
| <input type="radio"/> 1-2 | <input type="radio"/> 3-4 | <input type="radio"/> 5-6 |
| <input type="radio"/> 7-8 | <input type="radio"/> 9-10 | <input type="radio"/> 11-13 |

13. **For which purposes do you use Drama Methods in your English classes?**

14. Based on your experience: how much do students benefit from Drama Methods?

Students benefit from Drama Methods Not at all Very much

15. How do students in your English classes benefit from Drama Methods?

16. What do you think could be the reasons for this benefit?

17. How often do you apply Drama Methods in your English classes?

Please estimate how often you use Drama methods (i.e., per year, month, week)

I apply Drama Methods times per

18. Have you applied Drama Methods in remote learning sessions (Videounterricht)?

- Yes
- No

19. How do you evaluate using Drama Methods in remote learning sessions (Videounterricht)?

Please describe your observation in a few keywords.

20. Have you applied Drama Methods in alternating classes (hybrid schedule)?

- Yes
- No

21. How do you evaluate using Drama Methods in alternating classes?

22. What do you think are the limits of Drama Methods in remote learning sessions (Videounterricht)/alternating classes?

Please describe your observation in a few keywords.

23. What do you think are the challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes?

Please describe your observation in a few keywords.

24. What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes?

Please describe your observation in a few keywords.

25. Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively)

Please describe your observation in a few keywords.

26. Are there any Drama Methods suggested in the textbooks you use for teaching English?

Yes

No

27. How frequently do you apply these suggestions with regard to Drama Methods?

I use suggestions in the textbooks

Never

Rarely

Sometimes

Often

Always

28. Do your students benefit from the suggestions with regard to Drama Methods in the textbooks?

My students benefit

Not at all

A little

Enough

Much

Very much

29. Did you use drama exercises suggested in the textbook in remote learning (Videountericht) or during the hybrid schedule?

- Yes
- No

30. Do you have any suggestions on how to improve the topic Drama Methods in your textbooks?

- Yes
- No

31. Suggestions

Feel free to write down whatever comes to your mind:

32. Thank you very much for participating!

Thank you for participating. I very much appreciate your support!

33. Why do you NOT make use of Drama Methods in your English classes?
Please give a couple of reasons for not using Drama Methods in your class.

34. Please tick the box to quit the survey Thank you very much for participating!

Appendix B

The corpus of the teachers' replies (Exemplary extracts)²⁵

Participants using DM

Participant	Age	Sex	Trained (Y N)	Experience
185	47-57	Female	Yes	20 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
3	Berlin	Gymnasium		Yes
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
7.-8. & 9.-10.	Very much	Twice per month	No	No
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	
Yes	Often	enough	No	

Definition of DM (DM01)

"Developing / using performance skills to be more creative and more active in classroom situations and to help understanding characters or conflicts"

For which purposes do you use DM in your English classes (DM03)?

"Understanding conflicts"

How do the students in your English classes benefit from Drama Methods (DM08)?

"they are more active " "more creative" "it's more fun" "they keep things in mind"

What do you think could be the reasons for this benefit (DM11)?

"doing is better than just reading / talking" "more senses are involved"

²⁵ Note that misspelling, grammar, etcetera is not corrected here to display the original replies.

How do you evaluate using Drama Methods in remote learning sessions (Videountericht) (RL03)?

"I wouldn't use it because I don't like the idea of students being able to record digitally when others are so brave to use these methods. That might do more harm than good if the recordings are used incorrectly."

What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL05)?

"Students don't like to be spied on, thus, an audience to their performance is missing"

Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively (RL08)?

"I encouraged my students to dance/move to music before the actual lessons started in order to make them more alert and ready for remote lessons"

Participant	Age	Sex	Trained (Y N)	Experience
211	36-46	Female	No	0 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
8	Berlin	Grundschule		Yes
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
3.-6.	Very Much	3	No	No
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	
Yes	Sometimes	Much	No	

Definition of DM (DM01)

"Methods like acting out dialogues and dramatic reading, writing storyboards "

For which purposes do you use DM in your English classes (DM03)?

"Vocabulary Training using mime Acting out dialogues Dramatic reading"

How do the students in your English classes benefit from Drama Methods (DM08)?

"Learning Vocabulary is easier using mime and gestures "

"Dramatic reading helps understanding texts and characters "

"Acting helps to speak loudly and memorizing texts"

What do you think could be the reasons for this benefit (DM11)?

"Using body language and gestures while speaking a foreign language establishes connections"

What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL05)?

"Students are shy in front of a camera and alone in the room

Technical problems like microphone feedback "

What do you think are challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL06)?

"Motivation Microphone Problems

Bad internet connection "

What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL07)?

"Not much for younger students "

Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively (RL08)?

"No"

Participant	Age	Sex	Trained (Y N)	Experience
231	36-46	Female	Yes	8 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
3	Berlin	Gymnasium		Yes
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
11.-13.	Much	1-2	No	No
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	
Yes	Often	Enough	No	

Definition of DM (DM01)

" - acting out dialogs/ scenes from plays, novels, short stories

- freeze frames, character constellations

- dramatic reading

- writing your own scenes, dialogs, plays and acting them out"

For which purposes do you use DM in your English classes (DM03)?

" - to empathize with the characters from a novel/ play/ short story

- to picture and become more aware of character constellations/ relationships between characters

- variety of methods

- to practise dramatic reading/ reading out loud

- to practise improvisation"

How do the students in your English classes benefit from Drama Methods (DM08)?

"pronunciation"

"self-expression"

"improvisation"

"variety"

"reading skills"

What do you think could be the reasons for this benefit (DM11)?

"self-activation/ being very active"

"different to less lively methods"

"self-expression"

How do you evaluate using Drama Methods in remote learning sessions (Videountericht) (RL03)?

"I actually think it would be a great addition because it activates the participants. However, it would probably have to take place in a video conference, e.g. in breakout rooms and I find that the interaction between students can be very reserved in this kind of setting. "

How do you evaluate using Drama Methods in alternating classes? (RL04).

"I think that would work way better, e.g. to prepare for it online and then practice and act it out in class."

What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL05)?

"Especially in creative group processes I find remote learning sessions very challenging. If, for example, half of the group don't take the task seriously or even switch off their cameras, the other half might be intimidated and more reserved to open up themselves. Moreover, I find students more hesitant in front of a camera concerning their body language and creative expression. They might feel more vulnerable and may fear being filmed or watched without noticing."

What do you think are challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL06)?

"If the video sessions are used solely to prepare for the actual ""acting it out"", I don't see any big problems."

What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL07)?

"It's very activating and for sure a welcoming change to just sitting in front of the camera or screen. "

Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively (RL08)?

"I think it would be helpful to have small groups and to be able to agree on everybody having their cameras on. However, I'm not allowed to request that as a teacher."

Participant	Age	Sex	Trained (Y N)	Experience
239	25-35	Male	Yes	4 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
12	Berlin	Other	ISS/Gymnasium Oberstufe	Yes
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
11.-13.	Much	<1	No	Yes
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	
Yes	Rarely	A little	No	

Definition of DM (DM01)

"Methods that require the students to either take up the role of a character (e.g. from a fictional text) or turn certain aspects of a text into a freeze frame or sth. similar."

For which purposes do you use DM in your English classes (DM03)?

"Hot Seat activity: One student takes up the role of character from a fictional texts while the other people ask him/her questions that he/she has to answer as plausibly and as much in-character as possible.

Role play: Post-reading activity to continue / act out a conflict from a fictional text.

Freeze frame: Post-reading task to turn central scenes or more abstract aspects of a text into an embodied form."

How do the students in your English classes benefit from Drama Methods (DM08)?

"It's fun."

"They have to deal with characters in more detail and are required to understand a text better."

"It helps them turn central aspects into a more abstract form."

What do you think could be the reasons for this benefit (DM11)?

"Differenzerfahrung": Perceiving oneself as a human body, oneself and the character at the same time."

"Different from ordinary classroom activities."

"Opportunity to be more creative, express oneself."

How do you evaluate using Drama Methods in remote learning sessions (Videountericht) (RL03)?

"In my experience, getting the students to participate at all in distance learning scenarios is hard enough already. Getting them to use drama methods on top seems difficult to imagine."

How do you evaluate using Drama Methods in alternating classes? (RL04).

"I use it for the people in class - similar to normal lessons."

What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL05)?

"Getting the students to lose shame, express themselves."

What do you think are challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL06)?

"See above."

What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL07)?

"It might be a nice and fun alternative because remote learning periods are more dreary overall."

Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively (RL08)?

"Not right now..."

Participant	Age	Sex	Trained (Y N)	Experience
247	47-57	Male	Yes	22 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
8	Berlin	Gymnasium		Yes
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
7.-13.	Much	2	No	No
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	
Yes	Sometimes	Enough	No	

Definition of DM (DM01)

"Student-oriented method that involves the presentation of language and content through active enactment."

For which purposes do you use DM in your English classes (DM03)?

"for variety in methods and student motivation"

How do the students in your English classes benefit from Drama Methods (DM08)?

"They learn to speak more freely. They learn to speak and move in front of a group of viewers."

What do you think could be the reasons for this benefit (DM11)?

"They need to expose themselves individually and can't hide behind a desk as part of a group."

What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL05)?

"The setting is too artificial. There is no direct audience, nor a direct audience's reaction. "

What do you think are challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL06)?

"Recording as video involves data protection issues, if the product should be passed on digitally and viewed by other students.

Another challenge is the availability of technical equipment and technical skills."

What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL07)?

"They could make a nice change, motivate the learners and promote technical skills."

Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively (RL08)?

"No"

Participant	Age	Sex	Trained (Y N)	Experience
248	58-65	Female	Yes	33 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
8	Berlin	Grundschule	Freie Schule	Yes
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
5.-6.	Very Much	8	Yes	No
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	
Yes	Sometimes	Much	No	

Definition of DM (DM01)

"Playing scenes, either with given texts oder freely, e.g. using given colloquial phrases on cards. Or children make up scenes to a given context, e.g.in the classroom, booking a journey, seeing a doctor etc, on their own. Asking each others questions or talking to each other in English as well. Guessing games like guessing an animal or a person s.b. is thinking of."

For which purposes do you use DM in your English classes (DM03)?

"see above. Main purpose is to encourage pupils to speak English on their own. Also pupils like or enjoy it - fun factor."

How do the students in your English classes benefit from Drama Methods (DM08)?

"They lose their shyness to speak English. They practice certain structures and vocabulary. They like to do it, and thus they like the English lessons."

What do you think could be the reasons for this benefit (DM11)?

"Children generally like to play. It's more fun than worksheets or theoretical learning, e.g. vocabulary lists, grammar."

How do you evaluate using Drama Methods in remote learning sessions (Videountericht) (RL03)?

"Remote learning sessions were generally quite difficult. For example, we watched a video ""in the restaurant"" and then played a restaurant visit with different roles. It was okay, but I would generally prefer real meetings in class. It is hard to say whether the children are really interested or not. Maybe they had some fun, but I'm not sure about it..."

What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL05)?

"As I said above - it is harder to say whether children are interested or not. The real feedback is missing. They might participate, but are not really ""with you".

What do you think are challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL06)?

"No real contact, no room to move in, thus restricted possibilities."

What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL07)?

"If children like it, it's more fun than theoretical learning. Children might learn new structures more easily."

Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively (RL08)?

"Given dialogues for certain situations might be helpful. Flashcards or real things to initiate speech occasions. For example, I had a lot of things ""around the house"", and the task was to say something like ""Mom, where is my basecap?"" etc. and the Mom had to answer.

I could show one thing at a time and the children then had to make up a dialogue."

Do you have any suggestions on how to improve the topic Drama Methods in your textbooks?

Suggestions - Feel free to write down whatever comes to your mind (TB05 & 04):

"I use ""Camden Market"" and there are quite a lot of suggestions.

It might be helpful if these suggestions were structured better, e.g. after each chapter one specific drama suggestion. But being a Free School we do not work with textbooks that much anyway."

Participant	Age	Sex	Trained (Y N)	Experience
257	47-57	Female	Yes	31 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
6	Berlin	Gymnasium		Yes
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
15.-13.	Very much	4	No	Yes
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	
Yes	Often	Much	Yes	

Definition of DM (DM01)

"Strategies in the EFL classroom which are also used to be able to act on stage. They consist of a great variety and abilities such as writing skills, playing skills, speaking skills and skills to express feelings, emotions without speaking / facial expressions or dressing up ..."

For which purposes do you use DM in your English classes (DM03)?

- to make students speak (they can hide behind someone else)
- to introduce / practise vocabulary (dialogues / monologues)
- to practise pronunciation / reading aloud
- to check if students understand a text (analysing and comprehensive / detailed understanding)
- to make them aware of situations others are in and to think about
- to write own texts
- to respect theatre work on stage and behind / to make them love theatre and find interest in English literature as an essential part of culture

Not to forget: to have FUN

How do the students in your English classes benefit from Drama Methods (DM08)?

- have fun, like English because learning is not boring"

" - there is always something everyone can show his / her individual abilities, also shy students"

" - learn a lot incidentally (vocab; techniques)"

What do you think could be the reasons for this benefit (DM11)?

" - playing roles is interesting and also adult students like playing although they would never admit this"

" - the classroom is a closed area"

How do you evaluate using Drama Methods in remote learning sessions (Videountericht) (RL03)?

"I do not like remote learning sessions. If I have to teach online the sessions are short, well-structured and rather to the point because I do not want students sit in front of a screen longer than 60 minutes."

How do you evaluate using Drama Methods in alternating classes? (RL04).

"I use Drama methods in alternating classes less than in regular schedules because of the technical conditions (which are not good or very time-consuming). Just preparing exercise like rewriting scenes or adding a scene to play later or thinking about presentation (having a speech, finding a suitable costume ...)"

What do you think are the limits of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL05)?

" - the feeling / atmosphere is not the same

- it is less entertaining and you loose students because you do not see them all the time

- to give others feedback is very different"

What do you think are challenges of Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL06)?

" - to provide the idea that all the students come together to learn something and do something interesting and special together

- my position is totally different, I cannot move because I have to direct groups from
""far away""

What do you think is the potential of using Drama Methods in remote learning sessions (Videountericht)/alternating classes (RL07)?

" - I do not really see the same potential as we have in the regular schedule."

Is there anything you can think of that would have supported your implementation of Drama Methods in the remote learning sessions (Videountericht) or alternating classes, respectively (RL08)?

" - probably an exchange with experienced colleagues who are also keen in using Drama Methods, but ...there is no time for an exchange because doing remote sessions or alternative classes, in general, is much more intensive in preparation than regular classes; it is impossible for me, teaching full time, attend additional classes to get ideas or to take part in an exchange

- as soon as I have to look for training courses only after school I unfortunately cannot do so"

Do you have any suggestions on how to improve the topic Drama Methods in your textbooks?

Suggestions - Feel free to write down whatever comes to your mind (TB05 & 04):

"I think, it is difficult to say, because normally we have strict programmes what we have to teach, how many exams we have to write, there are the final examinations etc which rule the lessons. Drama Methods are not taken seriously and are often left out. The teacher wants exercise to practise vocab and grammar stuff which help him / her to save time in preparing the classes."

Participants not using DM

Participant	Age	Sex	Trained (Y N)	Experience
250	36-46	Female	Yes	10 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
4	Berlin	Gymnasium		No
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	

Definition of DM (DM01)

"More than dialogues, breathing, intonation, body language "

Why do you NOT make use of Drama Methods in your English classes (DM04)?

"Not trained, I would feel silly and uncomfortable "

Participant	Age	Sex	Trained (Y N)	Experience
255	25-35	Male	Yes	0 years
Frequency (English per week)	Federal State	Type of school	Additional Information	Drama (Y N)
4	Berlin	Gymnasium		No
Classes	Do students benefit? (Likert)	Frequency Application Drama per month	Application Remote Sessions (Y N)	Application Hybrid Schedule (Y N)
Drama Suggestions in Textbooks (Y N)	Frequency Application Textbooks (Likert)	Benefit Students (textbooks)(Likert)	Application Textbook Suggestions During Hybrid (Y N)	

Definition of DM (DM01)

"Drama methods originate from the stage. They are methods in which the students explore the creative outlet of the theater but in the classroom. "

Why do you NOT make use of Drama Methods in your English classes (DM04)?

- " - I am not trained in Drama.
- Students, especially teenagers, tend to be embarassed by these kind of methods. Also it is really hard to motivate them for these methods.
- It is hard to measure clear progression or Mehrwert when using such creative methods. "

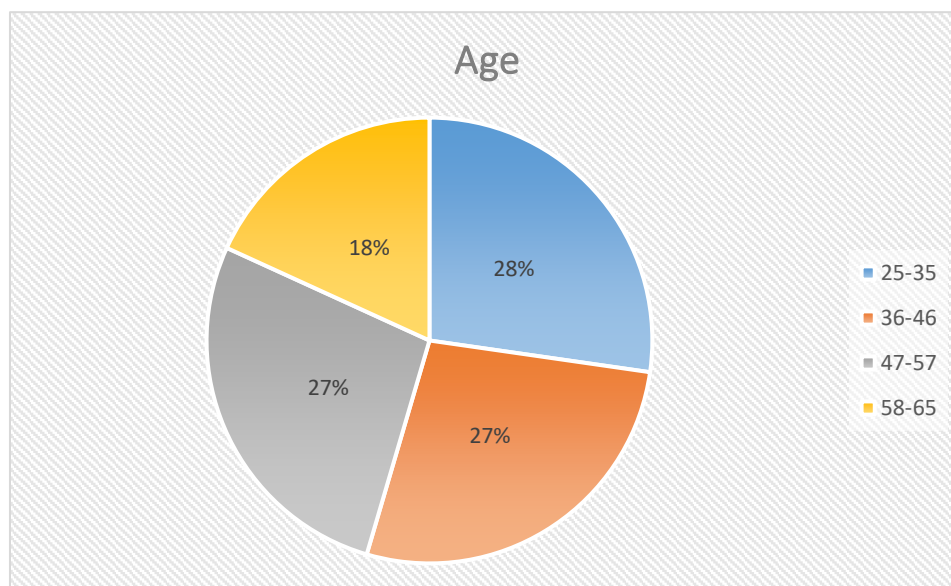
Appendix C

Data analysis of the questionnaire

Participant demographics

1. Participants' age in years:

Age	Number (n)	Proportion (%)
25-35	12	27.27
36-46	12	27.27
47-57	12	27.27
58-65	8	18.18



Participants' age 1

2. Sex

Sex	Number (n)	Proportion (%)
Female	34	77.27
Male	9	20.45
Other	1	2.27

3. EFL teachers with academic English training

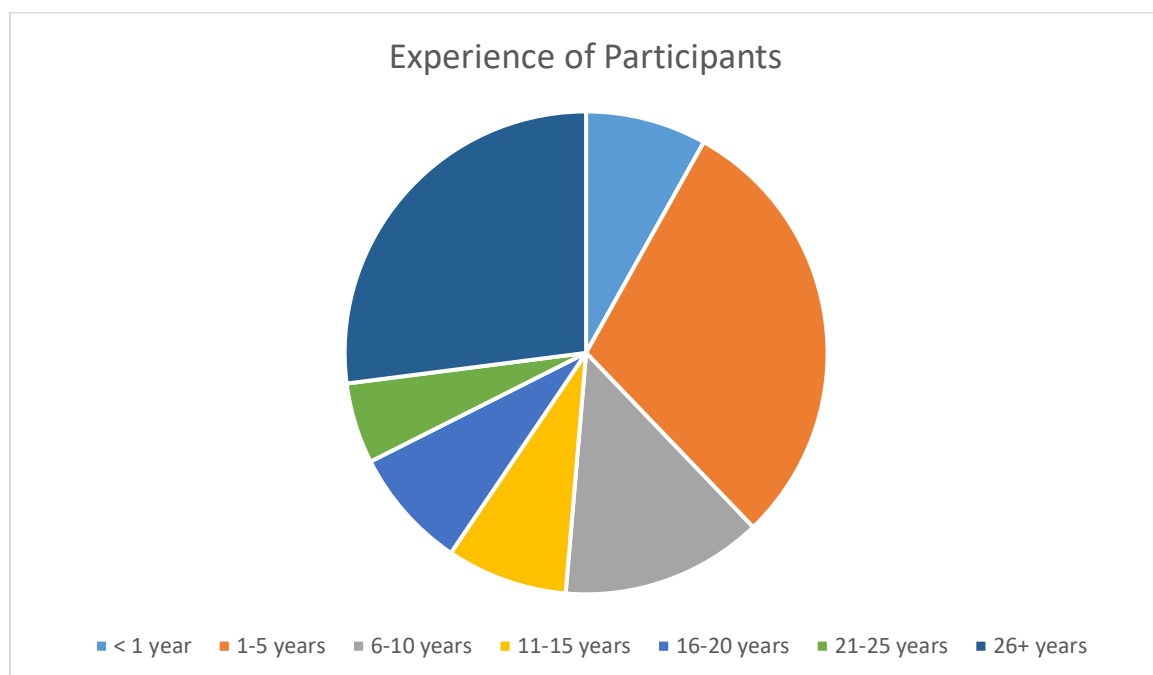
Academic Training	Number (n)	Proportion (%)
Yes	40	90.91
No	4	09.09

4. Years of teaching experience (post Referendariat)

Experience (years)	Number (n)	Proportion (%)
< 1	4	09.09
1-5	14	31.81
6-10	6	13.63
11-15	4	09.09
16-20	3	6.82
21-25	3	6.82
26-30	5	11.36
31-35	4	09.09
36-40	1	2.27

Arithmetical mean: 13.14 years

Median: 8 years



Experience of participating EFL teachers 2

5. Frequency of teaching English per week

Classes per week	Number (n)	Proportion (%)
1-5	25	56.82
6-10	11	25.00
11-15	4	09.09
>16	4	09.09

6. Federal state teachers work in

Federal state	Number (n)	Proportion (%)
Berlin	43	97.73
Baden-Württemberg	1	2.27

7. Type of school, teachers work for

Type of school	Number (n)	Proportion (%)
Grundschule	14	31.82
ISS	4	09.09
Gymnasium	22	50.00
Gemeinschaftsschule	4	09.09

Analysis concerning Drama Methods

8. Implementation of Drama Methods

Implementing	Number (n)	Proportion (%)
Yes	37	84.09
No	7	15.91

9. How much do students benefit from Drama Methods? (n=37)

Level of benefit	Number (n)	Proportion (%)
Very much	20	54.05
Much	15	40.54
They benefit	2	5.41

10. Frequency teachers apply Drama Methods in their English teaching (n=37)

Times per month	Number (n)	Proportion (%)
< 1	8	21.62
1-5	22	59.46
6-10	7	18.92

Arithmetical mean: 3.21 times per month

11. EFL teachers implementing Drama Methods in remote learning (n=37)

Implementing	Number (n)	Proportion (%)
Yes	8	21.62
No	29	78.38

12. EFL teachers implementing Drama Methods during hybrid schedule (n=37)

Implementing	Number (n)	Proportion (%)
Yes	10	27.03
No	27	72.97

13. Drama Methods suggested in textbooks (n=37)

Suggested	Number (n)	Proportion (%)
Yes	28	75.68
No	9	24.32

14. How often do the teachers use Drama Methods in textbooks (n=28)

Frequency of use	Number (n)	Proportion (%)
Always	1	3.57
Often	9	32.14
Sometimes	16	57.14
Rarely	2	7.14

15. Students' benefit from the use of Drama Methods in textbooks
(n=28)

Benefit	Number (n)	Proportion (%)
Very much	1	3.57
Much	10	35.71
Enough	11	39.29
A little	6	21.43

16. EFL teachers implementing Drama Methods suggested in
textbooks in remote learning or hybrid schedule (n=27)

Implementing	Number (n)	Proportion (%)
Yes	6	22.22
No	21	77.78

