Getting into Character:

Professional Development in Improvisational Drama to Stimulate Foreign Language Communication

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"Good teaching is one fourth preparation and three-fourths pure theatre."

-- Gail Goodwin

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Getting into Character

Professional Development in Improvisational Drama to Stimulate Foreign Language Communication

In een rol kruipen

Professionalisering in dramatechnieken om communicatie in de vreemde talen te stimuleren
(met een samenvatting in het Nederlands)

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To Els and to Nolin,
for filling my heart with love and joy,
every single day

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Chapter 1

General Introduction

My love of drama began at age eight with terrible weather during a camping trip on the Northern California coast. When freezing temperatures were forecasted my parents packed the tent and their daughters into the Chevrolet and rerouted our trip to the Oregon Shakespeare Festival. While I understood little of the Renaissance English in *Henry V* and *Julius Caesar*, I was hooked by the brilliant acting and beautiful costumes. Over the years of returning three times a year to the festival, I unconsciously became fluent in Shakespearean language, and the shy child I had always been began to find a voice when I started acting in plays myself.

When I entered junior high school, I chose Spanish as a foreign language. From the five years of classes I took, what I remember most is when Señora Ramirez asked us to pair up and create commercials for a fictional product, which we would in turn perform for the class. Our own advertisement for perfume and my fellow classmate's melodramatic performance aimed at selling haemorrhoid cream have remained with me to this day. What made this a memorable experience was that we were permitted to immerse ourselves in a story, to use our creativity, to act a little absurd, and to laugh. I did not realise it at the time, but this was also one of our few lessons in which we were not focused on grammatical tasks, such conjugating verbs into the *subjuntivo,* but instead on communicating with each other. This latter aspect is a key component of communicative language teaching, a widely recognised method of foreign language teaching (e.g. Richards, 2006), which is oriented toward cultivating authentic communication skills among learners.

Perhaps it is little wonder that when I became an English teacher, drama served as a cornerstone of my repertoire. A particularly noteworthy experience at the Sacramento high school where I first taught was when Joe, who disliked most tasks that involved

sitting still, shone like a star during a role-play activity intended to help pupils understand literary devices. It became apparent to me that drama techniques would translate across the pond when I was teaching English at a secondary school in Utrecht. Two pupils were performing a self-created scene in which Dracula and Renfield were shopping for furniture at Ikea; their fellow classmates were transfixed to the point that they did not move when the bell rang. Like my own experience above, here these two pupils were focused on spoken interaction in a genuine and creative way. While shopping with Dracula is not likely to happen in real life when communicating in a foreign language, drama affords learners the opportunity to let our imaginations run wild in a fictional world, often inviting our classroom audience to enjoy the scenario as well—even when we are at our most self-conscious stages of adolescence.

Soon after becoming an English teacher educator at the University of Applied Sciences Utrecht (HU), I was granted the thrilling task of redesigning the master's course Drama in the Curriculum. In my first year of teaching the course, after several weeks of practicing drama activities in class, a student piped up, "If you really want to see if we can use drama in our classes, you should have us film ourselves." Little did she know that the seeds of a doctoral study had been planted.

The next year, I implemented her suggestion, and a distinct pattern began to develop. In the first lesson I would tell the unsuspecting student teachers that they would need to film themselves conducting an improvisational drama activity aimed at stimulating speaking in an upper form English class. Concerns would emerge from reluctant students, who confessed that they had no talent for drama or that their pupils would likely refuse to do such activities. Yet these same students would return to class week after week with inspirational anecdotes about teenagers whom they had never heard speak the foreign language until they performed in a role-play or about their classes repeatedly asking to do drama activities again. After more than a decade, not a single one of my students who has tried to implement a drama activity has failed to carry one out with at least some degree of success in enthusing their pupils to speak. These teachers were not Shakespearean actors, but rather a diverse cast of student teachers who had participated in weekly course sessions and had taken a chance in trying out drama.

In 2016 I joined the HU Research Group Didactics of Modern Foreign Languages. When I decided to submit a proposal to pursue a doctorate, I asked the Head Professor of our group (and my soon-to-be PhD Advisor) Rick de Graaff if I could explore a research topic related to drama and language learning. Rick replied, "Let's see what you discover." Catherine van Beuningen, who had recently joined our team as Senior Researcher, was quickly on board as well.

1.1 Defining Drama

It soon became apparent that I would need to circumscribe the parameters for drama in the context of this potential research project. If this project were to focus on training teachers to integrate drama in a way that would inspire their pupils' imaginations and in turn stimulate them to engage in spoken interaction with each other, the definition would need to reflect these aims. After all, drama-related activities in the classroom can refer to anything from a game that involves movement to a full-fledged theatrical production. The term "fictional situation" was pivotal as this imaginative component is what distinguishes drama from other types of speaking activities; such a situation could range from a simple circle game in which participants are assigned the name of a fruit they would represent to a more elaborate scenario such as a courtroom with all the requisite players from lawyer to bailiff. The second stipulation was given so that the activity would help prepare the language learners involved for real-life conversations. I chose the term *drama techniques,* inspired by the seminal book *Drama techniques: A resource book of communication activities for language teachers* (Maley & Duff, 2010), which I utilised in the Drama in the Curriculum course. I added the word *improvisational* to further clarify the term; improvisational drama techniques (IDT) thus became the moniker for the activities as described above. These IDTs largely focus on small-scale drama forms (Schewe, 2013), which can usually be completed in one class session, as such activities seem the most accessible to busy teachers learning to incorporate drama into full curricula.

1.2 Affective Reactions to Drama in Language Learning

Integrating improvisational drama into the foreign language (FL) classroom is by no means a new concept. Lindsay (1974), Stern (1980), and Via (1976), for example, unearthed the benefits of (improvisational) drama in FL learning decades ago. This body of research has grown exponentially over the past 50 years through studies conducted across the globe from primary to tertiary education. While the benefits purported in these studies range considerably from increased communicative competence to improved grammar skills, I discovered a recurring theme, namely the descriptions of positive affective reactions of the participants involved. Affect can include "emotion, feeling, mood or attitude which condition behaviour" (Arnold & Brown, 1999, p. 1), including emotions such as enjoyment, engagement and group bonding. Without such positive emotions, spoken interaction in a foreign language is unlikely to occur. MacIntyre and colleagues (1998) developed the concept *willingness to communicate* (WtC) to define learners' inclination to speak the FL in various situations. As Macintyre et al. (1998) elucidate WtC is built upon a bedrock of affective factors, including motivation and self-confidence.

As I continued to explore studies related to improvisational drama in FL teaching, I homed in on pupils' affective reactions and WtC, uncovering a wealth of evidence. Both Galante's (2018) and Atas' (2015) drama projects led to decreased speaking anxiety with teenagers in Brazil and Turkey respectively; Privas-Bréauté (2019) was met with similar results among French undergraduates. Through storytelling activities in a Zimbabwean primary school, Marunda-Piki's (2018) participants experienced greater confidence in speaking English; self-confidence also increased through drama activities in secondary school FL classrooms in Australia (McAtemney, 2021), Britain (Rothwell, 2012), Canada (Göksel, 2019) and Indonesia (Fatimah, 2019), and in a university setting (Arts, 2020). Anxiety reduction and increased confidence are perhaps byproducts of the unique nature of drama techniques. Drama—whether scripted or improvisational—has the distinct characteristic of allowing learners to shield their vulnerabilities behind the (figurative) mask of the fictional situation at hand. Arts (2020), as well as Reed and Seong (2013) in their study among Korean college students, noted that such a characteristic can create a sense of safety. Moreover, Weber's (2019) research in an American university-level German class revealed that students maintained greater confidence cultivated during drama activities when speaking in other types of interactions.

Drama has furthermore been found to foster engagement, enjoyment, group bonding and empathy in FL classrooms. Despite evidence that language learning motivation can decrease during adolescence (De Smet et al., 2018; Tragant & Munoz, 2006), researchers from around the globe discovered greater engagement in and positive attitudes towards FL learning among teenagers participating in drama activities (Jacobs, 2023; McAtemney, 2021; Göksel, 2019; Fatimah, 2019; Cannon, 2016; Kepe, 2021; Man et al., 2021; Göktürk, 2020; Altweissi & Maaytah, 2022). Drama activities also engendered enjoyment in Cannon's (2016) and Jacobs' (2023) studies with teenagers, as well as among university students in research conducted in Japan (Nfor, 2018) and Turkey (Sağlamel & Kayaoğlu, 2013). When individuals experience such emotions in themselves, it could be that these reactions stimulate more positive group dynamics as well. The affective foundation upon which willingness to communicate is built shows an interplay between personal and group factors (MacIntyre et al., 1998). Group bonding and empathy-building did appear to develop during drama projects with FL learners at university (Reed and Seong, 2013), at a secondary school (Ntelioglu, 2012) and at a primary school (Palachorou & Winston, 2021).

The geographic diversity in the studies above provides ample support for the notion that drama transcends culture and speaks instead to a universal need to feel safe, engaged, happy and at home in a group; key gaps in this body of evidence nonetheless remain. Given the number of studies cited above relating to secondary school pupils, the following is likely not perceptible here, yet I discovered during multiple literature

searches that research into drama techniques tends to focus more often on university-level language learners; it became clear that there was still ground to be gained in exploring the integration of drama among secondary school pupils with all of their hormonal complexities. This gap was of immediate interest to me as an individual who trains student teachers who work primarily with this population. As is apparent from the recent dates of the studies mentioned here, I have with pleasure seen the amount of research with adolescents increase during my doctoral period. An absence which persists is research exploring the relationship between drama and willingness to communicate. A study conducted by Barekat and Nazhemi (2020) at an Iranian university showed improved WtC after the students participated in improvisational drama activities, yet further research in this area appears unavailable. Finally, while the research described above spans six continents, one of the countries seemingly remaining absent from this field is the Netherlands.

1.3 The Dutch Secondary School Foreign Language Classroom Context

In the Netherlands, FL is a central component of the secondary school curriculum. English is a required subject for every year, and at most schools pupils take additional FLs as required or optional subjects, most commonly French and German, but also other languages, such as Spanish, Arabic and the Dutch regional language Frisian. In addition to their school exams, pupils complete national final exams, which consist entirely of reading comprehension. The curriculum itself is not nationally determined, and therefore varies widely throughout the country (Rouffet et al., 2023b; Michel et al., 2021).

While realities of course differ from teacher to teacher, speaking often remains neglected in the Dutch secondary school FL classroom (e.g. Rouffet et al., 2023b), despite evidence suggesting that a greater focus on communication could lead to positive affective reactions. In comparison to other European countries, teachers and pupils in the Netherlands generally utilise the target language less (Oosterhof et al., 2014). During El Majidi's (2022) study on in-class debates in FL learning, English teachers interviewed furthermore shared that they often overlook speaking. We also witnessed this notion when our HU research group conducted observations in FL classrooms (De Graaff et al., 2018). Our findings were similar to West and Verspoor's (2016) observations, in which they identified a predominant focus on grammar; they discovered as well, however, that when teachers focused on communicative activities instead, engagement was greater among pupils. Increased attention to communication in the FL could also improve speaking self-confidence; in Haijma's (2013) survey of Dutch secondary

pupils, the majority revealed that they were afraid to speak the FL, but at the same time shared that they would like to spend more time on speaking in class.

Cultivating positive affect by offering more opportunities to communicate could in turn lead to improved speaking skills. Gombert and colleagues' study (2022), for example, demonstrated that classes in which the teacher focused actively on practicing French, pupils' speaking abilities were significantly higher than those who had undergone a curriculum primarily oriented toward language forms. Rousse-Malpat et al. (2019) furthermore found that use of gestures and active language were more effective than grammar pedagogy in fostering speaking skills.

Dutch secondary school FL teachers nonetheless face obstacles to an increased focus on speaking in their curriculum. Speaking skills are often not prioritised in FL testing, thereby creating a negative washback effect on classroom practices (Rouffet et al., 2022). Available materials also create a barrier for teachers. Van Batenburg and colleagues' (2020) analysis of English textbooks showed that spoken interaction assignments are generally highly structured and focused on linguistic forms rather than the more spontaneous communication pupils will face outside of class. English teachers moreover revealed in both El Majidi's (2022) and Fasoglio and Tuin's (2017) studies that they lack access to speaking activities that are engaging to pupils.

As I uncovered the barriers described above, it became more and more apparent that these classroom circumstances could serve as fertile ground for IDTs. Drama techniques have the potential to address challenges such as the lack of engaging or communicative materials and pupils who fear speaking the FL. Yet the success I had both experienced and witnessed with my own student teachers was merely anecdotal, and empirical studies on the value of IDTs conducted in the Netherlands were and remain absent. By coincidence, in 2018 one article appeared in the professional publication for Dutch language teachers *Levende Talen Magazine*. Peggy van Hoesel (2018) reported on the promising results from her master's thesis research in which she utilised improvisational drama in her secondary school German class to help pupils apply grammar concepts to communicative situations. I immediately contacted her, and she became a source of inspiration during my preliminary research (Chapter 2).

1.4 Homing in on Teacher Professional Development

The apparent worldwide appeal of IDTs juxtaposed against the challenging realities present in Dutch secondary school FL education seemed highly worthy of attention in a long-term research project. My own experiences as a teacher educator revealed that Dutch teachers are no different from those in other parts of the globe, and that anyone with some training who dares to try can learn how to implement IDTs, regardless of special talents or personality traits. A hypothesis thereby began to germinate. In their research synthesis of 65 studies on drama in FL learning, Belliveau and Kim (2013) identify a discrepancy between widespread enthusiasm for drama among FL teachers and actual implementation of such activities; they also noted the need for teacher training in drama. Perhaps a missing link is indeed professional development. Over 50 years ago, Lindsay (1974) pointed out the futility of assuming teachers can integrate drama into their FL classes unless they receive training or guidance.

A half century later, however, research related to professional development for FL teachers in drama techniques remains limited. The studies we discovered constitute a modest body of research on FL teacher training in drama, but the diverse focus and mixed results demonstrate that a gap still exists in research oriented specifically toward the professional development of secondary school FL teachers to integrate IDTs into their repertoire. Galante and Thomson (2017) and Kempston (2012), for example, report on one-session workshops for teachers, and Dora To (2011) and Araki-Metcalfe (2008) describe a professional development program conducted with primary school teachers, yet in each of these cases, the research is more focused on pupils' affective reactions and skill development, as opposed to teachers' training and learning. In their study Dunn and Stinson (2011) do reflect heavily on their experience with training teachers in Singapore to implement drama for secondary school English language learning; the trained teachers focused more on the linguistic goals rather than the artistic aspects of drama, which led to disappointing classroom results. Extensive research by Lutzker (2022) was found, in which he conducted professional development for language teachers, yet his focus was more on how to cultivate an artistic mindset among FL teachers rather than on training them how to implement drama techniques.

Early in my doctoral journey, I encountered the Drama for Schools Program (Cawthon & Dawson, 2009), which, while not specifically related to language learning, nonetheless proved to be a gold mine of theoretical and practical insight related to teacher professional development programs (PDPs) in this field. These researchers initiated a collaboration with an American school district to conduct long-term professional development to train teachers to integrate drama pedagogy into the curriculum, both in primary and secondary school in subjects ranging from science to social stud-

ies (Cawthon & Dawson, 2009). Together with collaborating researchers, they have conducted studies for over a decade on various aspects of the process and effects of their PDPs, including teacher self-efficacy (Lee et al., 2013; Stanton et al., 2018), pupil engagement (Cawthon & Dawson, 2011) and the transformation teachers experience when undergoing such training, as well as creating a compilation of drama activities (Cawthon & Dawson, 2009). Stanton and colleagues (2018), however, highlighted the need for further research on the characteristics of a PDP in drama.

1.5 Structure of this Dissertation

This design study is comprised of four sub-studies (Chapters 3, 5, 6 and 7), corresponding to the different phases of design-based research, namely Preliminary Research and Prototyping, Assessment Phase One and Redesign, Assessment Phase Two and Assessment Phase Three (Plomp, 2013). Two additional studies that fall under the phase Preliminary Research and Prototyping are included in this dissertation, namely a preliminary research project (Chapter 2), which we have included as it illustrates the relevance of this research to the student teacher population at the institution from which this project grew, as well as an ancillary study (Chapter 4) we conducted to create an evidence base for the IDTs utilised during the PDP under design. Table 1.1 outlines the relationship between the main question and the sub-questions, as well as to the phases of design-based research as outlined by Plomp (2013).

Chapter 2, "Why All the Drama? Perceptions and Experiences of Foreign Language Student Teachers on Integrating Improvisational Drama into their Pedagogical Repertoire," reports on the study that laid the groundwork for this doctoral research project. The aim was to glean perceptions toward and experiences with IDTs among FL student teachers, as well as training needs related to integrating IDTs as a pedagogical tool. FL student teachers at a Dutch university who had not received IDT-training took part in a questionnaire (N = 197). Former student teachers who had taken the Drama in the Curriculum were interviewed in depth (N = 9). The research questions for this study were a) *What are the perceptions among student teachers toward improvisational drama techniques as a tool to promote speaking in the foreign language classroom? b) To what degree do student teachers, both those trained and untrained in IDTs, integrate these techniques into their teaching practices and what barriers do they perceive? and c) What components should be included in an IDT-training module for (student) teachers?* This chapter was published as an article in *Journal for Language and Cultural Education* (2022).

Table 1.1

Main Research Question: *What are the characteristics of a professional development program that foster integration of improvisational drama techniques in foreign language classes and in turn stimulate affective factors related to willingness to communicate among secondary school pupils?*	
Design Research Phase	**Corresponding Question(s)**
Preliminary Research and Prototyping: Determining Relevance to Teaching Practice *Chapter 2*	a) *What are the perceptions among student teachers toward improvisational drama techniques as a tool to promote speaking in the foreign language classroom? b) To what degree do student teachers, both those trained and untrained in IDTs, integrate these techniques into their teaching practices and what barriers do they perceive? and c) What components should be included in an IDT-training module for (student) teachers?*
Preliminary Research and Prototyping: Establishing Design Principles *Chapter 3*	*Which educational challenges should be addressed in a PDP to foster integration of IDTs in the FL classroom, and which design principles must the PDP fulfil to address these challenges effectively?*
Preliminary Research and Prototyping: Developing and Selecting Training Content *Chapter 4*	*What types of IDTs induce positive affective reactions among pupils and, as such, have the potential to stimulate spoken interaction in FL classrooms?*
Assessment Phase One and Redesign: Testing and Refining the Prototype *Chapter 5*	*Which professional development program characteristics do teachers perceive as relevant equipping them to integrate improvisational drama techniques into their secondary school foreign language classrooms?*
Assessment Phase Two: Evaluating Training in Teaching Practice *Chapter 6*	*To what extent can a professional development program in improvisational drama techniques galvanise teachers to implement IDTs as intended?*
Assessment Phase Three: Evaluating Training Impact in the Classroom *Chapter 7*	*To what extent do IDTs engender pupils' positive affective reactions (i.e. enjoyment, self-confidence and engagement) and their willingness to communicate in the FL classroom?*

Also published as a stand-alone article (in *Research in Drama Education, 2023),* Chapter 3 is entitled "Setting the Stage: Designing Effective Professional Development in Improvisational Drama Techniques for Foreign Language Teachers." This chapter outlines sub-study 1 (Preliminary Research and Prototyping) in this doctoral research project, which centres around the question: *Which educational challenges should be addressed in a PDP to foster integration of IDTs in the FL classroom, and which design principles must the PDP fulfil to address these challenges effectively?* This study served as a needs analysis, focusing on two key components: a) drama as an FL teaching tool and b) teacher professional development. A literature review and a questionnaire among secondary school FL teachers in the Netherlands (N = 104) were carried out, as well as three interviews seeking the advice and opinions of experts on professional development in drama (e.g.

Kathryn Dawson from the Drama for Schools Program). In turn, design principles were established for the prototype PDP.

Given the vast number of activities that suited our definition of IDTs, we identified the need during sub-study 1 to create a compilation of IDTs that had proven successful in engendering positive affective reactions among participants. Chapter 4, "Perfect Disguises: Building an Evidence Base for Improvisational Drama," focuses on this ancillary study aimed at building a empirical basis for the IDTs that would in turn be utilised in the PDP under design, driven by the question: *What types of IDTs induce positive affective reactions among pupils and, as such, have the potential to stimulate spoken interaction in FL classrooms?* We conducted a literature review of 101 sources and an ex post facto analysis of student teacher reflections from the course Drama in the Curriculum (N = 67), and in turn created an IDT handbook to be included in the PDP prototype. This study, "Perfect Disguises: Building an Evidence Base for Improvisational Drama Techniques" was published in *Scenario Journal* (2021).

Chapter 5, "Unleashing the Drama Queen: Training Foreign Language Teachers to Implement Improvisational Drama Techniques," elucidates the second sub-study, corresponding to Assessment Phase One and Redesign. This study aims to answer the question: *Which professional development program characteristics do teachers perceive as relevant equipping them to integrate improvisational drama techniques into their secondary school foreign language classrooms?* The PDP prototype built upon the eight design principles forged in sub-study 1 was tested. A cohort of 20 secondary school FL teachers from throughout the Netherlands participated in the PDP. Through the four data collection instruments we sought to glean participants' immediate experiences with the training itself (session evaluation forms) and their perceptions of their preparedness to integrate IDTs based on their PDP training (logbook entries), as well as their overarching insights on the PDP (post-interviews and questionnaire).

In sub-study 3, reporting on Assessment Phase Two and comprising Chapter 6, we carried out a second iteration of the PDP. Entitled "Setting the Stage: Evidence-Based Professional Development in Improvisational Drama for Foreign Language Teachers," the goal of this research was to discover the extent to which a) teachers implement IDTs according to the study's definition, b) the techniques become integrated into teachers' repertoires, and c) teachers develop the self-efficacy to execute IDTs, thereby answering the question: *To what extent can a professional development program in improvisational drama techniques galvanise teachers to implement IDTs as intended?* Nineteen Dutch secondary school FL teachers participated in the PDP. Data was extracted from four instruments: questionnaires, logbook reflections, classroom observations and post-

training interviews. This chapter has been published in *Language Teaching Research* (2024).

The fourth and final sub-study shifted focus to the pupils participating in the IDTs. This sub-study is described in Chapter 7 (Assessment Phase Three), "Building Characters in the Foreign Language Classroom: The Relationship between Improvisational Drama and Language Learners' Affective Reactions associated with Willingness to Communicate." Five of the teachers trained in sub-study 2 or 3 carried out IDTs in their FL classroom over a minimum of four months; the aim was to discover the extent to which the IDTs engendered positive affective responses among pupils, and in turn galvanised their WtC. We thereby sought to answer the question: *To what extent do IDTs engender pupils' positive affective reactions (i.e. enjoyment, self-confidence and engagement) and their willingness to communicate in the FL classroom?* A total of 233 FL learners from five secondary schools participated in this study, 106 in the internvention group and 127 in the control group. The five instruments, namely a pre and post-intervention questionnaire, classroom observations with accompanying questionnaire, and pupil and teacher interviews, were aimed at achieving triangulation in discovering the complex nature how IDTs stimulate positive affective reactions and WtC.

The dissertation concludes with a general summary in Chapter 8 that ties together the findings from each of the four sub-studies, as well as the preliminary and ancillary studies. We show how these results function as a whole to answer this research project's overarching question, as well as discussing the study's practical implications for both the secondary school FL teaching practice and teacher training programs in the Netherlands and beyond. Recommendations for future research in this field are furthermore provided.

2

Chapter 2

Why all the Drama? Perceptions and Experiences of Foreign Language Student Teachers on Training in Improvisational Drama Pedagogy[1]

1 This chapter is based on an article that has been published as: Goodnight, K., Van Beuningen, C., & De Graaff, R. (2022). Why all the drama? Perceptions and experiences of foreign language student teachers on training in improvisational drama pedagogy. *Journal of Language and Cultural Education*, *10*(1), 1-15. https://doi.org/10.2478/jolace-2022-0001

Abstract

Improvisational drama techniques (IDTs) can benefit foreign language (FL) learners by offering them an engaging way to practice speaking while hiding behind the safety of a character mask. This study aimed to glean perceptions toward and experiences with IDTs among FL student teachers, as well as training needs related to integrating IDTs as a pedagogical tool. Foreign language student teachers at a Dutch university who had not received IDT-training took part in a questionnaire (N = 197). Former student teachers who had taken such a course in drama were interviewed in depth (N = 9). Almost all student teachers—both those who had and had not received IDT-training--shared the belief that IDTs have added pedagogical value. The majority of student teachers who had not had drama training indicated that they did not often implement IDTs in their classes. Former student teachers who had IDT-training continued to integrate IDTs with some regularity. Both groups provided valuable input on the components that should be included in a future IDT-training module for both student teachers and in-service teachers. Our findings give rise to the hypothesis that training can play a key role in galvanising teachers to implement IDTs, and allow us to formulate design criteria for an innovative training module.

Keywords: improvisational drama; speaking skills; foreign language teacher education

2. I Introduction

When referring to multilingual ability, one commonly says, "She *speaks* a foreign language," underscoring the importance of verbal interaction. This ability directly impacts a person's success in situations ranging from a shop transaction to a UN convention, and the foreign language (FL) classroom can serve as a rehearsal space for such communication.

This focus on real-life interaction is the cornerstone of communicative language teaching (CLT), in which the chief aim is to utilise authentic situations that require learners to communicate as they would when they encounter the FL beyond the classroom (Brandl, 2008). Extensively supported by linguistics scholars (Dörnyei, 2012; Richards & Rodgers, 2014), CLT remains the preeminent FL teaching pedagogy driving teacher education curricula internationally, and the Netherlands is no exception (Hulshof, Kwakernaak & Wilhelm, 2015). Yet in the Dutch secondary school FL teaching practice for which these student teachers are prepared, a CLT-oriented approach remains uncommon, particularly in spoken interaction (West & Verspoor, 2016).

One way teachers can stimulate such interaction is by incorporating improvisational drama techniques (IDTs), such as role-plays and other games in which participants portray characters (Winston & Stinson, 2011). These techniques are imminently suitable to a CLT-approach, as they recreate authentic communication (Maley & Duff, 2005). With the simplicity of a table, chair and two pupils—one to play the waiter and the other, the customer—the teacher has transformed the classroom into a restaurant. By nature, IDTs also have the advantage of allowing learners the safety of temporarily hiding behind a character mask (Atas, 2015) while they engage in a playful scenario (Chang & Winston, 2012).

Notwithstanding their sustainability, providing FL student teachers with training on IDTs as a pedagogical tool is not common practice. To take our own institute, University of Applied Sciences Utrecht (HU) as a case in point, the four FL departments (English, French, German and Spanish) share common learning goals for their teachers-in-training with the communicative approach serving as a foundation (https://kennisbases.10voordeleraar.nl/pdf/kennisbasis-bachelor-engels.pdf). Only the master-level English programme, however, offers a course specifically dedicated to integrating IDTs as a pedagogical tool. In this course, Drama in the Curriculum (DitC), student teachers film themselves teaching an IDT to a group of upper-form pupils in a secondary school English class.

In five years of offering the course leading up to the current study, a noteworthy pattern of student teacher behaviour emerged. When student teachers learned they had to film themselves implementing an IDT, a number of them responded with initial reluctance, sharing such concerns as fear of chaos or not possessing the talent to incorporate a drama activity. Yet, year after year, these same student teachers would report back on the engagement and confidence these activities stimulated in their classrooms.

The transformation taking place among student teachers in the DitC course engendered the premise that implementation of IDTs does not require particular personality traits or talent, but instead specific training. This premise served as an impetus for the current study (which is part of a larger project) among FL student teachers on their overall perceptions toward and experiences with IDTs in order to determine the degree to which such a training would be considered relevant to this population. As a large number of innovations for FL teachers do not survive to the institutionalization phase (Van den Branden, 2009), IDT training must be built upon a firm foundation of (student) teacher needs. We therefore also gathered student teachers' input on the components that should be included in an IDT training module for both student teachers and in-service teachers.

2.2 The Added Value of IDTs in the Foreign Language Classroom

The term *improvisational drama techniques* was inspired by Maley and Duff's (2005) seminal work *Drama Techniques,* combined with the descriptor *improvisational* to reflect the spontaneity of real-life communication in line with CLT principles (Brandl, 2008). While many drama resource books are quite broad in their inclusion of creative games, the parameters of a drama activity for this research is one in which participants portray characters, as the presence of this figurative mask distinguishes IDTs from other speaking activities.

Perhaps little need for providing IDT-training in teacher education programmes or in-service training would exist if secondary school FL classrooms were replete with teachers engaging their pupils in activities that stimulate them to speak to each other with confidence and enthusiasm. Yet in the Netherlands, for instance, this scenario often does not manifest itself. Despite the CLT-based philosophy that serves as the foundation for the curriculum in Dutch FL teacher education, secondary schools often employ a grammar-oriented approach devoid of authentic communication (SLO, 2015). This is the reality student teachers face when entering the field of FL teaching. Spoken interaction in particular is a skill often neglected in FL classrooms in the Netherlands (Fasoglio & Tuin, 2017; Rouffet et al., 2023a).

A corresponding phenomenon is that secondary school pupils often do not speak the target language in class. In their observations of Dutch FL classrooms, West and Verspoor (2016) discovered that students rarely interact with each other in the FL. Their findings matched Haijma's (2013) study in which the majority of pupils indicated that they seldom speak the target language--one-third of them admitted that they experienced speaking anxiety, indicating that more class time should be spent on speaking to increase confidence.

It is not to be expected that IDT-training can singlehandedly tackle these wide-scale challenges FL student teachers face when entering the teaching field, yet evidence exists to support the notion that experimenting with IDTs can invigorate teachers to in turn inspire their pupils to speak the FL. In the United Kingdom Hulse and Owens (2019) identified circumstances similar to Dutch FL education, namely a textbook-based curriculum lacking in authentic communication; in their study student teachers received training in drama techniques, their results indicating that such training can increase the likelihood that student teachers will incorporate drama in their future teaching practice.

While teachers can incorporate many types of activities to encourage their pupils to interact verbally, IDTs have the unique characteristic of allowing learners the safety of stepping into another's shoes, collectively creating a communicative context with fellow pupils. Pupils can of course engage in conversation as *themselves* by, for example, discussing a movie, yet the figurative character mask can reduce anxiety and give them confidence to communicate more freely (Atas, 2015; Galante & Thompson, 2017). Brandl (2008) notes the necessity of recognising the affective aspect of language learning, namely anxiety, motivation and attitude, referring to seminal second language acquisition theorist Krashen's affective filter hypothesis (1984)—in essence, when a learner feels confident and motivated, she is more likely to take the risk of speaking the FL (Lamb & King, 2019).

Humor also encourages learners to take speaking risks (Effiong, 2016), and the absurd scenarios IDTs can generate can lead to hilarity in the classroom. Winston advocates for integrating drama in the classroom with the premise that "laughter is the liberating energy that encourages participants to forget their own identities and all the baggage that comes with it and start to become a player" (2009, 39). In a large-scale study, Khajavy, MacIntyre and Barabaldi (2018) furthermore found that enjoyment significantly increased communication among learners, emphasising the importance of a positive classroom environment.

The social atmosphere in which one uses the FL plays a major role in motivating pupils to speak, and to this end IDTs can positively influence group dynamics. There exists a collective excitement that takes place in the act of creative collaboration (Even, 2011; Gallagher, 2007). Reed and Seong (2013) also found that as IDTs involved the whole class, group bonding took place that engendered a climate of safety in which to communicate.

The relationship between the use of IDTs in FL classrooms and learner affect has received research attention internationally, although primarily in the form of short-term studies. In a British project analysing use of a drama in a middle school German class, all students exhibited signs of increased confidence expressing themselves in realistic situations (Rothwell 2012). Drama techniques also correlated with significant decreases in English speaking anxiety in two Turkish schools (Atas, 2015; Sağlamel & Kayaoğlu, 2013). Based on findings from a study with Brazilian teenagers participating in a four-month EFL drama program, Galante (2018) suggests that drama can positively contribute to speaking confidence, yet she stressed the need for longitudinal research. Galante and Thompson (2017) mention elsewhere that training teachers can be crucial to successful implementation of IDTs.

2.3 Training Teachers to Integrate IDTs in the FL Classroom

Training has the potential to play a vital role in galvanising student teachers and in-service teachers alike to incorporate IDTs into their pedagogical repertoires, yet no research appears to exist on the degree to which such training can influence long-term integration of drama in the FL teaching practice. Belliveau and Kim (2013) discovered in their research synthesis on drama in FL classrooms that a prevalent interest exists among teachers in drama as an engaging pedagogical tool, yet at the same time they noted an ironic absence of widespread implementation. They subsequently identified the need for longitudinal evidence on training of FL teachers in drama techniques. For student teachers and in-service teachers alike, training can serve as a crucial component to successful implementation of IDTs (Dunn & Stinson, 2011). Implementing drama requires teachers to develop self-efficacy to release inhibitions, particularly since modeling the task can be key (Ntelioglu, 2012). Hulse and Owens (2019) highlighted the importance of on-the-job mentoring from drama trainers for student teachers who are experimenting with these skills.

2.4 The Current Study: Materials and Methods

The current research project served as an exploratory study into the relevance of IDTs for student teachers. The aim was to glean perceptions toward and experiences with IDTs among student teachers and to gather input on which components should be included in an IDT-training module that can serve as an impetus for student teachers and in-service teachers to integrate IDTs into their FL teaching repertoire. This study sought to answer the following research questions (RQs): a) *What are the perceptions among student teachers toward improvisational drama techniques as a tool to promote speaking in the foreign language classroom? b) To what degree do student teachers, both those trained and untrained in IDTs, integrate these techniques into their teaching practices and what barriers do they perceive? and c) What components should be included in an IDT-training module for (student) teachers?*

2.4.1 Research Context

HU is a university of applied sciences situated in Utrecht, an ethnically diverse city located in the center of the Netherlands. Dutch Secondary school teacher education is organised into two tiers: bachelor and master. The bachelor's degree qualifies students to teach vocational and lower form secondary school. With a master's degree students can also teach in the upper form.

Fostering communication is a primary focus of FL teacher training at HU. At the bachelor-level, each FL department offers pedagogical content courses to train student teachers in how to create curricula and assessments in communicative skills, as well as how to integrate culture, grammar and vocabulary using the tenets of CLT. The only course in which student teachers are specifically trained to apply IDTs to their teaching, however, is in the English master's DitC course. Rather than having student teachers develop hypothetical lesson plans or engage in peer-teaching, in DitC student teachers film themselves conducting and in turn reflecting upon an IDT with an upper form class.

This research grew out of the first author's experience teaching DitC over a five year period, as described above. The transformation these student teachers often underwent during the course, as well as ample evidence from studies worldwide on the benefits of IDTs, gave rise to the belief that providing IDT-training as a pedagogical tool more widely in FL teacher education could galvanise both student teachers and in-service to incorporate these techniques into the FL teaching practice.

2.4.2 Participants

A mixed-methods approach was utilised in this study by means of a questionnaire and interviews. For the questionnaire, both bachelor and master-level student teachers from all four FL departments at HU were included in the sample (N = 197), with the exception of first-year bachelor-level student teachers, who usually do not teach independently at their traineeships. Also excluded from the questionnaire were English master-level student teachers who had already taken the DitC course. Among the 197 teachers-in-training at HU who completed the questionnaire 106 were studying English, 32 French, 53 German and six Spanish. Former DitC student teachers who had taken the course at least one year earlier were included in a separate sample (N = 9), and were interviewed in depth rather than surveyed, given their experience in having received training in IDT as a pedagogical tool as part of their teacher education.

2.4.3 Data collection and analysis

The Questionnaire.

A questionnaire was chosen as the most efficient means of gathering information from the large sample of FL student teachers who had *not* taken the DitC course. Primarily closed questions were utilised to generate quantitative data that would provide a wide-scale impression of their experiences with and perceptions related to IDT-use in the FL classroom. The term IDT was defined for participants as *speaking activities without a script in which the participants portray characters in fictionalised situations*. Sample questionnaire items are shown below (along with an example response option). The full questionnaire can be found in Appendix A.

Related to RQ a:

- Do you think drama techniques can offer benefits that other speaking activities cannot? (e.g. *maybe*)

Related to RQ b:

- How often do you use drama techniques? (e.g. *about once a month*)
- If you do not or rarely use drama techniques, what prevents you (e.g. *I don't have time to do them in class*.)?

Related to RQ c:

- If you feel like drama techniques have value in foreign language classes, what kinds of support/tools would you need as a teacher to implement them regularly into your classes (e.g. *training with a drama teacher to practise using drama techniques*)?

Participants could elaborate on their responses through open-ended questions. They were asked to share other IDTs utilised, reasons for not implementing drama or possible support/tools they might need that were not listed in the questionnaire, as well as

describing possible benefits of drama techniques. The questionnaire was first piloted with a cohort of 30 master-level student teachers. Participants were informed on the questionnaire that their results would be used anonymously for a research project.

Quantitative responses from the questionnaire were entered in IBM SPSS Statistics to generate descriptive statistics. A content analysis of responses to the open-ended questions was also carried out. These qualitative responses were examined iteratively to identify possible themes, and were subsequently categorised under common themes and calculated for frequency.

The Interview.

For the much smaller sample of former master-level student teachers who had taken DitC, an interview format was utilised to allow for greater depth of response related to the course and its role in integration of IDTs into their teaching practices. Interview participants were recruited among student teachers who had taken the DitC course at least one year earlier. Interviewees provided consent to being audio-recorded, as well as the resulting data being utilised anonymously for research purposes. Transcripts excluded all identifying information, and were e-mailed to interviewees for approval.

Questions for this semi-structured interview were developed to align with questionnaire items. Additional items were formulated to elicit reflection on their perceptions on and experiences with the course itself and IDT-integration in the year that followed. Sample interview questions correspond with the RQs as follows:

Related to RQ a:

- Do you feel like using improvisational drama techniques are beneficial to your teaching practice? Explain.

Related to RQ b:

- Do you incorporate drama regularly into your teaching practice this year? Explain.
- Would you like to use it more often? If so, what is holding you back now?

Related to RQ c:

- If applicable, in what ways did the course encourage you to use drama?
- What could have prepared you better to incorporate improvisational drama techniques into your teaching practice?

The audio-recording of each interview was transcribed, and the transcription was subsequently e-mailed to participants for review. Through repeated readings themes were developed inductively, and in turn these themes were interpreted alongside the themes that had emerged from open-ended questions on the questionnaires to discover salient commonalities among or disparities between interviewees and questionnaire respondents.

2.5 Results

RQ a: What are the perceptions among student teachers toward improvisational drama techniques as a tool to promote speaking in the foreign language classroom?

To answer this question, untrained student teachers were surveyed as to whether they thought drama techniques can offer benefits that other speaking activities cannot. If answering affirmatively they could follow up the closed question by sharing potential benefits. Of the student teachers surveyed, 97.5% expressed the belief that IDTs could benefit learners more than other types of speaking activities (e.g. a conversation about their own weekend). Among these, 64,5% chose *definitely* and 33% *maybe*.

In analysing potential benefits participants mentioned, three salient themes emerged during the inductive categorisation process, namely Increased Motivation, Stimulation of Authentic Communication and Increased Confidence as shown in Table 2.1. It appeared that almost half of student teachers surveyed associated IDTs with increased motivation.

Table 2.1

Potential Benefits of IDT over other types of Speaking Activities

Benefits	Frequency of comments	Example keywords
Increased Motivation	47	fun, game element, activating
Stimulation of Authentic Communication	38	free, spontaneity, real-life
Increased Confidence	38	daring to speak, less anxiety, safety of wearing a mask

The trained interviewees were also asked about potential benefits of IDTs, as well as whether they felt IDTs benefitted their own teaching practice. Among these student teachers trained in IDT, all nine noted advantages of IDTs over other types of speaking activities. The same three themes that most often emerged among questionnaire respondents were most common among interviewees as well; all participants mentioned the motivational element of IDTs, seven discussed drama as a means to stimulate authentic communication and five described factors related to confidence-building among their pupils, as shown from anecdotes in Table 2.2.

Table 2.2

Anecdotes from the interviews related to Benefits of IDTs in the FL Classroom

Increased Motivation
· *"Every class that started after I did drama techniques they asked me, 'When are we going to do this again?'"* --Student B
Stimulation of Authentic Communication
· *"I just compare it to when students travel to, for example, England, and you may encounter a familiar situation but things will always be different than the way you've practised it. So it resembles actual life the most, I guess."* –Student E
Increased Confidence
· *"They can pretend to be somebody else and that feels, I think to a teenager, that probably feels safer than if you have to talk about something from your own point of view." --Student F*

RQ b: To what degree do student teachers, both those trained and untrained in IDTs, integrate these techniques into their teaching practices and what barriers do they perceive?

Respondents were asked to state how often they used drama techniques, and if so, which ones, and if not, they could choose from a list of options as to what prevents them, as well as writing in their own barriers. Approximately 63% of questionnaire participants stated that they rarely or never employ drama as show in Table 2.3.

Table 2.3

Frequency of Implementation

Frequency of Implementation	% of Respondents
Never	21.8%
Once a Year	41.1%
About once a year	28.4%
About once a week	8.1%
No response	0.5%

Among the 153 student teachers who stated that they implemented IDTs, even if only once a year, 131 shared that they use role-plays and 41 chose the option *other improvisation activities (e.g. comedy show-style/theatre sport games*). Participants were also invited to write in other drama techniques they implemented; among the 16 responses from student teachers who integrated drama, half of the activities stated did not, however, clearly fit the definition given for an IDT.

Student teachers surveyed were offered a multiple response list of possible barriers that prevent them from using drama more often. Questionnaire responses can be seen in Table 2.4. Items 1 (*classroom management*) and 3 (*lack skills/experience/training*) relate to perceived lack of self-efficacy. The other three most frequently chosen responses: 2 (*time in class*), 4 (*fixed curriculum*), and 5 (*time to plan*) can be categorised collectively as lack of time.

Table 2.4

Perceived Barriers to Integrating IDT Regularly

Perceived Barriers	% of Respondents
I think they would create classroom management problems.	26.4%
I don't have time to do them in class.	20.3%
I don't think I have the skills/experience/training to implement them.	19.3%
There is no freedom to alter the curriculum.	18.3%
I don't have time to plan them.	15.7%
I don't think my students would be willing to do them.	14.7%
I've never considered it.	12.2%
I don't see the value in them.	2%

Note: Each percentage here above represents the number of student teachers from the total number of respondents who selected that item. Respondents could select multiple items.

In the interview, trained former student teachers were asked to compare how often they used drama activities before and after taking DitC, the extent to which they still used them, and whether they would like to use IDTs more often. Interviewees' answers varied considerably in the extent to which they used drama in their teaching practice before taking DitC. Three gave an unequivocal *never*, one said *rarely*, and two gave examples that did not fit the definition of an IDT. The remaining three mentioned role-pay activities, including a dating show.

Eight former student teachers expressed that a year or more after completing the course they continued to use drama more often than they had previously. Table 2.5 includes excerpts on how the interviewees continued to integrate IDTs. The one interviewee who stated that she had not incorporated IDTs since the training mentioned that it was nonetheless a goal for her after she completed the master's programme.

Table 2.5

How Former Student Teachers Continue to Integrate IDTs

- *"I'm trying to incorporate it in as many classes as I can, wherever it is possible."* –Student B
- *"When I, for example, see that a class is very energetic and I can't really move on with what we are supposed to do and then I just quickly use the drama activity and then just continue with the course materials after that."* –Student E
- *"They find it (grammar) so difficult so I act out things and then I make them act out things."* –Student I

While almost all interviewees stated that they still used drama more often a year after completing DitC, eight expressed that they would like to use these activities more often. The remaining interviewee shared that she already uses IDTs at all the levels she teaches. As with questionnaire respondents, time remained a barrier for student teachers trained in IDT-use, mentioned by seven individuals. Interviewees nonetheless appeared not to have merely accepted time as an insurmountable obstacle, but instead a significant challenge with which they were grappling, as evidenced in the interview excerpts in Table 2.6. Unlike with questionnaire respondents, self-efficacy did not appear to persist as a barrier for student teachers who had received training. None described problems with classroom management, for example, which was chosen as the foremost concern among untrained student teachers surveyed.

Table 2.6

Time as a Barrier for Integrating IDTs

· *"I'm really enthusiastic and I think a lot of people should use it, not just as an excuse to get ready for the PTA (exams) or anything but again time is really important for a lot of schools."* –Student A
· *"I could do more drama activities using that but the amount of preparation that takes is usually not time that I have."* –Student D
· *"It (time constraints) doesn't mean that you shouldn't use it because I have experienced it can be beneficial, albeit it takes time but still."* –Student F

RQc: What components should be included in an IDT-training module for (student) teachers?

In the final section of the questionnaire, untrained participants were asked to select items from a multiple-response menu as to which tools might galvanise them to implement IDTs regularly into their classes. From Table 2.7, a clear preference for ready-made lesson ideas is evident (Item 1). Approximately half of respondents also showed interest in training activities to gain new ideas, exchange experiences and practise using drama techniques (Items 2 and 3). Ancillary support mechanisms outside of training sessions (Items 4-7), such as a social network or in-class feedback, appeared of almost equal value among participants, but significantly less important than ready-made lessons or training activities.

Table 2.7

Tools and Support to Foster Regular Integration of IDT

Tools and Support Options	% of Respondents
A collection of ready-made lesson ideas	61.4%
Refresher courses to get new ideas and exchange experiences	51.8%
Training with a drama teacher to practice using drama techniques	49.2%
An online social network with other language teachers using drama	27.9%
Periodic e-mails from a drama teacher with new lesson ideas/encouragement	26.4%
Support from colleagues	26.4%
Having a drama teacher observe you teaching and providing feedback	24.4%

Note: Each percentage here above represents the number of student teachers from the total number of respondents who selected that item. Respondents could select multiple items.

Interviewees were asked in what ways the course encouraged them to use drama, as well as what could have better prepared them to incorporate IDTs into their teaching practice. Seven student teachers specifically mentioned ways in which the training equipped them with the skills and/or confidence to integrate drama, as shown through example excerpts in Table 2.8. As to what could have better prepared them to incorporate IDTs, three mentioned that they would have liked even more resources with ideas, such as activities sorted by specific language goals.

Interviewees were also questioned on their opinions on the content and ancillary support mechanisms of a future training module for teachers, and were offered examples from the list from the questionnaire. The one component about which these student teachers were unanimous was the value of trying out the activities during training, as was explicitly mentioned by six individuals. On support mechanisms, their answers varied widely and were at times contradictory, with one participant commenting that a classroom visit would be beneficial while another one cautioning that this would scare potential training participants.

Table 2.8

Anecdotes on the Role of Training in the Integration of IDT

- *"The fact that I had done certain things allowed me to see the value and also to feel confident that I could implement it in an effective way."* –Student D
- *"You really had to experience yourself how certain techniques work and what it did to you because I think that if you experience what it does to yourself then you can, well, maybe in a way think about how it could feel to your students."* –Student F *"It's a good thing to try out activities with others before you try them out in class so you can see what works."* –Student H

2.6 Discussion

This study aimed to glean perceptions toward and experiences with IDTs among student teachers at HU and to gather input on the essential components that should be included in an IDT-training module for (student) teachers. The first research question sought to discover *what the perceptions were among student teachers toward IDT as a tool to promote speaking in the FL classroom*. Both untrained questionnaire respondents and trained interviewees expressed a clear belief that IDTs can benefit language learners in ways that other speaking activities cannot. The examples of benefits most often provided were characterised as: Increased Motivation, Stimulation of Authentic Communication and Increased Confidence.

The second research question examined *the degree to which both trained and untrained student teachers integrate IDTs into their teaching practices and what barriers they perceived*. The majority of untrained student teachers surveyed stated that they do not integrate IDTs more than once a year, if at all. Most trained student teachers, however, mentioned that they did incorporate IDTs at least somewhat regularly, and more often than they had before taking DitC. Both groups identified time as a primary barrier to integrating IDTs. Questionnaire respondents also revealed that absence of self-efficacy was a significant barrier.

Finally, the third research question asked participants to speculate or reflect upon on the components that should be included in an IDT-training module. Among untrained student teachers, ready-made materials were given a clear preference, although half of respondents also expressed interest in training sessions in which they could practice the techniques, gather new ideas and exchange experiences. Interviewees reflected on their own experiences in DitC, and were unanimous that practicing IDTs themselves was most beneficial. Both among trained and untrained student teachers opinions were divided on support mechanisms, and no mechanism emerged as most desirable.

Results from this study show similarities to existing literature on the affective aspects of language learning. From questionnaire respondents and interviewees alike, it appears that enthusiasm for IDTs is not lacking, as was found in Belliveau and Kim's (2013) research synthesis. Student teachers surveyed noted the motivational aspects of IDTs. These beliefs in affective benefits correspond with the findings of Khajavy and colleagues (2018) who found correlations between enjoyment and increased communication among FL learners. Student teachers furthermore made a connection between IDTs and the central principles of CLT (Brandl, 2008), namely authentic communication,

as well as factors related to confidence, which was also evidenced in numerous studies conducted in FL classrooms, including Atas (2015).

Belliveau and Kim (2013) identified a persistent contradiction between FL teachers' beliefs in drama as a beneficial tool in the FL-classroom and their lack of implementation. A similar discrepancy between enthusiasm and integration was apparent in questionnaire results. This was, however, not the case among those who had been trained; almost all of the interviewed student teachers who had taken DitC, *did* continue to integrate IDTs, albeit with varying frequency. Their experiences provide small-scale evidence that including a training module of this nature into teacher education programmes, as well as offering professional development in IDTs to in-service teachers, could diminish the discrepancy described above. The next step in our longitudinal research will be to glean perceptions, experiences and input from in-service teachers for a training module with the ultimate goal of designing innovative training for both groups.

Both by examining interviewees' responses and by returning to the anecdotal evidence referred to in the introduction on the larger body of master-level student teachers in the drama course, it is evident that when faced with the reality of implementing an IDT, trepidation can set in. Perhaps through experimenting with activities in the course student teachers become accustomed to acting a bit crazier than they normally would—to the point that portraying anyone from a disgruntled roommate to a time traveler seems possible. It appears from the interviews with former student teachers that this process lowers the threshold for integrating IDTs in their own practice, and if they are in turn met with positive responses from their pupils the inclination to continue using IDTs grows.

Interestingly, not one former student teacher interviewed reported classroom management problems, while this was the most often perceived barrier for implementing drama among questionnaire respondents. This could be explained by the fact that questionnaire respondents had not been specifically trained to integrate IDTs. An additional explanation could be that the majority of questionnaire respondents were still completing their bachelor's degree with less teaching experience than the average master-level student teacher.

2.6.1 Limitations

Both the interviews and the questionnaires were conducted by the first author, who is also a teacher educator at HU. Her presence may have created a student-teacher dynamic that would incite student teachers to provide socially desirable answers. The interviews in particular were susceptible to bias that could affect reliability, as all participants knew the researcher professionally. While they were encouraged to speak

freely, their perceptions toward IDTs and their commitment to its further use in their classrooms were almost categorically positive. This enthusiasm nonetheless matches the discoveries of Belliveau and Kim's (2013) study, as well as Hulse and Owen's (2019) findings when training FL student teachers to use drama activities; 100% of their participants expressed the belief that drama could prove beneficial in the classroom.

With regards to the questionnaire, it was somewhat surprising that only 63% of respondents stated that they rarely or never used IDTs, or rather, a large minority ostensibly *does* incorporate IDTs with some regularity. Their responses could be the influence of social desirability when completing the questionnaire. It is also possible, however, that while they were provided with a definition for IDTs at the beginning of the questionnaire, they nonetheless interpreted the term *drama technique* more widely, as evidenced by examples they provided that did not fit the definition.

2.6.2 Conclusion

The gap between the communication-oriented techniques student teachers learn in teacher education and the grammar-based approach they often encounter in traineeships at secondary schools extends far beyond the integration of IDTs. Even if IDTs became an integral part of the curriculum in teacher training throughout the Netherlands, the question remains as to whether student teachers will continue implementing IDTs long-term once they are absorbed into a more traditional teaching field if they are virtually alone in doing so. Therefore, longitudinal research is necessary to gather insight on the relationship between training and long-term implementation of IDTs. Hulse and Owen's study (2019), however, offers promise that such training not only provides student teachers with tools to integrate drama but also cultivates a creative identity that could stimulate on-going innovation in their teaching approach. As evidenced in interviews with master-level student teachers as well, if teachers are trained, it does appear possible that they will integrate IDTs with some regularity. Given that lack of time emerged as a chief barrier, training would need to show student teachers that IDTs are not simply extra activities to squeeze into an overloaded schedule, but that the existing curriculum can be dramatised by replacing, for example, rote exercises with role-plays that incorporate the same skills into authentic situations.

The current study also identified components student teachers deem important in an IDT training module. These findings can provide key input for the development of teacher training curricula. They also serve as design criteria for a professional development program (PDP) that will be developed in a subsequent research project. With this PDP we will examine whether *in-service* teachers also incorporate IDTs into their pedagogical repertoire as a result of receiving training. If both student teachers and

in-service teachers alike are trained in IDTs, it could create a learning culture more conducive to student teachers utilising these tools in the classroom. As spoken interaction remains neglected in Dutch secondary schools, training can potentially provide teachers with the tools to implement IDTs structurally. And with regard to IDTs, the goal is of course to engender a different sort of dialogue—that between language learners—first behind the mask of a character and ultimately, as themselves.

3

Chapter 3

Setting the Stage: Designing Effective Professional Development in Improvisational Drama Techniques for Foreign Language Teachers[2]

2 This chapter is based on an article that has been published as: Goodnight, K., Van Beuningen, C. & De Graaff, R. (2023). Setting the stage: designing effective professional development in improvisational drama techniques for foreign language teachers. *Research in Drama Education: The Journal of Applied Theatre and Performance*, *28*(4), 613-634. https://doi.org/10.1080/13569783.2022.2154143

Abstract

Researchers worldwide have identified affective benefits of improvisational drama techniques (IDTs) on foreign language (FL) learners. Yet the characteristics of professional development programs (PDPs) that could lead to long-term integration of drama among FL teachers appear largely undiscovered. This study's goal was to determine which design principles a PDP must fulfil to effectively address educational challenges surrounding IDT-implementation. The findings revealed that such training calls for a symbiosis between practical considerations, namely school environment and training conditions, and tapping into a mindset among FL teachers that allows them to (re) discover core beliefs and carry out IDTs with 'artistry.'

Keywords: improvisational drama; speaking skills; foreign language; teacher professional development

3.1 Introduction

In the preface to his book of plays, John Patrick Shanley says of his journey as an actor and playwright, "*All the really important things possible during the course of a lifetime require a little more courage than we currently have. A deep breath and a leap*" (1992, p. 3). Few would deny that acting requires courage—as does speaking a foreign language (Privas-Bréauté, 2019).

Studies with language learners worldwide have, however, revealed that taking on a role during the performative act of communicating with someone in an unfamiliar language can decrease inhibitions in such an interaction. Learners can, after all, hide behind the disguise of a character (e.g. Weber, 2019)—and even get swept away in the drama to the point that they lose their anxiety (e.g. Galante, 2018). *Improvisational* drama techniques (IDTs) have particular advantages in the foreign language (FL) classroom, namely their resemblance to the spontaneity of real-world communication (e.g. Göksel, 2019). An IDT is defined here as an activity in which a) participants take on roles in a fictitious situation and b) spontaneous spoken interaction is elicited, thereby engaging learners in conversations and creating a rehearsal of sorts for communication beyond the classroom. Belliveau and Kim (2013) found, however, in their research synthesis of 65 studies on drama in FL classrooms that even while teachers show a prevalent interest in drama as an engaging tool to stimulate communication, a lack of widespread implementation persists among these teachers.

The first author discovered a similar discrepancy between belief and practice when training English teachers pursuing their master's degrees in the Netherlands (Goodnight et al., 2021). On the first day of the course Drama in the Curriculum she would inquire if these teachers agreed with the statement, "Drama activities are an effective way to learn a foreign language." While students generally responded affirmatively, when they were told they would need to film themselves implementing an IDT in their secondary school classrooms, reluctance generally set in. Yet more than 120 of these student teachers attempted IDTs in their classes, and every one succeeded, reporting back with such examples as a pupil declaring that this was the best lesson she had ever experienced.

This phenomenon gave rise to the hypothesis that training FL teachers in the use of IDTs would galvanise them to integrate these techniques into their regular teaching repertoire, which can in turn engender positive affective reactions (e.g. confidence) towards speaking the FL among their pupils. Yet there persists a dearth of evidence on a viable design for such a professional development program (PDP) for FL teachers, and even research on PDP characteristics in drama for teachers in *any* field appears to

remain scarce (Stanton et al., 2018). In order to test the hypothesis described above, a longitudinal design-based research project was launched to create and test a professional development program (PDP) in iterative cycles. The first step in this project was to answer the question driving this study: *What design principles must a professional development program fulfil to effectively address educational challenges surrounding the integration of IDTs in the FL classroom?* To answer this question, a literature review was conducted, and in turn three expert interviews were held with researchers to glean their expertise on PDPs with FL teachers or in drama; a questionnaire among secondary school FL teachers in the Netherlands (N = 104) was furthermore carried out to discover their needs related to training in IDTs. In turn a set of evidence-based design principles was established to serve as the foundation for the PDP under design.

3.2 Improvisational Drama Techniques in Foreign Language Learning

Given the struggle many FL learners encounter when attempting to carry on a spontaneous conversation, speaking, more than any other FL skill, can produce debilitating anxiety (Galante, 2018; Sağlamel & Kayaoğlu, 2013) not unlike stage fright. In the Netherlands, West and Verspoor (2016) observed that pupils rarely interacted with each other in FL classrooms; their findings matched Haijma's (2013) study in which Dutch secondary school pupils indicated that they infrequently speak the FL, one-third of them attributing this to anxiety.

Yet ample evidence from across the globe exists to support the notion that IDTs can break down affective barriers, and in turn stimulate pupils' willingness to interact. This notion of *willingness to communicate* (WtC) refers to an individual's inclination to speak in communicative situations (MacIntyre et al., 1998). WtC is built upon a foundation of affective factors, among them self-confidence and inter-group climate, or the motivational propensity of a learner in relation to belonging to a particular group (MacIntyre et al., 1998).

As verbal communication is performative in nature, drama techniques can be suitable for stimulating pupils' WtC (Stinson & Freebody, 2006). Weber's (2019) case study of her German class at an American university, for example, revealed that the figurative character mask inherent to role-play galvanised even her most introverted student to speak, and that this confidence carried over into non-drama interactions. Dramatic storytelling activities also fostered confidence among English language learners, as well as group bonding, at a Zimbabwean primary school (Marunda-Piki, 2018). After participating in drama activities in English classes, both French undergraduate business

students (Privas-Breauté, 2019) and Brazilian teenagers (Galante, 2018) showed decreased speaking anxiety. German learners at an Australian middle school furthermore exhibited confidence and risk-taking through techniques such as a role-play at sea in which they portrayed angry passengers confronting the captain (Rothwell 2012). In addition, at a Canadian elementary school 12 year-old French learners were enthusiastic and engaged in response to improvisational activities and other drama strategies (Göksel, 2019), and in Nfor's (2018) work with Japanese university students, he found that use of mime stimulated creativity and enjoyment, as well as engaging them in communication with each other.

The studies cited above examined the use of IDTs in primary, secondary and tertiary education, with projects stemming from Africa, Asia, Oceania, Europe and the Americas among learners at a variety of language levels. This diversity lends credence to the notion that the strength of IDTs is bound neither by culture, age nor language proficiency. These studies were, however, primarily short-term projects, and Belliveau and Kim (2013) identified in their research synthesis a need for longitudinal research on drama in FL learning.

Existing studies are furthermore primarily aimed at examining possible benefits improvisational drama can offer learners themselves, rather than on the individuals leading the activities. Greenfader et al. (2015) and Galante (2018) refer briefly to training teachers, but do not discuss the nature of the professional development or its degree of success in inciting teachers to continue implementing drama. Araki-Metcalfe (2007) also mentioned that teachers received training in her study, and added that despite witnessing the gains their pupils made by engaging in drama with a guest instructor, the teachers remained reticent to implement IDTs themselves. Dunn and Stinson (2011) moreover found that teachers could not inspire the same positive reactions or gains in language development as guest artists had in a previous study they had conducted (Stinson & Freebody, 2006). These incidental examples create the impression that training FL teachers in IDTs is no simple task.

Professional development is perhaps essential, however, to sustaining IDT integration so that teachers can cultivate the affective benefits over the long term. In a meta-analysis chronicling 47 studies on drama-based pedagogy across the curriculum, Lee and colleagues (2015) found that these activities showed more positive results when they were utilised in more than five lessons and that teachers in fact were more effective than guest artists. Lee et al. (2015) also recommended that researchers investigate the *type* of PDP that could spur teachers to use drama. In a later related study Stanton and colleagues (2018) express a further entreaty, stating that "research that expands teacher trainers' understanding of the characteristics of professional development that will help teach-

ers incorporate this beneficial and meaningful work into their pedagogy is essential" (p. 72). Yet the characteristics of professional development that could lead to effective long-term integration of IDTs among FL teachers appear largely undiscovered.

3.3 Teacher Professional Development

Teacher PDPs have received extensive attention among researchers, who generally show consensus as to what is effective. In large-scale reviews of empirical research related to teacher PDPs, both Desimone and Garet (2015) and Darling-Hammond et al. (2017) identified features that can determine the effectiveness of PDPs. Myriad other studies on teacher PDPs purport one or more of these (or very similar) features (e.g. Ling and Mackensie, 2015). Bates and Morgan (2018), as well as Merchie et al. (2018) take this notion a step further by purporting that the interplay among the components described below can also be crucial to a PDP's success in helping teachers reach its aims, rather than adopting these components as isolated elements.

One feature Desimone and Garet (2015) identify is *coherence,* which refers to the degree of alignment between the PDP and such factors as school curriculum and goals, teacher beliefs and pupil needs. They found that the success or failure of a PDP can often hinge on the degree to which it aligns with classroom content, which is reiterated by other researchers, including Popova et al. (2021) and Ling and Mackensie (2015).

Coherence with pupil needs has also been determined to be an essential component of effective PDPs (Desimone & Garet, 2015). Jensen et al. (2016), as well as Fischer et al. (2018), furthermore assert that pupil learning should be a central focus of PDPs to maximise their viability in the classroom. In his clowning workshops, Lutzker (2007), for example, discovered that participating FL teachers found it valuable to experience the risk-taking involved in acting in order for them to understand what their pupils undergo in language learning.

Coherence with teacher beliefs as an essential feature of teacher PDPs (Desimone & Garet, 2015) is particularly pertinent to drama training, as a discrepancy often exists between teachers' enthusiasm for these techniques and their lack of implementation in the FL classroom (Belliveau & Kim, 2013). Borg (2018) contends that should trainers wish to effect change in teacher behaviour the PDP must tap into their beliefs. This focus on core values can translate into such activities as self-reflection, as well as modelling how these beliefs can be put into practice (Borg, 2011). Dönszelmann (2019) also addresses *beliefs* as a central point of interest. He noted that the process of teaching the FL in new ways places participants in a vulnerable position, and thus warrants attention

in the approach of the PDP. This vulnerability is perhaps even more present among teachers involved in the emotionally transformative learning process of professional development in drama (Cain & Dixon, 2013).

In the large-scale reviews conducted both by Desimone and Garet (2015) and Darling-Hammond, Hyler and Gardner (2017), *active learning* was found to be a crucial element in the effectiveness of teacher PDPs. For drama training, this can include, for example, carrying out practice lessons (Popova et al., 2021) or trying out the IDTs, first during the sessions and in turn with their pupils (Cawthon & Dawson, 2011). Dönszelmann (2019) emphasised the indispensability of observing the trainer modelling the techniques and subsequently practicing them during training as a stepping stone to classroom implementation.

Hand in hand with the interactive nature of active learning is a focus on *group dynamics and composition* (Vangrieken et al., 2017). Group composition can include such factors as collective participation of teachers from the same school (Desimone & Garet, 2015) or bringing together individuals with a shared sense of purpose (Van Keulen et al., 2015). Cultivating positive group dynamics involves myriad elements, such as reflective dialogues (Schaap & De Bruijn, 2018).

Support can furthermore extend beyond the session components themselves. Darling-Hammond, Hyler and Gardner (2017) identify coaching from the trainer as a key form of support in the form of lesson observations, feedback and guided reflection. Ag-Ahmed, Mohamed and Bakar (2022) reiterate the value of mentorship in PD specifically related to FL teachers. Additional support mechanisms can include complementary materials (Popova et al., 2021) and small-scale social media groups (Goodyear, Parker, & Casey, 2019).

Desimone and Garet (2015) also identified *sustained duration* as a key feature of successful PDPs. Dönszelmann (2019) and Stanton, Cawthon and Dawson (2018) found that participants needed an extended period of time and multiple sessions in order to integrate major didactic changes into their classrooms. An analysis of PDPs in high-performing school systems (Jensen et al., 2016) also illuminated the importance of time as a factor—both in terms of time spent on learning during PDP sessions and time to implement newly acquired skills.

3.3.1 Teacher Professional Development in IDTs

The body of research oriented toward training teachers to use drama techniques both for FL teachers and in other curricular contexts is modest. Dora To et al. (2011) reflect on a teacher PDP for Hong Kong primary school English teachers, but focus on the positive affective reactions of the pupils rather than on the training characteristics of the training. While they do not discuss teacher PDPs directly, Even (2020) and Hulse and Owens (2019) offer insights on training pre-service FL teachers in drama. Both studies underscore the importance of on-the-job mentoring, as well as positing that the benefits of offering training in integrating drama techniques can cultivate an overall approach to teaching that involves positive risk-taking and creativity.

An examination of research specifically related to the characteristics of teacher PDPs in drama revealed both challenges and possible solutions that warrant attention in the design of PDPs to increase the likelihood of IDT-integration. Araki-Metcalfe (2007) and Rosler (2014) offered PDPs in drama techniques over a longer period of time in Japan and the United States respectively. Their two projects adhered to similar structures: both worked with primary school teachers who volunteered to have these researchers come to their classrooms to model how to teach drama activities. During the three-year period of her study, Rosler (2014) invited teachers to lead the activities; they remained, however, reluctant to do so, which she attributed primarily to a fear of taking risks. Araki-Metcalfe (2007) also found that after three months, most teachers held fast to the more teacher-centered activities to which they were accustomed. Both researchers remarked on the same phenomenon: while the participating teachers saw that their pupils responded positively to the activities, the teachers were unable to embrace what they had learned from the trainers and remained hesitant to implement drama in their classrooms.

In contrast to Araki-Metcalfe (2007) and Rosler (2014), who trained teachers primarily through on-the-job coaching, Dunn and Stinson (2011) and Cawthon and Dawson (2011) provided a series of professional development sessions for at least one school year. In an earlier project through which Stinson (Stinson & Freebody, 2006) had given guest drama lessons to secondary school English learners in Singapore, the pupils exhibited significantly higher speaking skills than pupils who had not received these drama lessons. A headmistress from a participating school consequently asked Stinson to train teachers to integrate these techniques themselves (Dunn & Stinson, 2011). After five sessions and additional classroom support, Dunn and Stinson (2011) were disappointed to find that the pupils did not show the significant communicative gains evident in the previous project in which more experienced drama trainers conducted the lessons. Their overarching conclusion was that teachers struggled to take on the artistry of drama. The teaching artists would introduce storylines for drama activities that

inspired pupils. The language teachers, on the other hand, often chose, less successfully, materials that addressed grammar concepts when implementing drama. Many teachers also held fast to their lesson plans, rather than adapting to the level of engagement in the class or expanding on a moment of inspiration exhibited by a student. Dunn and Stinson (2011) discovered that the ability to approach one's curriculum with the eye of an artist was crucial to motivating pupils to participate, and in turn, develop linguistically.

As noted above by Rosler (2014), Dunn and Stinson (2011) also found that most teachers were disinclined to take risks. Like Rosler (2014), they mused that teachers using drama need to become comfortable with uncertainty. At the same time Dunn and Stinson do not deny the necessity of keeping the linguistic components of the FL curriculum front and center, and they entreat researchers to consider the "pedagogical artistry of both domains of language and drama" (2011, p. 63) when designing training for FL teachers.

Cahnmann-Taylor and McGovern (2021), Lutzker (2022), and Piazzoli (2018) all note the distinction between a wider definition of artistry, in that teaching an FL is an art and can be effectively addressed as such in teacher training, and the more circumscribed notion that teachers can be most successful when working with art forms such as drama or literature by taking an artistic approach. This latter definition most aptly fits the context of this research. Hadjipanteli (2020) describes the teacher's role in this regard as follows: "The stimulation of learners' aesthetic, positive-energy driven emotions is a primary necessity for their eager and poetical engagement in the dramatic action" (p. 204). Lutzker emphasises in an earlier study (2007) that artistry can be fostered by, for example, showing teachers how to use body language so that they can in turn encourage pupils to do the same. Piazzoli (2018) comments that the notion of artistry can be intimidating, as an artist is erroneously seen as a rebel or a "talented genius" (p. 11), and that the true genius lies in listening to one's own instincts and the pupils' responses, which are skills that can be developed in a PDP.

Perhaps the most extensively documented PDP initiative in IDTs is the Drama for Schools (DFS) Program, founded by Cawthon and Dawson (2009). In many respects their approach resembles that of Dunn and Stinson (2011), with both training sessions and support, as well as explicit attention to embedding drama into the curriculum. Yet Cawthon and Dawson (2011) were met with much more positive results, albeit not directly comparable to Dunn and Stinson (2011). A transformation in beliefs appeared to be a crucial element as teachers become proficient in using IDTs (Stanton et al., 2018). These researchers found that "this shift seems to include a teacher adopting an artistic way of viewing curriculum and instructional goals" (Lee et al., 2013, p. 87). Cawthon

and Dawson (2009) discovered that participating teachers continued to incorporate the strategies, contributing to higher student engagement. As a support mechanism, their program includes a supplementary website in which descriptions of the drama games can be found[3].

In a similar vein, the authors of this study conducted a retrospective analysis of former student teacher reflections from the course Drama in the Curriculum, as well as of 101 sources to glean which IDTs had produced positive affective reactions among participants (Goodnight et al., 2021). Findings from this study were used to create an evidence-based handbook of IDTs as a support mechanism for the PDP under design here. A list of these activities can be found in Appendix C.

3.3.2 Translation to Design Principles

In sum, from the sources discussed above on teacher PDPs, salient characteristics emerged that can be translated into design principles for training FL teachers to implement IDTs. These salient characteristics can be categorised under three central themes: Training Conditions, School Environment and Teacher Mindset. Under the theme of Training Conditions, *consideration of time-related factors* (e.g. Stanton et al., 2018) appears to be crucial to a PDP's success; paramount to this is ensuring that the training affords teachers ample time to develop their skills. As far as the training sessions themselves, incorporating opportunities for *active learning* (e.g. Desimone & Garet, 2015) is imperative to allowing participants to engage with the material, first through experimentation and discussion within the sessions and in turn in their own classrooms. As experimentation with IDTs in particular involves a degree of vulnerability, *cultivating positive group composition and dynamics* (e.g. Vangrieken et al., 2017) among participants is also critical. Between training sessions, s*upport mechanisms* (e.g. Ag-Ahmed, Mohamed & Bakar, 2022) can also play a key role, such as encouragement and feedback to empower teachers to further develop their newly learned skills.

Two characteristics are related to teachers' School Environment, namely *curriculum and goals* (e.g. Popova et al., 2021) and *pupil needs* (e.g. Darling-Hammond et al., 2017). Attention to these factors can increase the likelihood that the PDP is relevant to the teacher's immediate classroom situation, as well as the wider school circumstances, so that opportunities for integrating new ideas into the classroom are feasible.

3 https://dbp.theatredance.utexas.edu/teaching_strategies

The two remaining characteristics pertain to (transformation of) the Teacher Mindset. For the learnings of the PDP to take hold, they must tap into, rekindle or awaken participating *teachers' beliefs* (e.g. Borg, 2018) related to their approach to FL education. Specific to drama training is the need for *artistry* (e.g. Cahnmann-Taylor & McGovern, 2021) among teachers in order for the creativity in IDTs to come to life and inspire pupils to participate fully.

3.4 Method

To assess and complement the design principles that emerged from the literature review, this study examined the needs and experiences of stakeholders in education. Three interviews with researchers with expertise on teacher PDPs, and a needs analysis questionnaire among secondary school FL teachers in the Netherlands (n=104) were carried out. Expert interviews were chosen as a suitable method for this exploratory phase as they can offer an orientation into an under-researched field (Bogner et al., 2018); the interview format furthermore afforded an interactive opportunity to home in on the training characteristics specifically in relation to the context of this study. The questionnaire provided an efficient means of gleaning perceptions from the target population (Dörnyei, 2009) for the PDP under design.

3.4.1 Expert Interviews

Three experts were identified based on their longitudinal research on professional development for teachers in FL or drama education. Sebastiaan Dönszelmann had recently completed his doctoral study (2019) through which he created a PDP to train French teachers in the Netherlands to use the FL as an effective learning tool. Dönszelmann was selected based on key parallels between his research and the current project—with respect to both his design-based approach to professional development and his target population, namely Dutch secondary school FL teachers. Training teachers to communicate in the target language more effectively furthermore can require a level of vulnerability and improvisational play among participants similar to learning to lead IDTs. The 45-minute interview with Dönszelmann was conducted in Dutch at the Vrije Universiteit in Amsterdam on May 17, 2019.

The other experts interviewed focused on training teachers to incorporate drama techniques across the curriculum. Kathryn Dawson and Lara Dossett manage the DFS program. Dawson founded the DFS program together with Stephanie Cawthon ten years earlier (Cawthon & Dawson, 2009). Within the DFS program, teachers in both primary and secondary education receive long-term training to incorporate drama techniques across the curriculum with the goal of increasing pupil engagement. Lara

Dossett, who develops curricular content as well as training master's students in drama to conduct the PDP participated in a joint interview with Dawson. This 35-minute group interview was conducted in English via Zoom on April 25, 2019.

Drama trainer and researcher Brenda Rosler provided professional development in process drama to primary school teachers over a three-year period by teaching model lessons in participants' classrooms. Process drama refers to improvisational activities in which the teacher and pupils portray roles, as opposed to working toward the product of a play performance (Rosler, 2014). Rosler's 20-minute telephone interview was conducted in English on March 29, 2019.

Questions for these semi-structured interviews were developed to address themes that emerged from literature in regard to effective PDP design. Additional questions specific to each interview were developed through iterative analyses of the experts' published works. In order to establish context, these experts were furthermore asked to share their impetus for designing and conducting their PDPs.

The importance of uncovering and possibly transforming teacher beliefs during training emerged from the literature on teacher PDPs (e.g. Borg, 2018), as well as the related notion of pedagogical concept change (Stanton, Cawthon & Dawson, 2018). These notions were addressed during the interviews in terms of how the experts incorporated them into their PDPs.

Desimone and Garet (2015) also identified sustained duration as a key feature of successful PDPs. The length of the training was discussed during the interviews, as well as related logistical factors, such as intervals between sessions. Another key feature cited by multiple researchers (e.g. Cawthon & Dawson, 2009) was the alignment of the PDP with school curriculum and policies; this was addressed explicitly in the two interviews with the drama trainers, as their programs were embedded in more specific school contexts.

The content of the PDP sessions themselves was also discussed at length. The degree to which experts incorporated active learning (Desimone & Garet, 2015) was addressed, as well as concepts such as coaching and reflection (Darling-Hammond et al., 2017). Dawson and Dossett were also queried as to which specific IDTs they would recommend for language learners based on their experience with teachers across the curriculum. Rosler's drama PDP did not include training sessions, but she was nonetheless asked to share her opinions on possible activities as well. Dönszelmann (2019) had also mentioned that their training included theory discussions on target language use,

and during the interview he was asked to elaborate on the degree to which participants found this component useful.

Due to their expertise in drama, Dawson and Dossett, as well Rosler were presented with examples of possible PDP training components that matched items from the needs analysis questionnaire as described below. These examples included both activities that could be carried out during the sessions themselves (e.g. practicing leading the IDTs), as well as mechanisms to support participating teachers in between sessions (e.g. periodic e-mails from the trainer). The drama experts were given an opportunity to share their opinions on the value of these components.

In iterative examinations of the transcripts, parallels and discrepancies between interviewees and PDP literature and teacher responses to the questionnaire were analysed. The transcriptions and subsequently the article manuscript were submitted to the experts for review. The manuscript was in turn edited to incorporate their feedback. The revised manuscript was again shared with experts at which time they gave explicit consent to the use of their full names in this article. Experts and questionnaire respondents were informed as to how their data would be stored and utilised in this study, and both groups provided active consent for participation. Both aspects of this study were approved by the Ethical Testing Committee at Utrecht University (reference number 3914860-01-2019).

Given the small number of interviews, a coding system was not used; in the iterative examination of the transcripts, however, parallels and discrepancies among interviewees were identified and analysed on such topics as their approach to the training sessions and possible challenges to integration of concepts learned. This constituted a process of inductive theory formulation (Bogner et al., 2018) of design principles for the PDP under design—in combination with the findings from literature and the needs analysis questionnaire.

3.4.2 Needs Analysis Questionnaire

An online questionnaire was conducted in order to glean opinions from the population of teachers for which the PDP is intended on educational challenges they face surrounding the integration of IDTs in the FL classroom, and how to address these challenges effectively.

The questionnaire for this study contained three sections. In the first section, teachers were asked to share brief demographic information (e.g. years teaching the FL). As it could furthermore not be presumed that teachers would recognise the value of IDTs as a pedagogical tool nor that they would wish to incorporate IDTs themselves,

the following two statements were included, to which teachers could respond from 1 ("completely disagree") to 5 ("completely agree"):

- Drama techniques have added value in motivating pupils to speak the target language.
- I would like to incorporate drama techniques more often in my FL lessons.

The statements above regarding teacher beliefs about the relevance of drama were developed from the phenomenon Belliveau and Kim (2013) found that teachers see the relevance of drama techniques in the language classroom, but do not implement them widely. The statements below reflect opinions that Drama in the Curriculum student teachers regularly expressed when they were told that they would need to film themselves teaching an IDT, concerns that were in most cases assuaged after they had received training and had subsequently integrated IDTs into their own teaching practices.

- I have the necessary skills/training to implement drama techniques.
- I think that my pupils would want to do them.
- I think that drama techniques would cause classroom management problems.
- I currently have enough preparation time to plan lessons with drama techniques.
- There is ample room in my curriculum to incorporate drama techniques.

The final two survey sections related directly to the PDP to be designed. Respondents were first asked to rate possible components of the training sessions for the PDP on a Likert scale of 1-5 from "unimportant" to "extremely important." These components included, for example, trying-out IDTs and exchanging ideas with fellow participants. Finally, teachers were given a series of possible mechanisms that could further support them in integrating IDTs—both between sessions and upon completion of the PDP, such as a collection of ready-made lesson ideas available on a website and periodic e-mails from the trainer with new ideas/encouragement. In each of the three sections described above respondents could also provide additional ideas through open-ended questions.

After the first pilot among a small cohort of Master-level English teacher training students (N = 32), the questionnaire was revised for clarity, translated into Dutch for use among other FL teachers and in turn back-translated into English independently to ensure the reliability of the translation (Cohen et al., 2011). A second pilot was in turn conducted among a larger population of language teacher trainees (N = 197). The current questionnaire was revised to include more specific items related to the possible content of the PDP. A Likert scale furthermore replaced multiple-item response questions ("check all that apply") in the previous version in order to capture more nuance in respondents' opinions.

With the aim of reaching a broad cross-section of the Dutch secondary school FL teaching population a variety of channels were utilised to contact possible respondents. The questionnaire was disseminated among teachers through a list generated from the Dutch Board of Education of secondary school e-mail addresses and a mailing list for Levende Talen ('Living Languages'), the foremost Dutch professional association for language teachers, a network generated by the first author during an exploratory study, and additional teachers in the authors' networks. Social media platforms were also used, for example, with a link to the questionnaire placed specifically in professional communities of teachers of specific languages. As teachers tend to be inundated with online survey requests, it was a high priority to keep projected completion time under ten minutes to increase likelihood of response (McKenney & Reeves, 2019).

Questionnaire results were entered into SPSS. After the data set was cleaned to remove respondents who were not secondary school teachers, quantitative responses were analysed for frequency. The mean, mode, median and standard deviation were calculated to discover the consistency among teachers' opinions as to which beliefs and needs for the proposed PDP appeared most salient. A qualitative content analysis of responses to open-ended questions was also conducted (Kuckartz, 2019) in order to detect patterns among them as well as to uncover additional challenges or suggestions that were not already put forth as options in the questionnaire. Comments were coded inductively and grouped together by theme, such as "connect drama to learning goals."

3.5 Results

Creating a PDP in IDT integration evidently requires careful and systematic consideration of the multiple factors that can influence a PDP's success. In context of this longitudinal research project, 'success' can be defined as long-term integration of IDTs among secondary school FL teachers in the Netherlands to stimulate positive affective factors related to spoken interaction among their pupils.

3.5.1 Expert Interviews

When discussing his initial reasons for embarking on his design-based research aimed at developing a PDP, Sebastiaan Dönszelmann described a discrepancy between beliefs and practice similar to what often occurs with IDT use. While teachers generally agree as to the importance of speaking the target language in class, they shy away from doing so, give up after a few weeks, or they simply do not know how to implement the FL effectively (Dönszelmann, 2019).

The training Dönszelmann designed is built upon the foundation of Ericsson's deliberate practice theory (2019). An essential aspect of this, he mentioned, was modelling the techniques for participants. He described the training as a matter of taking participants step-by-step through the process until they could autonomously integrate the target language pedagogy into their classrooms. He stressed that such a didactic sea change takes time—both in terms of the hours spent in training, as well as the amount of time in between sessions. He noted that participants would come to him and say, "It's not working," and he would reply with a bit of humour, "Of course it's not working; we have only just begun practicing." When asked about the degree to which trainees valued the integration of theory he responded that they generally preferred to be led by the hand. They appreciated the discussion of theory but, with some exceptions, were unlikely to read articles outside of the sessions.

While the long-term results of Dönszelmann's study were not discussed during the interview, a look at his dissertation revealed that one year after completing training, his participants continued to use the target language pedagogy (2019). Participating teachers did, however, report feeling discouraged when colleagues responded with apathy to what they had learned; consequently Dönszelmann identified school involvement as an important subject for future research (2019).

Kathryn Dawson and Lara Dossett, like Dönszelmann, commented on the profound shift participants undergo as they learn to take on a new pedagogy. The American public school system in which these teachers operate is heavily focused on high-stakes testing, which dictates teachers' approach to their work. Incidentally, this test-oriented culture also dominates FL education in the Netherlands (Rouffet, 2019). The DFS training, Dawson noted, requires teachers to fundamentally reexamine their beliefs as to why they initially chose the profession.

Dawson and Dossett discussed the key components of the PDP. Building autonomy is central to the DFS program. Dossett cited a phenomenon similar to one Dönszelmann mentioned, "Okay I tried this stuff. It was really hard at first but I kept going and it has been transformative in my classroom." While the training schedule has varied over the 10-year period since its inception, in one recent version teachers took part in a multi-day summer school course followed by sessions throughout the year. In the sessions themselves, as with Dönszelmann, modelling is an essential component. Dossett and Dawson also stressed the importance of community-building among participants.

They emphasised that their goal with the DFS program is sustainability—it is "not a service model;" the goal was not to bring a guest artist into classrooms to lead drama activities with pupils but rather train teachers to utilise the techniques themselves. The

DFS program was created as a partnership with a specific Austin school district, and has since expanded to include collaborations including Australia, Bosnia-Herzegovina and Poland. Another essential component is helping PDP participants develop a workshop they in turn give to their colleagues, as well as addressing the issue of how to advocate to parents and administrators, operating under the philosophy that there must be buy-in at every level.

Notwithstanding the far-reaching scope of their program, Dawson and Dossett stressed that they did not wish to put forth a "master narrative" on how to use drama. As mentioned above, they have created a DFS website with a wide array of drama techniques, and they underscored that the techniques should be simple and accessible, regardless of teachers' expertise in theatre. They also recognise that there is no one-size-fits-all solution with their strategies.

Rosler's long-term PDP was quite different from Dönszelmann's and the DFS program. Rather than offering a series of training sessions, she repeatedly visited participating teachers' classrooms to model how to teach IDTs. She had been working as a primary school teacher in schools that she described as being run in almost a military fashion, and her experience through the drama training was akin to what Dawson described as feeling "remade."

Rosler later decided to provide professional development to primary school teachers from various schools. She first conducted an initial workshop where she offered to work individually with teachers to help them integrate process drama. Rosler then established working relationships with a small core of teachers in whose classrooms she worked over a period of three years (2014). These teachers primarily observed from the back of the classroom. Yet she repeatedly faced the same phenomenon—marked success with pupils in terms of engagement, but no buy-in on the teachers' part. They remained reluctant to lead drama activities themselves and follow-up e-mail contact yielded no reports from the teachers of incorporating IDTs into their lessons.

Rosler noted that these participants were mired in a school culture dictated by assessment, therefore facing challenges quite similar to those that Dawson described. Rosler mused, "I think they were beaten down by the problems of public education… they lacked the energy to try something new." These teachers did not undergo the transformation Rosler herself or the teachers in the DFS program had experienced. Despite her efforts to align drama with state standards, they continued to view IDTs as a something extra rather than a tool to weave into their core practice.

3.5.2 Needs Analysis Questionnaire

A needs analysis questionnaire was disseminated among FL secondary school teachers in the Netherlands in the spring of 2019 (N = 104). This questionnaire provided input on the educational challenges to be addressed in the design of a PDP to galvanise teachers to implement IDTs (more) regularly, as well as which design principles the PDP must fulfill. The first items were intended to reveal the demographic context of respondents and to discover the current state of affairs regarding current use of and beliefs about IDTs. Table 3.1 offers an overview of this information (full questionnaire in Appendix B).

Table 3.1

Context of Respondents' Teaching Practice & Beliefs on IDTs

Questionnaire Item	Responses	
1. Number of years teaching FL	M=14.8	
2. Languages taught	English	39.4%
	French	26.0%
	German	25.0%
	Spanish	2.9%
	Latin/Ancient Greek	1.9%
	Combination of languages	4.8%
3. Levels taught*	Lower & Upper Form	51.9%
	Exclusively Lower Form	32.9%
	Exclusively Upper Form	13.5%
	Not stated	1.9%
4. Frequency of IDT implementation.	Never	14.4%
	Seldom (once a year)	23.1%
	Sometimes (3-4 times per year)	42.3%
	Often (about once a month)	12.1%
	Very Often	6.7%
5a. IDTs have value in motivating pupils to speak the target language.**	M=4.15 (SD=0.91)	
5b. I would like to implement IDTs more frequently.**	M=4.2 (SD=0.97)	

*In the Netherlands pupils are tracked into three different levels that prepare them for higher education at the vocational schools, applied science institutes or universities. As far as which languages are taught, English is required in each year of the Dutch secondary school curriculum. Most pupils take at least two years of French and German as well (Michel et al., 2021).

**On a Likert scale of 1-5 (1=completely disagree; 5=completely agree)

Teachers responded to a series of statements regarding possible challenges to integrating IDTs. The query as to whether teachers already felt they possessed the skills/training necessary to implement IDTs yielded a rather neutral response (M=2.75; SD=1.22). Responses revealed only moderate concern that IDTs could cause classroom management problems (M=2.24; SD=1.07), and they were somewhat positive in their belief

that pupils would want to do these activities (M=3.55; SD=0.91). Time seemed to be a barrier to IDT-use, yet there was substantial variation among respondents both in terms of preparation time and room in the curriculum. Teachers indicated:

- I currently have enough time to plan lessons with IDTs (M=2.49; SD=1.13).
- There is ample room in my curriculum to incorporate IDTs (M=2.88; SD=1.22).

Regarding their opinions on the content of the proposed PDP, teachers were given a list of possible components of the PDP sessions to rate. Respondents revealed that they most highly valued the components that involved active preparation to implement IDTs in their classrooms: trying out IDTs (M=4.13; SD=0.99); practicing leading IDTs (M=4.22, SD=1); exchanging ideas with fellow participants (M=3.96; SD=0.95); and adapting IDTs to their own curriculum (M=3.78; SD=1.19). Also favourably viewed, but to a lesser degree, were components related to learning by example: discussing theory (M=3.63; SD=1.1) and observing video material (M=3.69; SD=1.07). This was the case as well for receiving feedback on their own IDT-implementation (M=3.62; SD=1.18).

Teachers were subsequently asked to rate a series of mechanisms that could further support them in integrating IDTs. Surpassing the other items in popularity was "a collection of ready-made lesson ideas available on website" (M=4.4; SD=0.86); followed by "a workshop at school for FL colleagues" (M=3.54; SD=1.08). The remaining 4 items scored relatively equally, namely "periodic e-mails from the trainer with new ideas/encouragement" (M=3.85; SD=1.09); "a social network with other participants" (M=3.54; SD=1.08); "a refresher course several months after the PDP has ended" (M=3.51; SD=1.2); and "on-the-job coaching from the trainer" (M=3.42; SD=1.18).

Teachers could also optionally provide responses to open questions with further recommendations for the PDP or other comments. Sixteen teachers commented on possible PDP content, seven expressed enthusiasm for the training and five posed questions. The dominant theme that emerged was a plea to link training content to the teaching practice. Multiple respondents mentioned the need for IDTs to relate to the curriculum, while some offered suggestions of connecting drama to grammar, literature or cross-curricular-projects. A pragmatic approach also showed priority through comments such as "keep the realistic situation in mind, not the ideal." Taking pupil needs and characteristics into account also appeared to be a crucial consideration to some respondents, including age and behavioural issues. A voice of enthusiasm for IDTs furthermore emanated from the responses. Some teachers expressed clear interest in the PDP: "My goal is to teach Spanish through drama activities. I am very happy with this research" or "When can I begin?"

3.6 Discussion

The expert interviews and teacher questionnaire jointly sought an answer to the question: *What design principles must a professional development program fulfil to effectively address educational challenges surrounding the integration of IDTs in the FL classroom?* The combination of the two data collection methods complemented insights from the literature review by offering 1) the perspective of trainers and researchers who, by conducting and studying (long-term) professional development, influenced the transformation of their participants by addressing educational challenges teachers face; and 2) the perspective of the teachers who provided opinions on challenges and how to address them from within the daily realities of the secondary school FL classroom.

The existing body of literature, expert interviews, and questionnaire respondents provide a collective foundation for a set of design principles, which can be classified under the themes Training Conditions, Teacher Mindset and School Environment. These principles will in turn be translated into prototype design criteria for a PDP for FL secondary school teachers in implementing IDTs to stimulate positive affective reactions and willingness to communicate among their pupils. Table 3.2 indicates the theoretical underpinnings of these principles from literature, as well as their relationship with the interview and questionnaire results. Proposed characteristics for the PDP under design are stipulated in column two.

Table 3.2

PDP Design Principles by Theme

Theme 1: Training Conditions		
Design Principle	**Proposed Characteristics of PDP**	**Source**
Integration of Active Learning	Trying out IDTs Practicing leading IDTs Incorporating IDTs into teaching practice	Questionnaire; Interviews (D, D&D, R*) Bates & Morgan, 2018 ; Borg, 2018, 2011; Cain & Dixon, 2013; Cawthon & Dawson, 2009; Darling-Hammond et al., Gardner, 2017; Desimone & Garet, 2015; Dönszelmann, 2019 ; Dunn & Stinson, 2011; Lee et al., 2013; Ling & Mackenzie, 2015; Lutzker, 2022, 2007; Merchie et al., 2018 ; Popova et al., 2021; Rosler, 2014
Integration of Support Mechanisms	Engaging in social network with participants Receiving periodic e-mails from trainer Receiving complementary materials Participating in booster workshops	Questionnaire; Interview (D, D&D, R); Ag-Ahmed et al., 2022; Cawthon & Dawson, 2009; Cawthon et al., 2011; Darling-Hammond et al., 2017; Desimone & Garet, 2015; Dönszelmann et al., 2016; Dunn & Stinson, 2011 ; Even, 2020; Goodyear et al., 2019; Lee et al., 2013; Hulse & Owens, 2019; Popova et al., 2018

Theme 1: Training Conditions		
Design Principle	**Proposed Characteristics of PDP**	**Source**
Consideration Time-Related Factors	Long-term training with multiple meetings incorporated PDP tailored to limited planning/ class time Considering timing of pupil exposure to IDTs	Questionnaire Interview (D, D&D); Bates & Morgan, 2018; Cawthon & Dawson, 2009; Cawthon et al., 2011; Darling-Hammond et al., 2017; Desimone & Garet, 2015; Dönszelmann, 2019; Dunn & Stinson, 2011; Ling & Mackenzie, 2015; Merchie et al., 2018; Rosler, 2014; Stanton et al., 2018
Cultivation of Positive Group Composition & Dynamics	Engaging in coaching/co-teaching with trainer/participants Exchanging experiences	Borg, 2011; Cawthon & Dawson, 2009; Darling-Hammond et al., 2017; Desimone & Garet, 2015; Dönszelmann, 2019; Dunn & Stinson, 2011; Ling & Mackenzie, 2015; Lutzker, 2007; Merchie et al., 2018; Schaap & De Bruijn, 2018; Vangrieken et al., 2017; Van Keulen et al., 2015
Theme 2: School Environment		
Design Principle	**Examples of Manifestations in PDP**	**Source**
Coherence with Pupil Needs	Focusing on learning goals Adapting IDTs to pupils needs Discussing classroom management	Questionnaire Interviews (D, D&D, R); Cawthon et al., 2011; Desimone & Garet, 2015; Dunn & Stinson, 2011; Fischer et al., 2018; Jensen et al., 2016; Lutzker, 2007; Rosler, 2014
Coherence with School Curriculum & Goals	Adapting IDTs to curriculum Incorporating IDTs into teaching practice Giving workshops/fostering collaborations at school	Questionnaire; Interviews (D&D, R) Desimone & Garet, 2015; Cawthon et al., 2011; Darling-Hammond et al., 2017; Dönszelmann, 2019; Lee et al., 2013; Ling & Mackenzie, 2015; Lutzker, 2007; Merchie et al., 2018; Popova et al., 2021; Rosler, 2014; Schaap & De Bruijn, 2018; Vangrieken et al., 2017; Van Keulen et al., 2015
Theme 3: Teacher Mindset		
Design Principle	**Examples of Manifestations in PDP**	**Source**
Coherence with Teacher Beliefs	Reflecting individually (and creatively) & during sessions Discussing beliefs & creating links to theory	Questionnaire; Interview (D&D, D, R) Araki-Metcalfe, 2007; Borg, 2018, 2011; Cain & Dixon, 2013; Desimone & Garet, 2015; Dönszelmann, 2019; Lee et al., 2013; Ling & Mackenzie, 2015; Lutzker, 2007; Rosler, 2014
Cultivation of Artistry	Discussing choice of materials Element of play encouraged Use of body language encouraged	Interview (D&D, R); Cahnmann-Taylor & McGovern 2021; Cain & Dixon, 2013; Dunn & Stinson, 2011; Even, 2020; Hadjipanteli, 2020; Hulse & Owens, 2019; Lee et al., 2013; Ling & Mackenzie, 2015; Lutzker, 2022, 2007; Piazzoli, 2018; Rosler, 2014

* D refers to Dönszelmann; D&D refers to Dawson & Dossett; R refers to Rosler.

The current study showed that developing an effective teacher PDP requires careful design, as training teachers to implement drama appears to be a challenging matter. Both Rosler (2014) and Araki-Metcalfe (2007) found that despite receiving training, reluctance persisted among their participating teachers. They aimed to galvanise participants to incorporate IDTs by having them observe the researchers lead guest lessons; yet even after extended periods of time, these teachers by and large remained unwilling to take the risk of integrating the techniques themselves. It may be that facilitating transformation among teachers requires time away from the classroom where they can build up a repertoire of IDTs they can implement into their existing curricula, as well as practicing with leading them in a low-pressure setting.

In relation to Training Conditions, a low-pressure setting could prove critical to the effectiveness of a PDP, as another challenge that emerged from this study was teachers' perceived lack of ability to implement IDTs. This is likely a complex interplay of factors, including the need for: acquisition of new skills, confidence and a change of mindset. The degree to which these opinions reflect these various factors requires further inquiry. In his interview, Dönszelmann also commented on his participants' initial lack of self-efficacy, necessitating longer-term training through which teachers could increasingly build autonomy. DFS program leaders likewise heavily focused on active learning and a multiple-session training over an extended period of time, which they found led to autonomy among participants, a strategy well-supported by other studies related to teacher PDPs (e.g. Bates & Morgan, 2018).

Also in terms of Time-Related Factors, questionnaire respondents gave an unequivocal impression that they, in fact, *lack time*—both in planning activities and carrying them out. Dawson and Dossett, as well as Rosler, mentioned similar barriers. Yet literature and interviews collectively support PDPs that require a significant time commitment from teachers—to participate in the sessions themselves (e.g. Merchie et al., 2018) and to plan and implement activities learned during the training (e.g. Popova et al., 2021). This seeming conundrum calls for teachers who are ready to invest the time to create change, and for PDPs that are directly relevant to their teaching practice, with corresponding practical assistance with planning and support mechanisms outside of training sessions (e.g. Hulse & Owens, 2019), including on-the-job mentoring and complementary materials.

A notable finding from literature was the importance of cultivating positive group composition and dynamics among participants. Multiple researchers focused on aspects of this principle, asserting that a PDP should foster openness and such opportunities as co-planning, exchanging classroom experiences, and collectively developing new ideas (e.g. Ling & Mackensie, 2015).

Regarding School Environment, teachers surveyed only showed moderate concern about their pupils' needs, regarding whether their pupils would want to do the activities and the possibility of classroom management problems. These challenges were even less apparent in literature or interviews. While the importance of addressing pupil needs in PDPs was present in the literature (e.g. Jensen et al., 2016), as well as Rosler's interview, the focus on pupils was largely related to drama as positive force to engage them rather than seen as a challenge (Cawthon & Dawson, 2011).

One factor that emerged as universal in all three components of this study was the vital importance of creating coherence with the realities participating teachers face. Desimone and Garet (2015) found that PDPs were more likely to fail if not directly tied to the teaching practice, both as far as its relevance to the teacher's individual classroom circumstances and school-wide curriculum and goals.

Dunn and Stinson (2011) nonetheless offer the caveat that responding to practical concerns is not sufficient. As mentioned above, Teacher Mindset must also be addressed. Dunn and Stinson (2011) mused that while incorporating curricular learning goals, for example, is essential, teachers must also discover how to do service to the dramatic tool they are wielding. This could be the renaissance of sorts to which Dawson referred during the interview—that teachers she trained sometimes felt "remade." Training cannot be a matter of simply teaching skills or imparting knowledge but also must be one of uncovering and possibly transforming teacher beliefs in relation to the content of the PDP (e.g. Borg, 2018). This is perhaps even more the case for a drama-related PDP in which teachers are asked to engage their imagination in the artistry of integrating drama as they experiment with IDTs (e.g. Cahnmann-Taylor & McGovern, 2021), taking on roles from an astronaut to an angry flight attendant, and thereby exposing a more playful side of themselves.

When considering the impact of this study, limitations in the data collection methods must be acknowledged. The interviewees were carefully selected due to their relevance, with the American researcher/trainers representing differing approaches to drama training, and Dönszelmann's unique pre-eminence as an expert in FL teacher professional development in the Netherlands. At the time this study was conducted these researchers emerged as key figures from the literature review who had conducted longitudinal studies on the characteristics of long-term professional development in language or drama. Yet interviews with additional experts in these fields could further enhance the collective understanding of how to address challenges when designing PDPs, particularly as an interview allows for a dialogue not afforded through an examination of their publications alone.

The questionnaire format also has inherent drawbacks in providing valid answers to the queries put forth by this study, and the sample size reflected in its results restricts the generalizability. This instrument, while efficient to complete and easy to disseminate widely, does not allow for further questioning from a researcher through which respondents could expand on challenges related to IDT-use, and how to address these challenges in a PDP. Interviews with teachers who provided their contact information can serve as a subsequent step in developing the PDP-prototype. Although efforts were made to reach a large cross-section of FL teachers throughout The Netherlands, this convenience sample nonetheless reflects only the opinions of teachers who showed sufficient interest in drama in the FL classroom to complete the questionnaire. While an online questionnaire facilitates efficient access to a wide geographic population, it remains an impersonal instrument, which may decrease interest in responding, or it may provide a skewed perspective, as those with an interest in drama might be more likely to respond than a more general cross-section of teachers. The reliability of the needs analysis could be augmented through a larger sample of FL teachers attained through, for example, random sampling (Dörnyei, 2009) of teachers at Dutch secondary schools and beyond. Stakeholders, including teachers, researchers and school administrators from diverse geographical contexts, could furthermore be asked to evaluate the taxonomy of design principles developed during this study.

3.6.1 Conclusion

Despite the limitations described above, the themes that emerged from questionnaire results reflect those found among experts interviewed and in existing literature. These combined findings provide ample evidence for a set of design principles upon which to build a prototype PDP in IDT training for FL teachers, a blueprint which appears not yet to exist in this field. This PDP will be tested in two iterative cycles in the Netherlands, and can be improved upon and adapted to diverse contexts. As studies from across the globe have revealed that drama techniques are universal in engendering positive affective reactions among students of all ages, an evidence-based PDP for teachers can facilitate successful implementation of such techniques in FL classrooms.

Teachers on a wide scale, after all, appear to believe that improvisational drama can benefit their FL learners; while training could serve as the catalyst for teachers to integrate IDTs into their repertoire, this study has shown that designing an effective PDP of this nature appears to be no simple matter. An effective PDP evidently calls for a symbiosis between practical considerations, namely the school environment and optimal training conditions, and the capacity to tap into a mindset among teachers that allows them to (re)discover core beliefs and carry out IDTs with artistry. The ultimate hope is that such teachers can inspire their pupils to take the "deep breath and the leap" that Shanley (1992, p. 3) describes—whereby they become swept up in the drama and

can communicate without inhibition in a foreign language. Perhaps on a later visit to a Parisian bakery such a pupil will be able to invoke the improvisation skills developed during high school French class, and not only be able to order *petit dejeuner* but even ask the shopkeeper, "*Voulez-vous dîner avec moi ce soir?*"

4

Chapter 4

Perfect Disguises: Building an Evidence Base for Improvisational Drama[4]

4 This chapter is based on an article that has been published as: Goodnight, K., De Graaff, R., & Van Beuningen, C. (2021). Perfect disguises: Building an evidence base for improvisational drama techniques. *Scenario: A Journal for Performative Teaching, Learning, Research*, *1*, 1-27. https://doi.org/10.33178/scenario.15.1.1

Abstract

Dutch secondary school pupils seldom speak the foreign language in class, citing anxiety as a primary factor (Haijma, 2013). Implementing improvisational drama techniques (IDTs), however, could help ameliorate this situation by generating positive affective reactions, such as confidence and joy, and in turn stimulate pupils to speak. The concept IDT in this study contains two key elements. Firstly, participants take on roles in fictitious situations. Secondly, the activities must elicit spontaneous speech as to offer language learners opportunities to practice real-life communication, which is central to the goal of this research. The question driving this study was: *What types of IDTs induce positive affective reactions among pupils and, as such, have the potential to stimulate spoken interaction in FL classrooms?* The study yielded 77 IDTs associated with positive affective reactions through a literature review and an analysis of student teacher reflections on their IDT use in their English classrooms. This combined evidence lends credence to the conception that it could be the essence of improvisational drama that generates positive reactions, rather than the type of activity—the essence being an invitation to enter a fictional world, combined with the improvisational element that readies learners for spontaneous interactions.

Keywords: improvisational drama techniques; speaking skills; foreign language learning; communicative language teaching; affect in language learning

4.1 Introduction

> *What was fun to see is that Martin and Pedro, who are both calm boys, really plunge into their role...I believe that this drama activity adds to the students' confidence of speaking English. I am a firm believer in joy. If students experience their lessons with joy then they are willing to overcome certain barriers.*

After filming himself teaching an activity in which his pupils improvised a scene inspired by a picture, this student teacher reflected on his experience while taking the first author's English teacher training course Drama in the Curriculum (DitC). This student teacher, along with more than one hundred others, experimented with improvisational drama techniques (IDTs) for this course. While course participants often expressed initial reluctance to try out IDTs, these same student teachers found time and again that their secondary school pupils enjoyed doing the activities, gained confidence to speak the foreign language (FL).

Like these student teachers, researchers worldwide have identified the power of improvisational drama in creating affective conditions optimal for spoken interaction, such as engagement (Atas, 2015) and confidence (Dunn & Stinson 2011). Affect has in fact been shown to play a key role in FL development (Arnold, 2018; Dewaele et al., 2018; Van Batenburg et al., 2020). Inspired by evidence from these studies and by the transformative experiences of the former DitC student teachers, a hypothesis emerged: training FL language teachers to use IDTs will foster regular integration of these activities in the classroom, and in turn, stimulate positive affective factors related to spoken interaction among their secondary school pupils. This hypothesis was strengthened in an earlier stage of this research, when interviews were conducted with former DitC student teachers at least one year after they had completed the course; eight out of nine were still implementing IDTs with some regularity.

We therefore embarked upon a longitudinal research project through which we are designing a professional development program (PDP) to test this hypothesis. In creating the content for the PDP, the quandary arose as to what types of IDTs would be most likely to engender the affective conditions conducive to spoken interaction. The current sub-study grew out of this quandary, as a primary component of the initial design phase for the PDP prototype that will be executed in iterative stages; this study's aim was to discover which types of IDTs have induced positive affective reactions among participants and show potential to stimulate spoken interaction in order to create an evidence base for an activity handbook to be included in the PDP for FL teachers. Drama techniques abound, after all, varying in structure and content from simple role-

plays in which pupils portray bickering siblings to activities that enlist the entire class to embody the conscience of a thief portrayed by the teacher herself.

Both researchers and practitioners utilise a variety of terms to describe activities of this nature, such as *theatre games* (Spolin, 1986) or *process drama* (Bowell & Heap, 2013). For the purposes of this research, we employ the term *improvisational drama techniques* as it contains two key elements, namely improvisation and drama. Firstly, the activities must include an essence of drama, meaning that the participants take on roles in fictitious situations, which is built upon the notion that the initial safety of interacting behind a figurative mask can provide a stepping stone toward communication as themselves (Weber, 2019). Secondly, the activities must elicit spontaneous speech, as this improvisational element can prepare language learners for the spontaneity of real-life conversation, a central goal of this research.

The IDTs explored in this study fall under the category of small-scale forms of drama Schewe (2013) in that they are primarily conducted during separate class sessions. We focused on these forms as such activities can be integrated relatively easily into an existing curriculum with little preparation, thereby lowering the bar for teachers to implement them regularly. In this study, drama is intended to serve as a means of creating positive affective conditions, such as decreased anxiety or increased engagement, to in turn stimulate spoken interaction in the FL. The more often such activities can be implemented, evidence from former DitC student teachers suggests that these conditions will sustain themselves. Ultimately, as teachers gain in experience, it can be hoped that they will also integrate longer-term drama projects that can further augment the affective benefits on speaking the FL (Galante, 2018; Ryan-Scheutz & Colangelo, 2004).

4.2 Eliciting Spoken Interaction through Improvisational Drama

The ability to interact verbally in a FL directly impacts a person's success in situations ranging from an everyday shop transaction to a high stakes UN convention. The classroom can serve as a rehearsal space for such interactions, as learners practice communicating as they would in real life (Barbee, 2014). For this reason, linguistic scholars worldwide widely support the Communicative Language Teaching (CLT) pedagogy (Dörnyei, 2012; Richards & Rodgers, 2014); CLT promotes the development of communicative skills in realistic situations.

While Dutch national curriculum goals are supported by CLT-based teaching methodology (e.g. College voor Toetsen en Examens, 2023), these communicative principles do not, however, appear to be widely implemented in Dutch FL secondary schools. West and Verspoor (2016), for example, observed that most teachers concentrated on grammar teaching, despite the fact that pupils appeared more engaged in CLT-oriented classrooms. In a large-scale study on speaking skills in English classes, Fasoglio and Tuin (2017) likewise found that teachers often avoid focusing on spoken interaction, citing a lack of resources for engaging activities as a primary reason. Haijma (2013) furthermore discovered when surveying the pupils themselves that the majority do not speak the FL in class, due to factors such as anxiety. This absence of a communicative focus also exists outside of the Netherlands, with similar findings reported in studies conducted in the United Kingdom (Hulse & Owens, 2019), Turkey (Denkci-Akkas & Coker, 2016), Japan (Humphries & Burns, 2015) and Ecuador (Toro et al., 2019).

A possible force of change towards a more communication-oriented classroom lies in the integration of IDTs, as they can create the affective conditions essential to promoting spoken interaction according to the principles of CLT (Barbee, 2014). A central principle of CLT is the necessity of recognising the affective aspect of language learning, according to Brandl (2008) who refers to Krashen's affective filter hypothesis (1984)—namely, when a learner feels confident and motivated, her affective filter lowers, and she is more likely to speak.

IDTs can stimulate positive affective reactions related to spoken interaction, by, for instance:

- lowering anxiety and promoting self-confidence (Atas, 2015; Dunn & Stinson, 2012; Galante, 2018; Rothwell, 2012; Sağlamel & Kayaoğlu, 2013);
- stimulating enjoyment (Adebiyi & Adalabu, 2013);
- engaging students (Kao & O'Neill, 1998; Ntelioglou, 2012);
- cultivating creativity (Even, 2011; Gallagher, 2007); and
- engendering group bonding (Palechorou, 2012; Reed & Seong, 2013).

The potential of IDTs lies in the fact that drama, in essence, allows learners to hide temporarily behind the mask of the fictional situation. Of course performing in a scripted play invites participants into a fictional situation as well, but it is the improvisational component in IDTs that can prepare language learners for the spontaneity of real-life conversation.-Putting on this figurative mask offers advantages by engendering a sense of safety that allows learners to shed anxiety (Arts, 2020; Atas, 2015; Sağlamel & Kayaoğlu, 2013), and gain confidence to express themselves more freely. Weber (2019) noted in her study that increased speaking in drama activities appeared to carry over into other classroom interactions as well.

Drama activities can create an engaging classroom environment, thereby lowering learners' affective filters, which Heldenbrand (2003) distinguishes from the less enjoyable circumstances of completing rigid textbook exercises. Khajavy et al., (2018) found as well that enjoyment significantly increased Willingness to Communicate (WtC). MacIntyre and colleagues (1998) define their term WtC as an individual's inclination to speak in a communicative situation, which they connect to affective factors such as confidence. Also associated with WtC is engagement (Khajavy et al. 2018), described as "active participation in classroom activities" by Cawthon and Dawson (2011, p. 1) in relationship to their Drama for Schools (DFS) Program. Khajavy and colleagues (2018) furthermore mention creativity, exploration, play and problem-solving as behavioural by-products of positive emotions with reference to Frederikson (2013).

Finally, IDTs require a type of collaboration that can positively influence group dynamics in that there exists a collective excitement that takes place in the act of creative collaboration (Even, 2011; Gallagher, 2007; Russo Rastelli, 2006), particularly as many improvisational drama activities involve the class as a whole, including the teacher, who, for example, takes on the role of the eccentric guest looking for a room in a hotel lobby the pupils have created. Group bonding can be described as building an ensemble in the classroom (Hart et al., 2017), also of significance to intergroup climate, another building block of WtC (MacIntyre et al., 1998).

While evidence on the affective benefits of IDTs abounds, what is less known is which types of IDTs are most likely to engender the language learning benefits of drama techniques. The goal of the current study therefore strives to answer the question: *What types of IDTs induce positive affective reactions among pupils and, as such, have the potential to stimulate spoken interaction in FL classrooms?*

4.3 Methodology

Given the infinity of variables at play in any FL classroom, this study's aim was not to put forth a one-size-fits-all collection, but rather to offer FL teachers an evidence base upon which to build their repertoire of IDT teaching tools. The first step was to conduct a retrospective analysis of student teacher reflections (N = 67) from the first author's course DitC at the University of Applied Sciences Utrecht (HU). The coding scheme developed during this analysis was in turn applied to a literature review of 101 sources.

4.3.1 Retrospective Analysis of Student Teacher Reflections

The retrospective-analysis involved revisiting five years of archived material from the DitC course, which is part of the master's-level English teacher training curriculum at HU. This master's degree qualifies student teachers to teach upper form secondary school. In the DitC course student teachers filmed themselves conducting an IDT with a group of pupils and in turn reflected upon the experience (written or recorded). To help them prepare, during the seven-week course student teachers participated in a variety of IDTs, discussed how to integrate drama into their own curriculum, and were given the option of trying out their chosen IDT before doing so with their secondary school pupils. Student teachers could choose an activity from among those practiced in class, which were selected from a course reader (Cousins et al., 2011), as well as the course book *Drama Techniques* (Maley & Duff, 2005). Both sources focus on small-scale forms of drama (Schewe, 2013) as one of the assignment's aims was to let student teachers experience that IDTs can be easily integrated into their existing curricula. Alternatively they could find or create an IDT themselves. Student teachers were cautioned, however, that their chosen activity must place pupils in a fictitious situation and elicit spontaneous speech, and that even in the resource manuals provided, many activities fall outside of this criteria.

For this analysis, a data collection form was created, as shown in Table 4.1. Each student teacher was assigned a code to protect their anonymity. While 110 student teachers successfully completed this assignment within a five-year period, not all links to recorded reflections were still active, and six student teachers conducted activities at

Table 4.1

Example of Completed Data Analysis Form

Teacher: 5V
Source: written reflection
Class: university-track year 4, talkative, never has done anything related to drama, willing to learn
Activity: People, places, problems and things (from *Drama Techniques*)
Goal: not mentioned
Reflection: They were all willing to participate and some were even enthusiastic about it. Instructions were clear; pupils were able to list what I required of them although one of the groups struggled with the setting and theme they were given. I'm quite sure most pupils enjoyed the activity because most of them had a good laugh and some of them even took risks by using a funny voice or props. The pupils have used the English language a bit more than they usually do but the level of English displayed during the acts does not reflect their abilities very well. Setting a low standard of 30 seconds per person definitely helped to lower anxiety amongst pupils, motivating them to participate in a different type of activity. The positive atmosphere contributed to a positive result although the pupils deserved as much if not more credit than I do. Next time I will use an activity that requires them to speak more and a higher level of English. Setting an example would be a good addition as well.
Other notes:

vocational schools or universities, which reduced the data set to 67 students who implemented IDTs in secondary school.

First a list was made of the specific IDTs students implemented, and the frequency of implementation was recorded for each IDT. Subsequently, the first researcher conducted a content analysis of the 67 reflections and filtered out descriptions of the pupils' affective reactions. A sample (21%) of these descriptions was independently analysed by the co-researchers as well as a researcher not involved in the study (9%). Any discrepancies in coding, interpretation or terminology were discussed and reconciled. The first researcher in turn selected codes that most clearly matched relevant terminology from the body of research on affect in language learning: Enjoyment, Engagement, Group Bonding, Creativity, and Confidence.

For each of these positive affective reactions, a corresponding code was created to capture negative reactions, labeled as, for example, Absence of Enjoyment. Any reaction student teachers described that was not resolutely positive, such as neutral or mixed reactions, were also categorised under Absence.

Reactions were then coded by the first author. It is important to specify that the affective reactions that were analysed are based on behavioural and verbal manifestations as interpreted by the observing teacher. While these affective reactions are furthermore not necessarily mutually exclusive, the expressions of them suggest distinct underlying emotional processes. These expressions can be seen as building blocks of WtC (MacIntyre et al., 1998) as defined above.

We subsequently analysed how frequently each code appeared in the student reflections. As student teachers sometimes repeated themselves, a code was only counted one time per reflection. While every student teacher who included an affective reaction was included in the calculation of frequency by code, only activities that generated predominantly positive affective reactions by two or more student teachers were added to a bank of activities to be used in the PDP.

The reflections were in turn analysed for possible relationships between affective reactions and inherent characteristics of the IDTs. An *inherent characteristic* refers to a specific quality of the IDT, such as eliciting particular vocabulary (Language Requirement) or allows participants to play specific characters, such as celebrities (Content). The aim was to discover the degree to which the activity itself was a determiner of its affective reactions. Inherent characteristic codes were generated inductively by the first author as follows: Language Requirements, Creativity Requirements, Format, Content, and Degree of Involvement.

4.3.2 Literature Review

The subsequent literature review examined IDT-use in educational settings. While the PDP under design focuses on secondary school FL classes, this review included all education levels and subject areas with the supposition that an IDT can engender positive affective reactions in a variety of curricular environments. This review primarily involved a return to sources found during an earlier phase of the research project; while not intended to be exhaustive, the search was nonetheless augmented by additional sources during this review process.

Published works were considered appropriate for further review if they a) discussed concrete evidence of an affective reaction and b) referred to a specific IDT. *Concrete evidence* encompassed both studies presenting empirical data as well as sources that included anecdotal reflections from teachers. *Reference to a specific IDT* was either a description provided by the author or mention of an IDT that was recognizable by title (e.g. Hot Seating) due to its popularity among practitioners (e.g. Gallagher, 2007). Possible sources were sought from articles and books on the use of drama in education published after 2000 by using a snowball method.

Activities were subsequently evaluated for their potential to meet this study's criteria for an IDT, namely placing participants in a fictional situation and eliciting spontaneous spoken interaction. This is not to say that the participants themselves needed to speak. For instance, in van Hoesel's research project on the use of drama techniques to help students apply grammar concepts to verbal communication (2018), she had pupils in her German class create a tableau, such as angry football fans dismayed by the referee's decision, and in turn asked audience members to come up with their "speech bubbles," as if they appeared in a comic strip. Such a technique can be effective in the early stages of integrating IDTs, as the spectators remove the pressure to speak from the performers (Even, 2011).

If an activity did not directly meet this study's criteria as described but nonetheless appeared to be adaptable to the criteria, a notation was made with the possible adaption. In Narrative Pantomime (Palechorou & Winston, 2012), for example, the teacher tells a story while pupils mime the actions, but it can be adapted so that pupils add in lines of dialogue. Pupils' affective reactions as reported by the sources were catalogued, whether these were responses from the pupils themselves gathered through a measurement tool or in an informal anecdote, or behavioural manifestations of these emotions (e.g. laughing), as observed by a teacher or researcher. These affective reactions were assigned codes with the scheme which was developed during the retrospective analysis. Not all sources discussed pupils' reactions in direct relationship to specific IDTs, instead listing or describing the activities separately. If a source did discuss a relationship between the specific IDT and pupils' reactions, the source was

further analysed for a possible connection between the inherent characteristics of the IDT and the affective reaction.

Subsequently, activities that were mentioned in sources that discussed predominantly positive affective reactions to IDTs were added to an activity handbook. Even if no direct link was made between the specific IDT and positive affective reactions, the activities were included in the handbook under the belief that the author mentioned the particular IDT as exemplary of the positive results they describe relating to IDTs as a whole. If the source discussed primarily *absences of* positive reactions to the IDTs, the activities in question were not included. Also excluded were activities by which the instructions could not be clearly gleaned from the source, or those that required a lengthy explanation, as it was decided that descriptions longer than approximately 200 words might preclude teachers from implementing the IDTs.

As the names for the same or strikingly similar IDTs vary widely among sources, such activities were counted as multiple instances of the same IDT. Tableau, Frozen Image, and Voices in the Head, for instance, were grouped together as one IDT because in all of these activities, participants freeze in a certain pose. While all variant titles are listed in Appendix C, in the handbook a single title was chosen for the sake of clarity, based on the most commonly used title or the one most clearly illustrating the activity.

It was decided that only one instance of a positive affective reaction was required for inclusion in the handbook among IDTs found in the literature review, while two instances were required for IDTs mentioned by student teachers. We considered a source as informal as a student teacher reflection required a greater burden of proof than a published document in which the IDT had likely undergone a more rigorous process of scrutiny.

Additional steps were taken to transform this bank into a useable handbook for FL teachers in the Netherlands. For each IDT, an activity description was translated to Dutch, adapted from the source to meet IDT criteria. A recommended minimum language level was also added, utilising the Common European Framework of Reference, which categorises language proficiency on a scale of A1 to C2 (Council of Europe, 2018).

4.4 Results

4.4.1 Retrospective Analysis of Student Teacher Reflections

The retrospective analysis yielded quantitative and qualitative results on the IDTs in terms of frequency of use, affective reactions, and inherent characteristics. A total of 88 IDTs were executed by 67 students.

Some IDTs proved particularly popular. Table 4.2 shows an overview of activities used more than once. A clear preference is evident for Dr. Know-it-All, which requires three to five individuals to sit in a horizontal line facing the audience. Collectively these participants comprise *Dr. Know-it-All*. The audience can ask this sage questions such as "Why is the sky blue?" and the doctor answers, but each participant can only speak one word at a time. The choppy answer may sound something like this: "Well—the—sky—is—blue—because—it—is—full—of—blueberries." Student teachers also showed an inclination toward IDTs in which a picture served as a central element. Activities presented in the *Drama Activities Reader* (Cousins et al., 2011) were used most often, in 47 of the total 88 IDTs implemented, followed by activities from the course book *Drama Techniques* (Maley & Duff, 2005), from which 22 were cited. In the remaining 19 cases, the activities were inspired by television programs or the student teachers themselves, or the origin was not specified. Table 2 also shows that no particular type of IDT was more likely to generate positive affective reactions than another.

The activities elicited chiefly positive affective reactions, as evidenced in Table 4.3. Enjoyment was most often mentioned, by 47 (70%) of the student teachers. Among these, 16 reported that pupils requested to use IDTs more often; for example, one student teacher stated that 'every lesson they ask me when we will do similar activities again.' Under the codes Enjoyment, Engagement and Confidence it is noteworthy that 13 student teachers remarked on individual pupils exhibiting extraordinary positive behaviour they had seldom witnessed before, such as "I was surprised by the courage displayed by some of the very reluctant speakers." To a lesser extent, IDTs appeared to engender Group Bonding (16%) and Creativity (10%). Twenty-two IDTs implemented by student teachers became part of the handbook for the PDP, 12 of which overlapped with those from the literature review.

Absence of positive affective reactions was mentioned with significantly less frequency. Absence of Confidence appeared to serve as the largest barrier, stated by 19% of student teachers. What the reflections also revealed was that 6 of these 13 student teachers attributed Absence of Confidence to the presence of a camera, (as they were required to film themselves for their master's course), rather than to inherent characteristics of the IDTs.

Reflections were in turn examined to ascertain the degree to which the inherent characteristics of an IDT appeared to be a factor contributing to its affective reactions. Student teachers made 43 comments related to inherent characteristics of the IDT, as shown in Table 4.4. Language Requirements were noted on 13 occasions—9 positively and 4 negatively. Some comments on language, however, were only indirectly associated with affect, such as the student teacher who noted that the IDT "challenges pupils to use spoken English at a level most have not tried before." Content was, in 8 out of 10 comments, reflected upon in a positive light. Pupils found it "hilarious to play a piece of fruit," for example. Student teachers also mentioned Format as an influential factor; one student teacher tried four different task-based activities and felt this structural aspect made these IDTs succeed, as participants had a particular goal, such as trying to get the other characters in an improvisation to say the word "No." The Creativity Requirements of particular IDTs appeared both to inspire and inhibit pupils—4 student teachers remarked that their pupils struggled to come up with characters or settings. For 5 student teachers, the degree of involvement was a factor; 2 observed that their pupils enjoyed the audience participation element, yet in 2 other cases student teachers gave opposing opinions on IDTs that did not involve all pupils equally—one noting that a talk show host role placed too great a linguistic burden on one participant, and the other mentioning that in Freeze Improvisation, it put her pupils at ease that they could choose not to volunteer. In this IDT, an audience member can shout "Freeze!" and replace one of the actors. The audience then suggests a new scene inspired by the frozen pose.

Teacher-related factors, such as giving instructions, were also examined during the retrospective analysis; this data is not reported upon here as it falls outside the scope of the current study. These factors, as well as the teacher's degree of training in IDT-integration, can nonetheless be a key determiner of pupils' affective reactions (Borge, 2007), and this variable will be a central point of analysis in the next phase of this longitudinal research project.

4.4.2 Literature Review

One hundred and one published sources were reviewed, among them journal articles (reports on empirical studies, as well as position papers) and books (ranging from practical resource materials to those offering a theoretical foundation for drama in education), primarily with a publication date in 2000 or later. Of the 101 published works found, 72 sources met the criteria above as evidence-based. Among these 72 sources, 34 distinct sources mentioned specific examples of IDTs; 27 of these were focused on FL learning, two on language arts in general, and the remaining five were related to a variety of other subjects.

Table 4.2

Overview of IDTs Implemented More than Once

IDT	Brief Description	How often used	Positive affective reactions
Dr. Know it All	3-5 players answer the audience's questions one word at a time	9	7
Bringing a Picture to Life/Becoming a Picture/Mood Pictures	Players do an improvisation inspired by a picture	5	5
Park Bench	One player tries to convince the other player to leave the bench	4	4
I have to go	Player 1 must go, but player 2 tries to convince player 1 to stay	3	3
Alibi	Players come up with alibis in pairs and then are questioned separately to see if their alibis hold up	3	2
A to Z	Players improvise a scenario in which the first letter of each new line must go in alphabetical order	2	2
Can't Say No	Players improvise a scenario; players who say 'no' have to leave	2	2
Channel Hopping/Sports Commentary	Groups of players improvise TV shows; they resume every time the teacher switches to their channel	2	2
Charades	Players act out words/phrases while the audience guesses.	2	2
Conflict Improvisation	2 players receive separate information about a scenario that brings them in direct conflict	2	2
Split Exchanges	Players are given a sentence and have to find their match; the exchange inspires a scenario.	2	2
Talk Show	Players act out a talk show on a particular subject	2	2
Trapped in an Elevator	Players with strong emotions are stuck together in an elevator	2	2
What am I holding?	Players mime an object while the audience guesses what it is.	2	2
What's my problem?	1 player must guess what his problem is by the way other players treat him	2	2

Table 4.3

Pupils' Affective Reactions to IDTs from Retrospective Analysis

Positive Affective Reactions

Code	Frequency* (*N* = 67)	Examples from Reflections
Enjoyment	47 (70%)	*"laughing a lot;" "all said they really liked it; students very excited"*
Engagement	30 (45%)	*"one student decided he couldn't stand by anymore and jumped in to support the prosecution team; everyone was actively engaged"*
Confidence	21 (31%)	*"students were very much at ease;" "seemed to forget their reluctance to speak English during the activity"*
Group Bonding	11 (16%)	*"brought things out in open—healing;" "group bonded with me and each other"*
Creativity	7 (10%)	*"used imagination;" "students were creative"*

Absence of Positive Affective Reactions

Code	Frequency*	Examples from Reflections
Absence of Confidence	13 (19%)	*"a lot felt a bit awkward;" "camera made them shy"*
Absence of Creativity	4 (6%)	*"where they have shown to possess very creative minds in the past, very little was shown today;" "some had very thin plots"*
Absence of Engagement	2 (3%)	*"not all students took it seriously;" "some were less focused, on the one hand that was a pity, on the other hand they were still talking"*
Absence of Enjoyment	1 (1%)	*"Students not as enthusiastic as in the first lesson, but I still think they enjoyed it"*

*Codes were tallied once per source, rather than per IDT.

Among these 34 sources, 66 different IDTs were identified as activities that (were suitable to) put participants in fictitious situations and stimulate spoken interaction, as well as being associated with positive affective reactions. The most commonly cited IDTs were variations on Tableau, found in 13 sources.

The DFS program, which grew out of a decade of research in Texas schools, produced a website (https://dbp.theatredance.utexas.edu/about/drama-schools), in which 36 IDTs

Table 4.4

Comments on Inherent Characteristics of IDTs from Retrospective Analysis

Inherent Characteristic	IDT: Example	Positive Comments	Negative Comments
Language Requirements	Charades: "*I think they will remember these words because they really had fun playing with them.*"	9	4
Creativity Requirements	Alternative Ending: *"Story helped them use their imagination."*	3	4
Format	Sports Commentary: *"All the players were dependent on each other to complete the task."*	5	3
Content	Reenacting a TV Series: *"They were too focused on how people acted in the series."*	8	2
Degree of Involvement	Dr. Know-It-All: "*Audience had fun thinking of silly questions and watching Dr. Know it All struggle.*"	4	1
Total		**29 (67%)**	**14 (33%)**

were found. While their studies did not focus on language learning, many activities included variations for literacy lessons that were applicable to eliciting spoken interaction in a fictitious situation. In Obstacle Course, for instance, participants place objects such as chairs in a space, and through a series of questions, one pupil leads her blindfolded partner through the course. As suggested under *Variations*, this activity could be executed as characters negotiating their way through figurative obstacles.

Activities were then adapted as needed if a spoken interaction element could be added without fundamentally altering the activity. In Machine, for example, participants use movement and sound to collectively create a machine; in the handbook this IDT included the notation that participants can come up with lines of dialogue or include commentators describing the machine's purpose.

Affective reactions to IDTs were interpreted according to the codes created during the retrospective analysis. One additional code emerged during the literature review, namely Empathy, as authors repeatedly noted that through the IDTs participants expressed that they felt what another person might feel in that situation. DiNapoli (2007) in particular discussed empathy as a catalyst for language learning. With the introduction of this new code student teacher reflections were revisited for descriptions of Empathy, but none were found. Six instances of extraordinary behaviours were noted under Engagement, Enjoyment and Confidence; for example Palechorou and Winston

Table 4.5

Pupils' Affective Reactions to IDTs from Literature Review

Positive Affective Reactions		
Code	**Frequency* *N* = 34**	**Examples from Reflections**
Enjoyment	20 (59%)	*"SABINA: Do you think making you laugh is important for you in terms of learning English?* *BOY 2: Yes. Gotta learn happily"* (Chang & Winston, 2012, p. 20).
Engagement	17 (50%)	*"What stayed with me most after my year-long observations in this Drama-EAL classroom was the palpable energy and engagement that was present throughout the course"* (Ntelioglou, 2012, p. 89).
Confidence	16 (47%)	*"I was like a small kid and I didn't care about others' reactions"* (Sağlamel & Kayaoğlu, 2013, p. 390).
Creativity	15 (44%)	*"I think in drama we do imaginary things and I think that makes you think more creatively about life"* (Gallagher, 2007, p. 82).
Group Bonding	13 (38%)	*"Erene was more than satisfied to see these changes persist after the conclusion of a project that had fostered a community of learners able to work together and enjoy each other's company"* (Palechorou & Winston, 2012, p. 53).
EMPATHY	10 (29%)	*"You experience what others are going through and you help give suggestions, solutions"* (Cahnnman-Taylor & Souto-Manning, 2010, p. 145).

Negative Affective Reactions		
Code	**Frequency* *N* = 34**	**Examples from Reflections**
Absence of Engagement	2 (6%)	*"The first-year students did not respond well to drama activities…and increasingly refused to cooperate"* (Borge, 2007, p. 7).
Absence of Confidence	1 (3%)	*"Why couldn't I open my mouth? I think I was so afraid that my classmates would laugh at my broken English"* (Kao & O'Neill, 1998, p. 113).
Absence of Group Bonding	1 (3%)	"*These students also demonstrated reluctance to cooperate with other class members who belonged to different course groups"* (Borge, 2007, p. 7).

*Codes were tallied once per source, rather than per IDT.

Table 4.6

Comments on Inherent Characteristics of IDTs from Literature Review

Inherent Characteristic	IDT: Example	Positive Comments	Negative Comments
Format	Puppet Show: *"The finger puppet show brought out different aspects of the children's personalities"* (Chang & Winston, 2012, p. 22*)*	12	0
Creativity Requirements	Artefacts: *"'It can be anything you want it to be'" (Hull, 2012, p. 40)*	11	0
Degree of Involvement	Town Hall Meeting: *"The formal, unequal relation between the teacher and student had been changed in the scene: the children became very active in the conversation" (Kao & O'Neill, 1998, p. 110-111).*	7	0
Content	Im Restaurant: *"The students responded well to tension-creating dramatic devices…to rid themselves of the 'poisoned' red wine glass" (Borge, 2007, p. 6-7).*	3	1
Language Requirements	Narrative Pantomime: *"In being released from the constraints of language, additional language learners could express their thoughts through their bodies" (Palechorou & Winston, 2012, p. 49).*	3	0
Total		**36 (97%)**	**1 (3%)**

(2012, p. 50) describe a shy girl who, after some encouragement, confidently took on the role of a kidnapper and "seemed an entirely different person." Table 5 displays the frequencies of affective reactions, as well as example from sources.

While some authors discussed the challenges experienced when implementing IDTs, only 3 authors discussed categorically negative reactions to IDTs (see Table 4.5). Borge (2007) noted Absence of Engagement and Absence of Group Bonding in her first-year German class, but when she implemented IDTs with upper-level groups her students responded that they enjoyed the activities. Kao and O'Neill (1998) likewise observed that the student who expressed Absence of Confidence in response to a small-group IDT, exhibited more confidence when participating more anonymously in a whole-class Tableau activity.

In 17 of the 34 sources, the authors made an explicit connection between at least one specific IDT and its affective reaction. Each of these IDTs were analysed for inherent characteristics in relation to the reaction. Format and Creativity Requirements were most often noted, followed by Degree of Involvement with 7 comments. Language Re-

quirements were mentioned in 3 cases and Content in 2. Table 4.6 shows the frequency of comments referring to inherent characteristics, as well as examples.

The remaining authors shared their data or anecdotes *separately* from the IDT descriptions. Sağlamel and Kayaoğlu (2013), for example, listed their activities in an appendix, and elsewhere in the article shared their results that indicated increased confidence. For these sources it was therefore not possible to analyse the inherent characteristics of the IDTs in direct relation to their affective reactions.

4.5 Discussion & Conclusion

4.5.1 Discussion

The question driving this study was: *What types of IDTs induce positive affective reactions among participants and, as such, show potential to stimulate spoken interaction in the foreign language classroom?* The answer, tersely put, is many. This was evident in both the relatively homogenous sample of Dutch secondary school student teachers of English and among published researchers and practitioners on six continents operating in classrooms ranging in subject from Biology to Greek and with pupils from kindergarten to university.

Some IDTs were implemented with notable frequency. Tableau-related activities appeared most often in published sources, and Dr. Know-it-All among student teachers. This is not to say that these IDTs are more effective per se, but that they have a wider evidence base due to the fact that they were chosen more often within this research context. Researchers and practitioners from the literature review may have selected IDTs they had found in widely-available resource materials or that had been passed down to them through years of drama experience. The student teachers commonly chose IDTs that were close at hand—those from the course reader and the required textbook. The ubiquitous Dr.-Know-it-All was also one of the IDTs that had been demonstrated during class every year, which underscores the notion that training teachers in the techniques is a key catalyst to their implementation.

The degree to which inherent characteristics of IDTs contributed to pupils' affective reactions was also a point of scrutiny. Yet by examining these characteristics more closely it becomes apparent that they are not necessarily unique to the IDTs in question, nor are the IDTs themselves immutable. In an interview with Kathryn Dawson, co-creator of the DFS program, she shared an anecdote in which she had used Tableau in a workshop conducted in Bosnia-Herzegovina. Dawson commented that this IDT was imminently effective because individuals of all language levels could participate fully

(personal communication, 25 April, 2019). The (absence of) Language Requirements in this IDT clearly contributes to its strength, yet this characteristic can be incorporated into many other activities as well. The malleability of an IDT thus creates challenges in drawing conclusions on inherent characteristics.

While not all IDTs examined in this study produced sufficient evidence of positive affective reactions, a substantial majority of them did, regardless of their characteristics. The one common denominator among activities selected for incorporation in the handbook is that participants are placed in a fictional world, spoken interaction is elicited, and that the IDT is evaluated positively by student teachers and/or in published sources. The wide array of IDTs that comprise the handbook is perhaps only the tip of the iceberg of activities that meet such criteria, yet these activities are a starting point for an evidence base that is at the very least anecdotal and in some cases empirically grounded.

This study suggests that it is not necessarily the type of IDT that is a primary determiner of its affective reactions, but also the teacher who implements it, combined with the ever-changing class chemistry on any given school day. One student teacher who experienced enthusiasm among her pupils with Alibi, for example, mentioned that she preceded the IDT with a warm-up activity. In Alibi the teacher announces that a crime has been committed, such as robbing a pie shop. The pupils work in pairs to come up with an alibi. They are subsequently questioned separately by "detectives," who must decide whom to believe. Another student teacher who implemented Alibi with less effectiveness reflected that she should have given an example and made her instructions more clear. A key point of analysis in the PDP under design will be the interplay between teacher behaviours that influence affective factors so that a set of heuristics for effective implementation can be developed. Borge (2007), for instance, discovered the need for research-based guidelines for effective implementation after experiencing mixed results with her university-level German classes.

4.5.2 Limitations

Two primary factors limit the validity of this study's outcomes. One factor is that both the retrospective analysis and the literature review are ex post facto investigations of previously collected evidence. A second issue is possible bias among student teachers reporting positive reactions.

This research was conducted on instances of IDT implementation that took place before the actual study began—in diverse conditions in which data collection could not be guided nor variables controlled. This is a reality intrinsic to ex post facto research (Cohen et al., 2011), which limits the analysis of one-to-one relationships between IDTs

and affective reactions. The sizeable data set—five years of student teacher reflections (n=67) and 101 published sources—nonetheless allowed for a cautious supposition that diverse types of IDTs can engender positive affective reactions in a variety of classroom situations.

In regards to reporting bias in the retrospective analysis, it is important to remain cognizant of the fact that student teachers may have felt inclined to augment the positivity of their experiences with IDT since their reflection would be graded. This potential bias was, however, mitigated by the fact that they also included a video of IDTs they reflected upon, whereby they could not freely invent fiction about pupils' reactions. Among published sources, discussions of affective reactions were also almost universally positive, which corroborates the reported experiences among student teachers, although this is not to say these researchers and practitioners did not also face setbacks with particular IDTs along the way.

4.5.3 Implications

This study has implications both for successive phases of this longitudinal project, as well as for further research on IDTs. Participating teachers in the PDP under design will be asked to integrate IDTs into a FL class at least twice between monthly sessions. While they will be encouraged to choose and adapt activities as they see fit for their teaching practice, this study has shown that it would behoove the further development of an evidence base to have participants--in both this subsequent study or elsewhere--implement a stipulated set of activities in order to generate more robust data on specific IDTs. Challenges in conducting the retrospective analysis can play a role in designing data collection tools on types of IDTs. Teachers can keep a logbook, for example, of each instance of IDT implementation; it became clear when analysing student teacher reflections that a logbook must explicitly elicit information from teachers on their justification for choosing, adapting or creating specific IDTs and in turn ask them to reflect on the degree to which the IDT choice was a factor in stimulating positive affective reactions.

If other researchers and practitioners are explicit about their IDT choices and subsequently, the relationship between chosen activities and pupils' reactions, the evidence base will further grow, allowing for the possible identification of more salient characteristics among particular IDTs that elicit positive affective reactions—and under what classroom conditions.

The dynamics inherent in education furthermore endure as a challenge in conducting research in this setting, yet the classroom is the only ecologically valid environment in which to test IDTs. With these myriad variables, long-term research is essential, in which each teacher's integration of IDTs over time is carefully documented and analysed through qualitative methods such as reflective logbooks, interviews and observations, in order to construct thick descriptions of how these activities truly function within the FL teaching practice and in turn strengthen or adapt conclusions that develop.

4.5 Conclusion

This study lends credence to the conception that it could in fact be the *essence* of drama that generates positive affective reactions, rather than the specific type of IDT—the essence being an invitation to enter a fictional world, combined with the improvisational element that readies learners for spontaneous interactions. After experimenting with Alibi, one student teacher mused, "It is so remarkable that when we are young we all want to be the police officer…and we lose that when we are older." Maybe we don't—and it is through this opportunity to take on *any sort of role*, be it talk show contestant or football hooligan, that we find the courage to converse with each other until we can shed the mask and speak up as ourselves. And if we don't know all the words we want to say, our experience with IDTs has shown us that a bit of miming can take care of the rest.

5

Chapter 5

Unleashing the Drama Queen: Training Foreign Language Teachers to Implement Improvisational Drama Techniques[5]

5 No publication planned

Abstract

A robust body of international evidence supports improvisational drama techniques (IDTs) as engaging tools to stimulate positive affective reactions (e.g. enjoyment), and in turn speaking, in the foreign language (FL) classroom. Integration of such techniques among FL teachers, however, does not appear widespread. This could be attributed to lack of professional development, yet research on *how* to train teachers in IDTs remains limited. In a previous study, a set of eight design principles for a professional development program (PDP) in IDTs for FL teachers were established. The current study tested the prototype built upon these principles with a cohort of 20 secondary school FL teachers from throughout the Netherlands who participated in the PDP. The study revealed that teachers deemed the characteristics of the PDP relevant as a means to galvanise them to implement IDTs, in particular trying out the techniques during sessions. The study furthermore demonstrated that participating teachers also found the training as a whole inspiring, with the implication that a PDP functions as more than the sum of its parts.

Keywords: teacher professional development, improvisational drama, foreign language teaching, speaking, affective reactions

5.1 Introduction

When one becomes a secondary school foreign language teacher, the notion of learning how to integrate improvisational drama into the classroom might not be viewed as a fundamental aspect of one's training to galvanise pupils to speak. Yet speaking often serves as a daunting prospect for adolescent language learners (e.g. Galante, 2018), and drama activities such as role-plays can allow these learners to don figurative character masks and become engrossed in imaginary scenarios, thereby helping to shed their inhibitions (e.g. Sağlamel & Kayouglu, 2013). In this context improvisational drama techniques (IDTs) refer to activities in which 1) participants take on roles in fictitious situations and 2) spoken interaction is elicited.

In their research synthesis of 65 sources on drama in foreign language (FL) teaching practices, Belliveau and Kim (2013) discovered that teachers generally show consensus as to the added value of drama activities in the FL classroom, yet they also found that teachers do not frequently appear to implement such techniques. Belliveau and Kim (2013) subsequently underscore the need for more empirical research on the challenges teachers face in incorporating drama into their classrooms. Yet evidence remains scarce on the specific characteristics of teacher professional development in drama pedagogy that could address these challenges (Stanton et al., 2018).

The first author discovered the key role that training can play in her work educating Dutch FL student teachers on how to integrate drama techniques in their classrooms. She witnessed year after year how these individuals would transform from reticence to confidence in their use of IDTs after first trying out the techniques during the course and in turn among their pupils. These student teachers repeatedly shared anecdotes on high levels of engagement in their classes or having witnessed a timid pupil speaking the FL for the first time when implementing IDTs.

This phenomenon spawned the hypothesis that not only a pre-service training but also an in-service one could serve as an essential stepping stone toward integrating drama, thereby leading to a longitudinal design study of a professional development program (PDP) in IDTs for secondary school FL teachers. In the first phase a set of a design principles for the PDP were developed, based on an examination of the literature on teacher PDPs, interviews with experts and a needs analysis questionnaire among secondary school FL teachers in the Netherlands (Goodnight et al., 2022). These principles lead to the creation of a prototype PDP, which was tested during the current study. Teachers of English, French, German and Spanish (N = 20) participated in a ten-session PDP spanning more than one year, completing session evaluation forms, logbooks and interviews on their experiences. This study was aimed at discovering which PDP char-

acteristics teachers perceive as relevant in equipping them to integrate improvisational drama techniques into their secondary school foreign language classrooms.

5.2 Affective Barriers to Speaking in the FL Classroom

Stimulating spoken interaction can present a significant challenge for the secondary school FL teacher, as speaking an unfamiliar language requires a degree of vulnerability among learners (Lutzker, 2007). MacIntyre et al. (1998) term the inclination to speak in various communicative situations *willingness to communicate* (WtC), which is rooted in a foundation of affective factors. Among the factors most commonly correlated with WtC are: perceived communicative competence, anxiety and motivation, according to a meta-analysis conducted by Shirvan et al. (2019), including MacIntyre, of studies with FL learners varying in age and language level across the world. Two additional meta-analyses reiterate the influential role that affect plays in language learning, including Zhang (2019) and Teimouri et al. (2019), who noted the prevalence of studies citing *speaking* anxiety in particular as a common phenomenon in research on foreign language classroom anxiety.

In the decades following MacIntyre and colleagues' (1998) co-establishment of WtC and its underlying factors, researchers have increasingly substantiated the significance of foreign language enjoyment (FLE) in stimulating communication among FL learners, as well as the teacher's crucial role in cultivating positive affective conditions in the classroom. In their large-scale study of Iranian teenagers learning English, MacIntyre, together with Khajavy and Barabaldi (2018), discovered that pupil enjoyment affected WtC more widely than anxiety, with the implication that the teacher's approach can foster FLE in particular and in turn WtC. Moreover, Dewaele and colleagues (2018) examined FLE among both British secondary school pupils and Saudi Arabian learners of various ages, and found a positive correlation between the amount of class time the teacher dedicated to speaking and FLE. Dewaele and MacIntyre (2014) furthermore found when querying FL learners worldwide that anxiety and enjoyment are not two sides of the same coin, inferring that FLE can be increased even when anxiety persists, and they emphasise the benefits of playfulness in the FL classroom in building a foundation for communication. Gregersen, together with MacIntyre and Meza (2014), also suggests that providing learners with extemporaneous speaking opportunities, as opposed to more scripted activities, is vital to building confidence.

While research specifically related to secondary school language learners is less ubiquitous than that among university-level students, ample evidence nonetheless suggests that the affective foundation for speaking among adolescent FL learners is unstable

ground. Haijma's (2013) survey among Dutch pupils revealed that they are largely reluctant to speak the target language in class, anxiety serving as a primary cause. Over the border in Belgium, Simons and Decoo (2009) found that pupils often perceived that their classmates were more communicatively competent than they were and sometimes feared they would be laughed at when speaking. Similar fears were discovered in secondary school EFL classrooms in Indonesia, namely lack of perceived communicative competence (Mukamin et al., 2015) and speaking anxiety (Bashori et al., 2022); this latter factor was also evident in classrooms in Spain (Criado & Mengual, 2017) and Turkey (Atas, 2015).

Common approaches to FL teaching can reinforce already existing affective barriers to WtC. In the Dutch context, for example, West and Verspoor (2016) found that secondary school FL teachers relied heavily on traditional grammar-focused pedagogy, while pupils were more engaged in classrooms where the activities were focused on communication. The pupils surveyed in Haijma's (2013) study reported as well that they would like to spend more time in class on speaking than was currently allotted in order to gain confidence. Van Batenburg (2021) furthermore discovered a need for materials that elicit spontaneous interaction.

5.3 IDTs as an Affective Foundation-Builder

While a variety of activities can elicit positive affective responses, IDTs allow pupils to ensconce themselves within a fictious scenario. This unique property provides learners with a temporary mask of safety that can embolden them to speak (Arts, 2020; Sağlamel & Kayaoğlu, 2013). Stinson and Freebody (2006) also found that the dramatic medium affords pupils with opportunities to develop creative communication skills that can be transferred to an array of linguistic situations beyond the classroom. Weber's (2019) study among German learners in an American university course revealed that even after students shed the mask of the IDT, their confidence carried over into other verbal interactions, and she recommended that integrating drama techniques should become a key component of teacher training.

Barriers to speaking the target language transcend culture, yet the effectiveness of IDTs in stimulating positive affective reactions appears to be universal as well. In a literature review of 101 studies, Goodnight et al. (2021) discovered that IDTs evoked a range of positive affective factors in classrooms among learners from primary to tertiary education across the world in a variety of subject areas. In language classrooms in particular, such factors include: enjoyment (e.g. Adebiyi & Adalabu, 2013), reduced anxiety (e.g. Privas-Bréauté, 2019; Galante, 2018; Piazzoli, 2011), engagement (e.g. Göksel, 2019;

Ntelioglu, 2012), confidence (e.g. Schewe & Woodhouse, 2018), empathy (e.g Palachorou & Winston, 2012), group bonding (e.g. Marunda-Piki, 2018; Reed & Seong, 2013) and creativity (Nfor, 2018) among learners from six continents.

5.4 Training Teachers to Integrate IDTs

Belliveau and Kim's (2013) research synthesis revealed similar enthusiasm for dramatic tools ranging from improvisational activities to play production projects in culturally and geographically diverse settings; yet they furthermore ascertained that actual implementation of drama pedagogy appears to be much less widespread. One of the challenges to implementing drama Belliveau and Kim (2013) identified, is a lack of teacher training. However, they did not find empirical evidence on the kind of training teachers might require.

While no studies appear to exist that specifically address the characteristics of PDPs aimed at training FL teachers to integrate IDTs, a modest body of research can be found on teacher training in drama under different conditions which inform our current study. Ostensibly the most extensively researched PDP in drama is the Drama for Schools (DFS) Program developed by Cawthon and Dawson (2009). The DFS program is a partnership with an American public school system spanning more than a decade, in which teachers from various subject areas take part in a PDP to create more engaging lessons. The program has been found to be repeatedly effective in galvanising teachers to integrate drama pedagogy and in turn engaging pupils (Cawthon & Dawson, 2011). Research has also been conducted on clowning workshops aimed at helping FL teachers cultivate an artistic approach to their practice (Lutzker, 2007), Hulse and Owens' (2019) and Ding's (2023) training of pre-service FL teachers in drama techniques, and Dunn and Stinson's (2011) training of Singaporean English teachers focused on incorporating drama techniques to increase speaking skills. Each of these studies revealed the necessity of fostering such skills as risk-taking and creativity among teachers so that they can do justice to drama as an art form and in turn inspire their pupils.

As considerable insight can be gained from the studies described above, as well as from teacher PDPs in other contexts, they were included in a literature review conducted during an earlier research phase. This review, combined with expert interviews and a needs analysis among secondary school FL teachers, contributed to the development of design principles (Goodnight et al., 2023) for the PDP that was implemented during

the current study. A taxonomy was created in which each design principle was categorised under one of three overarching themes, as seen in Table 5.1 below.

Bates and Morgan (2018) and Merchie et al. (2018) suggest that PDP characteristics do not function in isolation, but rather in concert with one another to create training effective in reaching its aims. As such, the design principles listed in Table 5.1 are symbiotic in that they can function together to form a PDP with conditions that consider the school environment and cultivate mindsets among participants to integrate IDTs. The first four principles under the Theme 1: Training Conditions, regard the building blocks of the PDP itself. Integration of Active Learning has been deemed crucial to teacher PDPs (Darling-Hammond et al., 2017); for drama training this can include trying out IDTs. Furthermore, Cultivation of Positive Group Dynamics is fundamental (Vangrieken et al., 2017), such as through group reflections, as well as considering Group Composition (Desimone & Garet, 2015), by, for example, recruiting teachers from the same school. Integration of Support Mechanisms outside the training sessions is also key (Dönszelmann, 2019), which can take the form of coaching from the trainer, or encouraging participants to share their learnings with colleagues in order to build support for the new concepts learned at school. Consideration of Time-Related Factors concerns both the limited time teachers have to plan and implement new ideas, as well as the notion expressed by Jensen and colleagues (2016) that training must take place over a longer period of time. Principles 5 and 6, under Theme 2: School Environment, concern key influences on a teacher's classroom practices that can affect whether the PDP will have a lasting impact (Desimone & Garet, 2015; Ling & Mackensie, 2015), in the degree to which there is Coherence with School Curriculum and Goals (e.g. textbook topics), as well as Pupil Needs (e.g. interests and language level). The final two principles relate to Theme 3: Teacher Mindset, aiming to create Coherence with Beliefs by tapping into sometimes dormant or undiscovered beliefs (Borg, 2018) regarding, for example, how to motivate pupils to speak and the role of IDTs therein. Cultivation of Artistry has also been shown to be essential to training teachers in drama (Cahnmann-Taylor & McGovern, 2021; Dunn & Stinson, 2011) so that they can, for instance, bring the story of the IDT to life for their pupils. Both Cahnmann Taylor (2021) and Dunn and Stinson (2011) also highlight the importance of addressing the pedagogical domains of both dramatic art and language learning in training teachers.

5.5 The Current Study

This study constitutes the second phase of our longitudinal design-based research project. In the previous phase (Goodnight et al., 2023), a literature review, expert interviews and a needs analysis questionnaire were conducted in order to develop the design

Table 5.1

Design Principles by Theme

Theme 1: Training Conditions
1: Integration of Active Learning
2: Cultivation of Positive Group Composition and Dynamics
3: Consideration of Time-Related Factors
4: Integration of Support Mechanisms
Theme 2: School Environment
5: Coherence with School Curriculum & Goals
6: Coherence with Pupil Needs
Theme 3: Teacher Mindset
7: Coherence with Teacher Beliefs
8: Cultivation of Artistry

principles which formed the foundation of the prototype PDP for the current study. FL teachers participating in this PDP took part in a ten-session training from January to November 2020, with a refresher session in September 2021. Teachers were asked to complete session evaluation forms, logbook reflections and interviews, with the aim of answering the following research question: *Which professional development program characteristics do teachers perceive as relevant equipping them to integrate improvisational drama techniques into their secondary school foreign language classrooms?*

5.5.1 Participants

This study's participants included 20 secondary school FL teachers from geographically diverse regions throughout the Netherlands. They had taught FL for an average of 11.1 years, with all secondary school years from one to six being represented, as well as all three levels—Dutch secondary school education is divided into three levels, pre-vocational, general secondary, and university preparatory. Fourteen English teachers, four German, one French and one Spanish teacher participated.

These participants are a convenience sample of secondary school FL teachers. They were recruited from the previous phase of research in which a needs analysis questionnaire was conducted to help ensure that the PDP design addressed the challenges faced by teachers for whom the training was designed. Participants were also found through the first researcher's professional network, as well as through social media platforms oriented toward FL teachers. Pupils from teachers' classes in which IDTs were executed (as part of the PDP process) spoke the FL at levels ranging A1 to B2, according to the Common European Framework of Reference (CEFR).

5.5.2 PDP Design

The PDP took place over an extended period of time. Monthly sessions started in January 2020 with the sixth and final session intended for June of the same year. Due to the Covid-19 pandemic, the sessions switched to online in April 2020. Three additional sessions were added during autumn 2020 with the intention of returning to live training, yet only the final one in November 2020 was permitted to be conducted live, with the option of online participation. A live refresher session took place in September 2021. Live meetings were held at the University of Applied Sciences Utrecht (HU). These sessions were three hours long and the online ones two and a half hours. All sessions were conducted by the first researcher. A shortened pilot version of the PDP was carried out with FL teacher education students at HU. This pilot created not only an opportunity to try out the characteristics of the PDP in three sessions, but each of the data collection instruments as well.

The PDP was designed according to the design principles established during the previous phase of research. In Consideration of Time-Related Factors we opted for monthly evening sessions, which would allow participants the opportunity to develop skills over time, and also not overstrain participants with more frequent sessions. As some participants travelled more than two hours to the university where sessions were held, we determined that three hours in the evening was chosen to be long enough to make their journey worthwhile but not too long at the end of a day of teaching.

Each session followed a largely consistent structure, with the design principle Integration of Active Learning driving the session's content. Regarding Coherence with Teacher Beliefs, the aim was to tap into and further develop beliefs related to integrating IDTs; the sessions generally began with a structured group reflection on IDTs executed since the previous PDP session, as well as goal-setting for the coming weeks. Participants were then given the opportunity to try out IDTs, starting with simpler warm-up games and then transitioning to more complex role-play activities, with the aim of reducing inhibitions and helping them with Cultivation of Artistry to implement the activities with their full dramatic potential. In some live meetings, participants also took turns leading activities. After each activity a short discussion took place in which participants were asked such questions as how the IDT might be adapted for their pupils' language level or interests to help ensure that the IDTs could be foster Coherence with Pupil Needs. Participants were also given time to brainstorm ideas for IDTs that would create Coherence with School Curriculum and Goals, for example, using a textbook dialogue as a starting point for an improvised conversation between characters. Participants were grouped when possible by language and level taught for brainstorming. While the interactive nature of each characteristic was also intended for the Cultivation of Positive

Group Dynamics, sessions generally closed with a brief IDT conducted with the group as a whole with the aim of further nurturing such dynamics.

The PDP furthermore included the Integration of Support Mechanisms between sessions to foster participants in integrating IDTs. They were provided with a handbook of activities that had been developed during a previous study, in which IDTs that had elicited positive affective reactions in classroom situations were identified (Goodnight et al., 2021). An optional Whatsapp group was set up to facilitate informal communication, and participants were furthermore invited to consult with the trainer. Based on a participant's suggestion, a weekly e-mail that became known as the 'Inspiration of the Week' was added. Teachers were also encouraged to share their learnings from the PDP among their colleagues in order to garner support for continued integration of IDTs.

5.6 Data Collection Instruments

Three data collection instruments were employed, namely PDP session evaluation forms, teacher logbooks and post-training interviews. This mixed-methods study sought to glean largely qualitative responses, supported by a modest amount of quantitative data. The instruments focus on self-report among participating FL teachers—both on their immediate experiences with their training itself (session evaluation forms) and their perceptions of their preparedness to integrate IDTs based on their PDP training (logbook entries), as well as their overarching insights on the PDP (post-interviews). This study was approved by the Ethical Testing Committee of the Department of Humanities at Utrecht University (reference number: 3914860-05-2019).

Measures were taken to establish trustworthiness (Nowell et al., 2017) in the data analysis process. Lutzker (2007) acknowledges the dual role of the trainer/researcher as a departure from a "traditional paradigm of the disinterested and detached observer" (p. 97), which, while appropriate to this form of research, nonetheless requires attention to internal validity. To this end, a synthesised member check (Birt et al., 2016) was conducted through which participants were asked to offer feedback on the translations, as well as on the choice of code and the wording of the code. Furthermore, the three researchers directly involved in this project also engaged in peer debriefing at regular intervals, initially to develop and revise data collection instruments to ensure construct validity, and in turn to discuss data analysis procedures. Reliability was also increased by involving two researchers from outside the project. One of these researchers performed reliability checks at two stages, first by inductively coding samples from teacher interviews, which were in turn compared to codes inductively developed by the first researcher and revised to most accurately reflect interviewees' responses. At a later stage excerpts from all three data sources were presented

to the external researcher, who coded these samples using established codes, and offering suggestions for clarification of codes. As all but one participant communicated in Dutch, logbook entries, evaluation responses and selected interview passages were translated into English by the first researcher. Another researcher back-translated excerpts from each instrument (Cohen et al., 2011). These back-translations were compared with the participants' original excerpts.

5.6.1 PDP Session Evaluation Form

The purpose of this form was primarily to capture the immediate and anonymous reactions of participants to session characteristics, possible characteristics they felt were missing or were under/overrepresented, and support leading up to the session. This form includes a combination of quantitative and qualitative items; the former were intended to allow for clear measurements of teachers' overall opinions on PDP characteristics. To measure quantitative responses, an adapted version of the smiley-o-meter (Adjorlu et al., 2019) was chosen. The 'smiley faces' provide an affective visual representation of the degree to which each session characteristic was perceived as useful to participants. A six-point scale was selected to allow for ample gradation of response, without a the option of a neutral choice (Dörnyei, 2009):

The quantitative items were followed by qualitative items in which participants could explain their quantitative choices. Participants could also reflect upon what they would have liked to have had more or less of during the session, as well as sharing whether they felt they had received adequate support prior to the session. As trying out the IDTs was the most dominant characteristic of the PDP sessions, participants were also asked to list which IDTs from the session they planned (not) to implement and why. Finally, participants could offer comments on the PDP as a whole; while this last point would be addressed extensively in the post-interviews, their in-the-moment responses on this form could glean insights that might disappear from memory over time. The complete form can be found in Appendix E.

5.6.2 Teacher Logbook

Approximately twice between training sessions, teachers were asked to reflect upon their execution of the IDTs they integrated in their classes in the form of a structured logbook. Respondents could answer on a Likert scale from 1 (not at all) to 6 (completely). Teachers could subsequently respond to guided reflective items that asked for their perceptions on strengths and points of improvement in carrying out the IDT, as well as how well they felt the PDP prepared them to execute the activity. The form

included questions such as "*Did the PDP effectively prepare you to do this activity? Yes, because…/No, because…/Yes, but I would have liked to…*" The structure and questions for the logbook form were based on a study involving a teacher professional learning community Van Beuningen et al. (2021). Part of the logbook entries did not directly pertain to answering this study's research question but instead served as a tool for participants to reflect upon the effectiveness of their IDT implementation. The complete form can be found in Appendix G.

5.6.3 Post-Training Interview

Upon completion of the ninth session of the PDP, a post-training interview was conducted with participants. This interview generated an opportunity for these teachers to share their perceptions on the trajectory in its entirety, their own learning process in relation to IDTs, and the impact of these techniques on their teaching practice. In the interview participants were asked to evaluate the session characteristics, support between sessions, and other training characteristics, such as the combination of teachers from a variety of languages and the timing of sessions. These interviews were conducted online and were audio recorded. The recordings were transcribed; all names and other personal information from the interviews were omitted during the transcription process.

5.7 Data Analysis

The items on each instrument were aligned with the study's research question to define the parameters for analysis. Quantitative items, focused on gathering teachers' opinions with the use of a Likert scale, were analysed using descriptive statistics to determine the mean and standard deviation. Qualitative items were first coded inductively to ensure that the analysis would be driven by the data, thereby avoiding the pitfall of potentially overlooking excerpts from the instruments that deviate from themes developed deductively (King, 2004, as cited in Nowell et al., 2017). For the qualitative data generated by each of the instruments, a series of qualitative content analyses was conducted, following a six-phase process as outlined by Kuckartz (2019).

5.7.1 PDP Session Evaluation Forms

For the quantitative items listed on the form (e.g. trying out IDTs), an overall mean and standard deviation was calculated for each item to provide an impression of participants' perspectives on each session characteristic. Teachers shared which IDTs they were likely to implement, and subsequently, which ones they were *not* likely to implement, with an overall explanation for each list. The frequency each IDT was mentioned for both categories was determined and coded to ascertain to what degree the IDTs tried out during the sessions were perceived as relevant to the teaching practice. The items

above are pertinent to answering the research question as they reveal which factors a teacher considers to be important in implementing IDTs, and the degree to which the IDTs presented were deemed relevant.

On the form teachers were also asked to reflect on other aspects of the training (e.g. whether they felt they received adequate support prior to the session and why). Responses were categorised and their explanations were coded inductively. The remaining five items on the evaluation form were analysed collectively. The topics that were reflected upon overlapped across these items, as they all addressed the strengths and points of improvement of PDP characteristics.

After comments were categorised as *strengths* and *points of improvement*, descriptive codes were assigned to each comment and calculated for frequency. Due to the large volume of data, this process required several cycles to arrive at codes that most clearly and accurately reflected the data, as well as those that showed common patterns among respondents. Codes were calculated for overall frequency across sessions.

5.7.2 Teacher Logbook

While some entries were removed from the data set as the activities they described did not fit the study's definition of an IDT, 75 entries remained. The IDTs the teachers implemented were coded according to whether they had been tried out during the sessions, found in the handbook (but not tried out), or were created/sought by the teacher. This was to determine the importance of providing the opportunity to try out the IDT during training, versus simply offering it in a handbook or empowering teachers to find their own IDTs.

The point of analysis in the logbook most paramount to determining the perceived relevance of the PDP was whether teachers felt the training had adequately prepared them to conduct the IDT and their corresponding explanations. Four categories emerged: *definite yes, qualified yes, no,* and *not-applicable.* Patterns among teachers' explanations were identified and assigned a code.

5.7.3 Post-Training Interviews

While these interviews were guided by a set of questions, the spontaneous nature of verbal communication yielded a much less structured data set than the other two instruments. In the analysis process a balance was sought between keeping focused on the research question while at the same time ensuring that insights developed organically from the data.

From the transcript passages in which the PDP was discussed directly, three categories quickly became apparent: *Training Session Characteristics, Support Mechanisms* and *Group Composition* (e.g. teachers of various FLs). These passages were coded inductively, and in turn we refined the codes to maximise clarity, using language as similar as possible to codes developed in the analysis of the logbook and session evaluation forms.

The next step was to return to the design principles to determine which factors had not yet been addressed in the analysis of these interviews. Integration of both Active Learning and Support Mechanisms, and additionally Cultivation of Positive Group Composition emerged from the initial inductive analysis. The remaining principles were Consideration of Time-Related Factors, Coherence with School Circumstances, Coherence with Pupil Needs, Coherence with Teacher Beliefs, Cultivation of Artistry, and the partial principle Cultivation of Positive Group Dynamics. To gather insights with respect to each of these principles, the transcripts were re-read, and passages were organised into separate documents for each principle.

5.8 Results

The three instruments described above collectively revealed participants' perception of the PDP's relevance—both immediately and in retrospect. The goal was to glean the perceived relevance of PDP characteristics in equipping teachers to integrate IDTs into the secondary school FL classrooms. This combination of data provides crucial evidence in the evaluation of this PDP prototype as to the taxonomy of design principles established during the previous stage of research. The findings are described here below in relation to the eight design principles, as associated with the three overarching themes.

5.8.1 Theme 1: Training Conditions & Theme 2: School Environment

The design principles under Theme 1: Training Conditions formed the backbone of the PDP. The results related to theme 1 include an evaluation of both the individual activities conducted during the sessions, and the sessions as a whole. The Composition of the PDP Group and Dynamics among teachers within this group are also presented, as well as factors related to time in the PDP, and the supplementary Support Mechanisms. As the training conditions under Theme 1 were designed to cohere with teachers' School Curricula and Goals, as well as their pupils' diverse needs in terms of age, interest and language level, they are inextricably linked to Theme 2: School Environment. Throughout the section below, the characteristics of the training are therefore discussed in relation to design principles Coherence with School Curriculum and Goals and Coherence with Pupil Needs.

Integration of Active Learning.
Central to the design of this PDP was a focus on active learning, which was heavily reflected in all of the session characteristics. Table 5.2 displays the salient characteristics that participants mentioned in one or more of the data sources, and the perceived degree of relevance, as well as occasional suggestions for additional characteristics.

Participants largely took a positive view of the relevance of both the individual training activities, as well as the PDP as a whole. Two characteristics that comprised the core of the sessions, namely Trying out IDTs and Brainstorming on How To Adapt IDTs to the Teaching Practice, were viewed favourably. These two characteristics were most widely perceived as relevant at all moments when teachers were queried, namely immediately following the sessions (session evaluations), shortly after carrying out IDTs (logbook), and following the PDP (interviews). Participants mentioned repeatedly as well that the Choice of IDTs offered in the training had given them ideas for IDTs that they could integrate into their own curriculum—whether to do the specific IDT in question or, more broadly, about how to implement IDTs in general. The PDP as a whole was also commented upon positively, as participants shared that they found the session, for example, "great like it was." Teachers furthermore specifically stated that they liked the Combination of Characteristics or the way time was divided up during the sessions.

The data reveals that the participants found no aspect of the training irrelevant; conversely, some would have liked to have seen a greater emphasis placed on particular characteristics to provide additional levels of scaffolding toward integrating IDTs into their classrooms so that these activities would more aptly fit their pupils' language level needs. Teachers mentioned modestly that they would like to spend more time on Exchanging Experiences on integrating IDTs in their own schools, more Brainstorming (with more specific lesson planning) and more time to Practice Leading IDTs during sessions, which would further increase the relevance of the PDP to the school environment. Only in the first session were tips for leading IDTs (e.g. modelling) a planned activity. This was viewed positively, but some participants felt they would have liked more attention paid to this aspect. Participants also expressed in the session evaluations a desire for discussing theory more often, with some of these comments reflecting a wish for a better connection between theory and practice; in the interviews three teachers furthermore shared as well that they would have liked to have had more theory, but in all three cases only supplementarily, such as to read outside of sessions. In their logbook reflections and in the interviews, two participants suggested Instructional Videos as potentially beneficial additions to the PDP.

As trying out the IDTs served as the core element related to Integration of Active Learning, the specific IDTs teachers perceived as relevant to their school curriculum and goals, as well as pupil needs was a key point of analysis. Of the 66 IDTs introduced throughout the sessions, 54 IDTs were listed by participants in the session evaluations as ones they planned to implement. The two IDTs teachers most often stated that they planned to implement were Gibberish Interviews and Fortunately/Unfortunately. Full descriptions of these IDTS can be found in Appendix D.

Teachers offered reasons as to why they planned (not) to implement an IDT. Reasons were diverse on both sides, yet they largely reflected coherence with curriculum and goals or pupil needs. On the positive side, 16 teachers found it most important that an activity fits their curriculum; it is also significant that 10 teachers noted that they would implement the activities they listed, but *with adaptations,* such as adjusting the language level or adding more structure. Pupil motivation appeared to be key as well, as nine teachers furthermore found *fun* to be a key reason to implement an activity. On the negative side, 21 teachers were most concerned if an activity did not fit their pupils' language levels. Eight teachers mentioned pupil needs as a salient point of concern, for

Table 5.2

Perceived Relevance of Session Characteristics

1	2	3	4	5	6
Session Characteristic	**Session Evaluations: Quantitative* (*N* = 91)**	**Session Evaluations: Qualitative (*N* = 91)**	**Logbook Reflections (*N* = 75)**	**Interviews (*N* = 13)**	**Example Excerpts**
Trying out IDTs	M=5.65 (SD=0.6)	Positive: 25 comments	Positive: 36 comments	Positive: 9 comments	*"I thought it was very useful to try out drama techniques because you start to think about all of the possibilities, especially after discussing them."*
Brainstorming on How to Adapt IDTs to Teaching Practice	M=5.34 (SD=0.75)	Positive: 21 comments Wanted more: 5 comments	Positive: 8 comments Wanted more: 2 comments	Positive: 9 comments Wanted more specific lesson planning: 2 comments	"*You see that people really come up with ideas in a brainstorm that you can build upon.*" *"There was little time for (planning), and I thought that was a pity because it is a great moment to prepare so that the following day or week you can really carry (the IDT) out."*

1	2	3	4	5	6
Session Characteristic	**Session Evaluations: Quantitative* (*N* = 91)**	**Session Evaluations: Qualitative (*N* = 91)**	**Logbook Reflections (*N* = 75)**	**Interviews (*N* = 13)**	**Example Excerpts**
Exchanging Experiences	M=5.36 (SD=1.08)	Positive: 6 comments Wanted more: 5 comments		Positive: 2 comments	*"(It's) always nice to hear how a colleague has approached something that the pupils reacted well to."*
Discussing Theory	M=4.69 (SD=1.07)	Wanted more: 8 comments		Wanted more: 2 comments	*"I would like a bit more theory and a bit more discussion on what we can achieve with the different techniques."*
Practising Leading IDTs	M=5.4 (SD=0.77)	Wanted more: 5 comments		Wanted more: 2 comments	"*At the last live meeting you gave us an activity that we had to lead…and I would like to have done that more often.*"
Tips for Leading IDTs	M=5.8 (SD=0.52)	Wanted more: 2 comments		Wanted more: 2 comments	*"Perhaps more attention could be paid to how to deal with a hesitant class."*
Choice of IDTs		Positive: 12 comments	Positive: 9 comments Suggestion: 1 comment	Positive: 5 comments	"*Even a single activity, you can use it in so many different ways, and it is just like a melting pot of ideas.*"
Instructional Videos			Suggestion: 1 comment	Suggestion: 3 comments	"*A video with the people who do the course with you… so that they have scaffolding of 'What is this asking of me?'*"—1s
Combination of Characteristics		Positive: 13 comments		Positive: 8 comments	*"It was a great division of time. Short, quick activities, a lot of variety."*
Everything		Positive: 21 comments			"*Keep going on with the same approach, drama is after all DOING!"*

*Rated on a 'smiley-o-meter' scale from ☹ (1)=not at all useful to 😄 (6)=extremely useful

example that *their upper form pupils would find an IDT too childish*. A small number of teachers discussed the accessibility of the IDT as a reason (not) to implement it, with such examples as *it would be easy for pupils to understand* or that they found it *too long*. While all IDTs were oriented toward stimulating speaking, some had more extensive speaking requirements; this aspect was mentioned an equal number of times as a reason to implement the IDT as *not* to implement it.

In their logbooks, teachers reported upon IDTs they had in actuality implemented in their FL classrooms. To glean the relevance of trying out IDTs as opposed to offering IDT descriptions in the handbook or empowering teachers to create or find their own IDTs, the origin and frequency of IDTs implemented was analysed. Fifty-nine instances of the 76 IDTs reported upon were ones that had been tried out during the PDP sessions, ten of them could be found in the handbook but had not been tried out, and seven others were self-chosen or self-created. All IDTs that were reported on more than twice had all been tried out. The IDTs that teachers implemented in at least five instances were:

- Fruit Salad (11 instances);
- Dr. Know-It-All (9 instances);
- Gibberish Interviews (6 instances);
- Throwing Balls (6 instances); and
- Fortunately/Unfortunately (5 instances).

Pupils' linguistic needs, namely limited FL level, appeared to be a factor as well when choosing IDTs. These IDTs require limited spoken interaction, with either single-word utterances (e.g. Throwing Balls, in which participants can shout out such words as "Basketball" and participants then mime tossing such a ball to a partner) or standard language constructions (e.g. Fortunately/Unfortunately). Descriptions of the IDTs listed above can be found in Appendix D.

Cultivation of Positive Group Composition and Dynamics.

Attendance decreased significantly as the pandemic developed, particularly after the training was moved online, and again, when the new school year started (these final three sessions were not originally scheduled, and some participants had new obligations that prevented them from attending). The specific teachers who attended varied considerably from session to session, however, which indicated that most participants did not leave the PDP altogether. Despite the fluctuating attendance, three teachers interviewed commented on the positive group dynamic, one mentioning that it was safe and another that a community was created. One stated, "*It's like when you study abroad. You come into a whole different setting with other people and you all have one goal and then you develop a sort of community."* While no one was negative about the dynamic, another

teacher expressed that she had not formed a bond with other participants, citing the pandemic as a possible cause.

The composition of the participant group reflected a wide cross-section of FL teachers in terms of language and levels taught, with the largest concentration being English and lower form. This diverse composition affected teachers' perception of the PDP's coherence with both their pupil needs, as well as their school curriculum and goals.

As teachers from four different FLs were included in the group, participants could choose which language they wanted to use when trying out IDTs, with some activities being carried out in multiple FLs, for example:

Participant A: Did you steal that?

Participant B: Nein! Natürlich nicht! [No! Of course not!]

Participant C: Elle ment! [She is lying!]

In the interviews, teachers looked generally quite favourably upon the employment of various languages in the IDTs, citing repeatedly that this allowed them to experience what their pupils feel when struggling to speak a FL. Eight interviewees commented as such; for example, two teachers remarked, "*Because you had all the different languages you experience a bit how it is to be dealing with another language*" and *"It pushed you out of your comfort zone…I just believe that all the magic happens outside your comfort zone…I was amazed to hear so many different languages."*

Teachers' shared more divided opinions in their interviews about the combination of different levels taught among the participants. The range of language levels led to a diverse linguistic focus in the IDTs during training. Six interviewees expressed mixed or negative feelings about this combination, three English teachers mentioning that some IDTs were too easy for their pupils, and three teachers of other languages mentioning that some activities were too difficult. A German teacher stated, for instance, "*A lot of activities were too difficult, for example, for the lower form. But I did find certain activities where I thought, 'Hey, I can do something with this*.'" Four teachers were quite positive about the combination of levels taught among participants, two of them sharing that it was unnecessary to create a more homogenous group in terms of language level. One mentioned in relation to her own curriculum, "*If the activity seemed more like something for the lower form then I thought how can I then translate it to an upper form activity*."

Consideration of Time-Related Factors.
In the interviews teachers commented on characteristics related to time. This included the session length the and the timing of the meeting in the week. Teachers expressed a range of opinions on both factors. Four teachers were positive about the length, stating, for example that the training passed by quickly, or "*I thought it was perfect—the first couple of times, I thought, oh, too bad (it's over)!"* Three others expressed more mixed feelings, such as that it was tiring, particularly the online sessions. The Thursday evening time slot was considered a challenge to three participants; one commented, "*I was often free on Thursdays so I had time to get there. The next day I had to work at 8:30 and then you notice that you are tired*." Another teacher, however, stated that an evening meeting was logistically more manageable than arranging time off from school, as she had done with another PDP. They did not, however, comment on the number of sessions or time in between.

Integration of Support Mechanisms.
Participants were consistently positive in expressing that they felt they received enough support between sessions to help them integrate IDTs into their curriculum. Forty-five comments in teacher logbooks explicitly stated "yes" to this query, and no negative responses. In 15 of these comments, teachers mentioned that they liked receiving regular e-mails with ideas and materials (e.g. electronic copies of items distributed during the sessions or compiled results of brainstorming activities). While the first researcher sent e-mails with ideas early in the trajectory, based on a participant's suggestion, she started sending "Inspiration of the Week" e-mails after the sixth session that described a new IDT each week. When possible she connected this to current circumstances, such as the start of the new school year, lockdowns or national elections. These e-mails were the most popular form of support. Also mentioned in five instances was the sessions themselves as providing a sufficient amount of support. Four respondents noted as well that they appreciated receiving individual support in the form of answers to questions or help with technical problems related to the online sessions.

Teachers' comments during the interviews also indicated that they were highly satisfied with the PDP support mechanisms. Almost all interviewees made positive comments about both the amount of support or the inspiration e-mails in which they received new ideas for IDTs and tips as to how to implement them into their teaching practice. "*Through the e-mails you are continually reminded to integrate it. And I thought that was really helpful*," stated one participant. The handbook of IDTs was also mentioned as beneficial by five teachers, for example: "*I thought the handbook was really handy, I looked at it a lot. That was great because you could look back at what we talked about*." Par-

ticipants also gave incidental positive comments on individual contact with the trainer and receiving materials from the sessions, such as the slides or worksheets.

While no participant specifically mentioned that they found the support inadequate, seven stated on their evaluation forms that the question was not applicable, and explained that they had not asked for support. Some participants reflected on the new challenges the pandemic had brought to their teaching practice, and offered suggestions such as setting up an online location where they could share materials. Teachers could voluntarily join a Whatsapp group in which to communicate with each other and the trainer in a casual way, but while participants did not view this as detrimental, interviewees also did not see its added value. One suggested, however, on a session evaluation form that participants could use the Whatsapp group more to motivate each other with success stories of implementing drama. Two interviewees furthermore recommended that additional supplemental materials be provided to help them more easily integrate IDTs into their curricula, for instance, "*Cards with things on them, with characters on them, that would help to make the activity really come to life and maybe push us to really do it.*"

5.8.2 Theme 3: Teacher Mindset

Cultivating a mindset among participants that is conducive to integrating IDTs is perhaps the most nebulous of the three themes. Yet the two design principles that comprise the theme Teacher Mindset, Cultivation of Teacher Beliefs and Cultivation of Teacher Artistry, can fundamentally affect participants' perception of the PDP's relevance to their teaching practice and are therefore key points of analysis.

Coherence with Teacher Beliefs.

While teachers commented extensively in their session evaluations on the value of specific session characteristics, they were even more effusive on their positive reactions to the training overall. Their evaluations included 28 comments describing the PDP as "fun" and/or "inspiring." Such remarks appeared to reflect a development or revitalization of the belief in IDTs as a learning tool in the FL classroom. One teacher expressed this sentiment accordingly, "*It is a really fun and valuable course! You are challenged as a teacher to keep trying out new things, and pupils are challenged to speak more in the target language."* Another mentioned that developing a particular mentality can be even more important than the specific characteristics, *"I am actually always really happy with the activities; even if I don't use them (I usually do by the way), they help to get you in the right mindset."* Incidental comments in the logbooks reiterated attitudes from the session evaluations, as three teachers mentioned having gained inspiration during the training. One mentioned that when she implemented an IDT that was not presented during a session that "*the course did inspire and stimulate me to really try it."*

Eleven of the 13 interviewees spoke on their teacher beliefs related to drama. Most often remarked upon (by 6 teachers) was the importance of enjoyment—that drama offered a way for them to have fun or build energy between teacher and pupils. Two teachers contrasted these beliefs with the reality that they are largely required to focus on testing at school; one stated, *"We let rules and curriculum dictate what we can do…but when we look at what we get the most energy from, it's from these sorts of things…Both teachers and pupils."* The importance of creativity in the classroom was furthermore stated by three teachers. One interviewee became emotional, sharing, "*I didn't dare to dream that I could further develop that side of myself…I feel like I am closer to who I really am*." Three participants also mentioned their belief that drama can lower the bar for speaking the language. Two teachers commented specifically that they believed teachers should have drama skills, one of them saying that training such as this should be part of teacher education, and another one mentioned (in the context of online education) that at schools the focus should not just be about gaining ICT skills but also drama skills.

Cultivation of Teacher Artistry.

Five interviewees shared examples of how they had employed artistry in their classes or the degree to which they were comfortable doing so. One teacher stated that while she was someone who, even before the training, had not been afraid to "*let loose"* and "*make crazy noises"* in front of the class, through the training she learned how to stimulate her class to engage in the drama as well. Another teacher described, for example, how she taught a unit with World War I poetry and played the captain, saying to her pupils, "*You have a mission. You have to diffuse all the mines and the only way you can do it is by finding the right pair to each literary term.*" A third teacher commented that teachers should in fact learn drama skills, and in her logbook she reflected that due to the PDP she dared "*to go a step further with the activities. To add more of the fantasy-rich and typical drama aspects*." One teacher, however, shared in her interview that the artistry still eluded her after the training, that even though she was willing to try out the IDTs in the sessions, she preferred to employ a more realistic version with her pupils, "*I realise that I am still not comfortable really doing the drama activities in the class*." Perhaps this teacher underestimates herself, as, during the lockdown she had her pupils make videos of themselves using food from their kitchens as puppets.

5.9 Discussion

This study focused on discovering which PDP characteristics teachers perceive as relevant in equipping them to integrate IDTs into their secondary school FL classrooms. The PDP as a whole appeared to affect participants positively, yet they nonetheless identified two characteristics as most relevant, namely Trying out IDTs and Brainstorming on

How to Adapt IDTs to their Teaching Practices. In all three data sources, teachers noted that trying out the activities was a fundamental stepping stone to integrating IDTs. The majority of activities participants reported upon implementing in the logbook were also ones they had tried out in the sessions. These results underscore Integration of Active Learning as a fundamental characteristic of the PDP, which is widely supported in other studies on teacher PDPs (e.g. Darling-Hammond et al., 2017; Dönszelmann, 2019). Adapting IDTs to one's own teaching practice requires active learning as well, with a focus on such concepts as structuring an activity or tailoring it to pupils' interests. Lee et al., (2013) also found that cultivating self-efficacy among secondary school teachers in relation to implementing drama requires in particular a focus on how to engage pupils and classroom management. The training characteristic of having participants Adapt IDTs to the Teaching Practice also shows Coherence with School Curriculum and Goals (Desimone & Garet, 2015), affording teachers the opportunity to create a link to their own classroom situations and pupil needs. Training session attendees furthermore most often stated that they planned to implement particular IDTs because they fit their curriculum—this aspect of coherence was thus the key factor in considering the relevance of the IDTs presented to them during the training. The most common reasons attendees mentioned for *not* planning to utilise particular IDTs from the session were, however, that the language level was not appropriate, and secondarily, that those IDTs otherwise did not offer Coherence with Pupil Needs. Desimone and Garet (2015) as well as other researchers (e.g. Jensen et al., 2016) purport the importance of aligning the PDP with pupil needs.

Both the session evaluation forms and the interviews showed that it is the *collectivity* of characteristics that teachers found highly relevant, through such comments as "It was great like it was." Perhaps the PDP is more than the sum of its parts in its capacity to effect change in their teaching behaviour. In Darling-Hammond and colleagues' (2017) review of 35 studies, in which they identify successful features of teacher PDPs, they similarly assert that these features do not function in isolation; this notion is reiterated by Bates and Morgan (2018), as well as Merchie et al. (2018).

While participants were predominantly positive about the relevance of PDP characteristics, to a moderate degree they also offered recommendations for improvement. Interviewees incidentally suggested including videos of teachers executing IDTs and more specific lesson planning activities (as opposed to more general brainstorming). Combined with the positive points described above, these assertions reveal a preference for a practical and largely hands-on approach to the training. Cawthon and Dawson (2009) likewise note that training in drama pedagogy must actively prepare participants for execution of the techniques in the classroom. Both the session evaluation forms and the interviews, on the other hand, showed a modest call for more theory. Their

comments reflected a division on how to incorporate research; some participants called for discussions, linking theory to practice, while others suggested including theory as supplementary material outside of sessions. In Dönszelmann's (2019) PDP on target language use, he incorporated theory by having teachers connect sources to their own classroom approaches, as well as giving feedback to other participants based on findings from literature. Such an approach can serve as inspiration for a subsequent iteration of this PDP.

Cultivation of Positive Group Composition and Dynamics can influence the success of a PDP (e.g. Darling-Hammond et al., 2017) in a variety of ways, which was to some extent reflected among this study's participants. Group composition in particular was a key factor in the perceived relevance of the training. The combination of different languages taught was looked upon quite positively; this characteristic added a beneficial dimension, as teachers expressed having to struggle linguistically as their pupils do. Opinions were more divided concerning the various language levels taught, which is in reality directly linked to the combination of languages. Dutch pupils enter secondary school having already had some English instruction, and English is also quite present to adolescents in Dutch society, with for example, the use of subtitles rather than dubbing in the cinema, whereas pupils usually start learning German, Spanish and French in secondary school at pre-A1 level. In the interviews, some English teachers felt that the more linguistically simple IDTs were not relevant, while several teachers of other languages mentioned that there were activities presented that would be too difficult for their pupils. Taken collectively, comments on the diversity of languages and levels among participants' teaching practices imply that the use of various languages during the IDTs is a viable option for PDPs of this nature. At the same time, more attention should be paid to adapting the IDTs to different linguistic levels or that a more homogenous composition of teachers in regard to levels taught could be more effective. Group dynamics among participants, on the other hand, did not seem to have a significant effect on the participants. Interviewees only occasionally touched upon this topic, and mostly positively. One teacher, however, cited distance learning as a reason that she felt she had not developed more of a bond with participants, and is worth investigating if group dynamics prove more influential if the training is conducted fully live.

Consideration of Time-Related Factors seem to have affected teachers' perceived relevance of the training in a variety of ways. Desimone and Garet (2015), among other researchers (e.g. Ling & Mackensie, 2015), emphasise that a PDP must be of sustained duration in order have its desired outcome on participants. This appeared to be the case in this study as well, as most teachers reported that they had increased their amount of IDT integration one year after training had taken begun. Whether this may have also occurred if the training had consisted of a one-session workshop is unknown, but

participant comments support the habit-forming effect of a longer training, such as "it becomes ingrained in your thinking about planning your lessons" or "through the e-mails you are continually reminded to integrate it."

In relation to other time-related factors, namely the length of the meetings and the timing thereof (in the middle of a workweek), teachers exhibited mixed reactions. As was evident in the needs analysis questionnaire that preceded this PDP, secondary school teachers widely experience a sense of being short on time; given this reality, it could be that there is no ideal length or timing within the week, yet more evidence from subsequent executions of this training is required to draw possible conclusions. The consequences of teaching within a pandemic could have further exacerbated participants' sense of fatigue, as was explicitly mentioned by some. Attendance also showed a steady decline over time after the sessions moved to online, particularly after the training was unexpectedly carried over into a new school year when some teachers mentioned no longer being able to attend due to new obligations. The results indicate that participants did not, however, lose interest in drama over time, as evidenced by the fact that 16 of the 20 original participants stated that they implemented IDTs as much or more than they had prior to the training, and the two additional teachers who had found employment outside of secondary school nonetheless attended the refresher session.

Integration of Support Mechanisms outside the sessions were overwhelmingly perceived as positive. The characteristic mentioned as most relevant in both the session form and the interview was the "Inspiration of the Week" e-mail. This characteristic seemed to provide participants not only with new ideas, but also a reminder to continue implementing IDTs. It is perhaps surprising that in the logbook no teachers reported on executing an activity from the inspiration e-mails; this could be because they had not yet tried them out in a session or because this e-mail element only began later in the training when attendance and logbook responses had tapered off significantly. Teachers did, after all, report on integrating IDTs they had discovered in the handbook, which they had received at the beginning of the PDP. The handbook was also intermittently mentioned in the interviews as a relevant support mechanism. While participants largely expressed that support was sufficient, a small voice emerged during the interviews with occasional suggestions of providing materials for pupils, which, together with comments on the sessions themselves about lesson planning, indicate a need for even more tools to lower the threshold to implement IDTs. Some mechanisms could not be implemented due to Covid-19 restrictions, however, such as classroom visits with feedback or workshops for colleagues. Such characteristics, particularly lesson observa-

tions, have been found to be crucial to the sustainability of skill development in PDPs (e.g. Cawthon & Dawson, 2009).

In regard to Coherence with Teacher Beliefs, the sense of inspiration engendered by the training as a whole may have positively affected participants' beliefs. Most interviewees commented on how the PDP tapped into or transformed their beliefs, noting, for example that the classroom should be a place where both teachers and learners can have fun. Yet these teachers do not tie the coherence of the PDP with their beliefs to particular training characteristics. In a similar vein, regarding their longitudinal research on training teachers in drama-based instruction (DBI), Lee et al., (2013) stated: "More than a set of discrete instructional strategies, DBI can also inform a teacher's pedagogical beliefs" (p. 87). These researchers tie this belief shift to cultivating an artistic perspective on one's own curriculum among participants, which was also highlighted as an essential characteristic in other studies (e.g. Dunn & Stinson, 2011).

From the perceptions of teachers in our PDP, however, Cultivation of Artistry was less salient as a relevant characteristic of the training. This could be attributed to the fact that while experience levels with drama varied widely among participants at the outset, they all chose to take part in this training and had perhaps already have found their inner artist. Interestingly, the only participant who noted that she primarily chose to take part in this training to participate in a PDP together with her colleagues, which is in contrast with participants who had chosen to do the PDP due to interest in the drama itself, was the only one who said that she could still not bring the dramatic elements of the activities to life in her classroom. Yet the first author's experience in training masters students to integrate drama has shown that artistry can be cultivated even among teachers who do not voluntarily choose such training. Further investigation of the PDP's effect on teacher artistry in diverse contexts is therefore warranted.

5.9.1 Limitations and Further Research Suggestions

As is evident above, the pandemic created substantial obstacles throughout this study. Training teachers to become accustomed to implementing IDTs, which involve non-verbal communication and a subtle awareness of the affective states of others involved, is severely restricted in an online environment. Recurring lockdowns and social distancing requirements furthermore limited teachers from implementing the activities as regularly or as freely as they might otherwise have been able to do, as well as preventing the lesson observations or other school involvement. On the other hand, the PDP was extended over a longer period of time, offering teachers more opportunities to develop skills, build habits and gain greater insight on the PDP's relevance.

The nature of this study also limits its generalisability. Executing a prototype of the PDP and analysing participants' perceptions thereof provided an intensive look at the relevance of its characteristics, but a small sample of teachers who chose to take part in a drama-related training program cannot produce findings that will necessarily hold true under different conditions. The design of this PDP is not, however, context-specific, and can therefore be replicated among other FL teachers both in and beyond the Netherlands. The diversity of FL teaching practices represented by the participants does offer some evidence that the training is viable for teachers of various languages and linguistic levels. The next stage in this research process will be to fine tune and repeat the training with a similar population of teachers. It is the hope that the PDP design can be continually improved upon, adapted and implemented in other educational contexts, as such a research-based model does not currently appear to exist.

5.9.2 Conclusion

From participants' more immediate responses during the sessions themselves to their long-term reflections in the interviews, one can cautiously conclude that the characteristics of this PDP were largely relevant to the FL teachers involved. The design principles upon which the training was built seem to form a solid foundation. The principles *Integration of Active Learning* and *Coherence with School Curriculum and Goals* were most salient as relevant characteristics among participants, offering evidence that a hands-on approach that equips teachers with tools adaptable to their own practice is essential to a training in IDTs. Perhaps one may view the PDP as a dress rehearsal of sorts—preparing teachers for the real-life stage of FL class. By having already engaged in a hotel complaint role-play, they are then ready to transform their classroom into to the lobby of Gasthaus Salzburg at which pupils too can tell the front desk clerk, "Mein Zimmer hat keine Handtücher!"

Chapter 6

Stage Directions: Evidence-Based Professional Development in Improvisational Drama for Foreign Language Teachers[6]

6 This chapter is based on an article that has been published as: Goodnight, K., van Beuningen, C., & de Graaff, R. (2024). Stage directions: Evidence-based professional development in improvisational drama for foreign language teachers. *Language Teaching Research*. https://doi.org/10.1177/13621688241292319

Abstract

A significant body of research supports the affective benefits of drama activities in foreign language (FL) learning, yet little is known about how to train teachers to implement such activities. In this study, we tested a professional development program (PDP) aimed at galvanising FL teachers to integrate improvisational drama techniques (IDTs) into their repertoire. IDTs are defined here as activities which place pupils in a In this research context, we have defined IDTs as drama activities in which a) pupils interact in a fictitious situation and b) spoken interaction is elicited. Nineteen Dutch secondary school FL teachers participated in the PDP. The goal of this research was to discover the extent to which a) teachers implement IDTs according to the study's definition, b) the techniques become integrated into the teacher's repertoire, and c) teachers develop the self-efficacy to execute IDTs. All three areas were met with positive results as evidenced through questionnaires, logbooks, observations and interviews. Teachers demonstrated that they could inspire the fictional artistry of drama while simultaneously stimulating FL speaking. Frequency of implementation also increased after the training. Self-efficacy furthermore improved widely, both in implementing IDTs and speaking activities in general.

Keywords: foreign language teaching, improvisational drama techniques, teacher professional development, secondary school, speaking activities, willingness to communicate

6.1 Introduction

Primary school children in Zimbabwe showed increased confidence through dramatic storytelling (Marunda-Piki, 2018); Brazilian teenagers experienced decreased speaking anxiety after taking part in role-plays (Galante, 2018); Japanese university students developed communicative competence through mime (Nfor, 2018). These diverse language learners' positive encounters with improvisational drama are relatively recent. Lindsay, however, stated back in 1974 that drama "can help students to learn to use the language in situations where they have to communicate using the whole self…They should be given opportunities to use language through role-playing" (p. 55). Yet Lindsay (1974) also notes that it would be futile to assume teachers will fully integrate drama in their lessons without training or guidance. Forty years later, Belliveau and Kim (2013) found in their research synthesis of 65 studies that FL teachers often expressed a favourable view of drama as a teaching tool, yet seldom wielded this tool themselves.

While widespread acknowledgement of the benefits of drama in FL education is clearly not a new phenomenon, perhaps Lindsay's (1974) words were prophetic: that teachers could in fact provide the missing link between beliefs and practice. The first author made a similar observation year after year when teaching the course Drama in the Curriculum to her master's-level English student teachers. In this course, these students received training in improvisational drama techniques and in turn tried them out with their own pupils; their overwhelmingly positive experiences fostered the self-efficacy and enthusiasm to continue implementing IDTs in their classes.

This noteworthy pattern inspired a longitudinal design research project with the goal of developing and testing an evidence-based professional development program (PDP) to train FL teachers to implement IDTs in their classrooms. In this research context IDTs are defined as FL classroom activities which a) take place in a fictional situation and b) stimulate spoken interaction. We established a set of eight design principles based on a needs analysis among FL teachers, a literature review and interviews with experts in teacher PDPs. The prototype PDP was tested with a cohort of teachers from throughout the Netherlands. For the current study a second iteration of the training was executed among a new cohort of secondary school FL teachers (N = 19). The intentions of this PDP cycle were three-fold: a) that teachers implement IDTs according to the study's definition, b) that the techniques become integrated into the teacher's repertoire, and c) that teachers develop the self-efficacy to execute IDTs. This study aimed to evaluate whether these intentions were met by answering the following research question: *To what extent can a professional development program in improvisational drama techniques galvanise teachers to implement IDTs as intended?*

6.2 Literature review

6.2.1 Speaking Challenges in the Secondary School FL Context

In the Netherlands, unfortunately barriers to speaking in the secondary school FL classroom often prevail. Haijma (2013) queried Dutch adolescent language learners on their attitudes toward speaking in class, discovering that the majority of pupils felt disinclined to speak, predominantly due to anxiety. Studies have furthermore shown that speaking is regularly overlooked in class (De Graaff et al., 2018; El Majidi, 2022). Speaking also remains neglected in FL assessment practices, whereby teachers tend not to prioritise this skill (Rouffet et al., 2022).

When speaking *is* addressed, Dutch classroom approaches and curricular materials commonly fail to engage pupils. Both Fasoglio and Tuin (2017) and El Majidi (2022) found that English teachers feel they lack access to engaging speaking activities. Textbook spoken interaction assignments, for instance, are often too structured to prepare pupils for unpredictable real-world communication (Van Batenburg et al., 2020). Moreover, West and Verspoor's (2016) observations revealed that Dutch FL teachers predominantly concentrated on grammar, yet in classrooms where communication *was* the primary focus, pupils appeared more engaged. Verspoor's later study with Rousse-Malpat et al. (2019) showed that active language practices cultivate skills more effectively than grammar pedagogy; Gombert and colleagues (2022) were met with similar results as well.

Classroom circumstances such as those described above can affectively influence whether pupils are willing to communicate in the FL. Willingness to communicate (WtC) is a concept conceived by MacIntyre and colleagues (1998) to define the language learner's inclination to speak in various situations. A variety of affective factors can determine WtC (e.g. self-confidence). MacIntyre, together with Gregersen et al. (2014), highlight the importance of anxiety-reducing classroom activities that galvanise learners to use body language and find creative solutions in speaking situations. MacIntyre and Dewaele (2014) discovered as well that foreign language enjoyment can still grow even if the individual remains anxious. In subsequent research, Dewaele and colleagues (2018) found that enjoyment was greater in classrooms in which the teacher dedicated more time to speaking. MacIntyre's large-scale study conducted with Khajavy and Barabaldi (2018) among Iranian teenagers similarly revealed that enjoyment even more heavily influenced WtC than anxiety, highlighting the teacher's potential influence on enjoyment in particular.

6.2.2 Integration of Drama Techniques in FL Classrooms

The affective needs of language learners related to spoken communication are well-suited to the potential benefits IDTs can offer. Such activities can range from a game involving an object that transforms depending on who is holding it (Privas-Bréauté, 2019) to an improvised investigation of a shoplifting incident (Sağlamel, & Kayaoğlu, 2013). IDTs distinguish themselves from other types of speaking activities in that pupils can hide within the imaginary scenario, which can create a sense of safety (Arts, 2020; Reed & Seong, 2013). The make-believe nature of IDTs furthermore can also foster playfulness and enjoyment (Nfor, 2018; Sağlamel, & Kayaoğlu, 2013). In the context of the current study, IDTs largely consist of small-scale drama activities (Schewe, 2013) that can be completed in a single class session.

A wealth of evidence from around the world has shown how IDTs can stimulate positive affective reactions among FL learners from primary to tertiary education. Reduced anxiety was found among adolescents participating in drama activities in both Brazil (Galante, 2018) and Turkey (Atas, 2015). Researchers furthermore noted increased speaking confidence in a Zimbabwean primary school (Marunda-Piki, 2018), an Australian middle school (Rothwell, 2012), and a British university (Arts, 2020). In an American university German course, Weber (2019) observed that such confidence carried over into verbal interactions that did not involve drama; she furthermore mentioned the value of including drama pedagogy in teacher training. Drama activities have also been shown to engender a positive classroom climate among FL learners in Korea (Reed & Seong, 2013), Canada (Ntelioglu, 2012) and Cyprus (Palechorou & Winston, 2012). While research connecting drama to WtC is less prevalent, Barekat and Nazhemi (2020) *did* discover improved WtC among Iranian FL students after they participated in IDTs.

Given the widely recognised affective benefits of IDTs, which appear to transcend age and culture, it is perhaps little wonder that FL teachers acknowledge these benefits in FL learning. However, lack of regular classroom integration persists, as evidenced by Belliveau and Kim's (2013) meta-analysis, as well as two of our earlier studies. This research revealed that FL teachers perceived barriers to IDT implementation, including lack of preparation time and skills, but in both studies teachers indicated that they would like to implement IDTs more often and expressed interest in becoming trained. These findings engendered the hypothesis that PDPs could help bridge the gap between beliefs and practice.

To our knowledge the only longitudinal research-based PDP in drama pedagogy is the Drama for Schools (DFS) Program (Cawthon & Dawson, 2009). The DFS Program works in conjunction with an American school district to provide long-term training to both primary and secondary school teachers across the curriculum. The aim was to increase pupil engagement, which has proven effective (Cawthon & Dawson, 2011). These researchers (Lee et al., 2013) also identified the importance of focusing on raising teacher self-efficacy when training secondary school teachers in particular. Teacher self-efficacy is defined using Bandura's (1977) seminal concept, "an educator's beliefs about his or her capabilities to teach and affect student outcomes" (Lee et al., 2013, p. 84). In a later study (Stanton et al., 2018), they furthermore highlighted the importance of multi-session PDPs supplemented by trainer support in order to: help participants to internalise concepts, cultivate self-efficacy and in turn effectively integrate drama pedagogy. They also recommended that further research be conducted on the *characteristics* of PDPs related to drama. While both studies showed that developing self-efficacy depended on a variety of variables (e.g. initial teacher self-efficacy), both studies concluded that particular aspects of the PDP, such as the content and intensity, could positively affect self-efficacy in integrating drama (Lee et al., 2013; Stanton et al., 2018).

6.3 A Prototype FL Teacher Professional Development in IDTs

6.3.1 Design Principles

In a previous study, we conducted a literature review, expert interviews and a needs analysis questionnaire among Dutch secondary school FL teachers, which led to the establishment of eight design principles (DPs) that guided the development of this PDP. As outlined in Table 6.1, these principles have been classified into three themes. The design principles and their overarching themes are aimed at functioning symbiotically rather than as isolated entities. Earlier research has shown, after all, that the effectiveness of PDPs lies in the interplay of elements (Bates & Morgan, 2018; Merchie et al., 2018). For example, an active learning component such as trying out an IDT can help teachers develop a sense of dramatic artistry.

Theme 1, Training Conditions, refers to the structural elements of the PDP itself. Researchers show a broad consensus on Integration of Active Learning, as is evident in Darling-Hammond et al.'s (2017) large-scale review of teacher PDPs. Vangrieken et al. (2017), for example, purport the Cultivation of Positive Group Composition and Dynamics to create a safe environment that is conducive to developing the self-efficacy to implement new practices. Regarding the theme Consideration of Time-Related Factors,

studies appear unanimous that training should be of longer duration (e.g. Dönszelmann, 2019); training content, however, must also be realistic in considering teachers' limited preparation and class time (Goodnight et al., 2023). Evidence purports that the PDP should also include the Integration of Support Mechanisms, including, for example, lesson visits (Darling-Hammond et al., 2017).

Theme 2, School Environment, pertains to the degree to which the PDP is in coherence with the teacher's school practice. Coherence with School Curriculum and Goals includes addressing such factors as school vision or curricular material (Cawthon et al., 2011). Of equal importance is Coherence with Pupil Needs (Fischer et al., 2018), which can focus on, for instance, pupils' interests and language level.

Theme 3, Teacher Mindset, is arguably the least tangible theme but no less crucial to a PDP's design. Multiple studies (e.g. Borg, 2018; Dönszelmann, 2019) address the pivotal role that creating Coherence with Teacher Beliefs can play in PDPs. Also in relation to mindset is the Cultivation of Artistry. This can translate in training sessions to encouraging participants embrace their roles when trying out IDTs (Lutzker, 2022). Dunn and Stinson (2011) discovered the importance of emphasising artistry after they were met with disappointing results when training teachers. The trained teachers in turn focused primarily on the linguistic aspects of language, rather than inspiring their pupils by creating dramatic context; these researchers highlighted the necessity of focusing in training on both artistry and language, which is reiterated by Cahnmann-Taylor and McGovern (2021).

Table 6.1

Design principles by theme

Theme 1: Training Conditions
1: Integration of Active Learning
2: Cultivation of Positive Group Composition and Dynamics
3: Consideration of Time-Related Factors
4: Integration of Support Mechanisms
Theme 2: School Environment
5: Coherence with School Curriculum & Goals
6: Coherence with Pupil Needs
Theme 3: Teacher Mindset
7: Coherence with Teacher Beliefs
8: Cultivation of Artistry

6.3.2 PDP Design

The PDP was developed according to the design principles displayed in Table 1. Active Learning (DP 1) served as the guiding principle in the creation of session activities, such as trying out IDTs and brainstorming on how to integrate IDTs into the curriculum. Group Composition (DP 2) was established through the recruitment of a varied group of teachers, and positive Group Dynamics were fostered both in and between sessions. To provide teachers with a simulation of their pupils' experience of struggling with an unfamiliar FL, the IDTs were conducted in various languages. Time-Related Factors (DP 3) were a key consideration in designing the PDP. The three-hour sessions took place on one evening a month over 6 months, as well as a follow-up session the following school year. Participants were asked to carry out two IDTs in their classrooms between each session. Support Mechanisms (DP 4) were integrated into the PDP, such as through an Inspiration of the Week e-mail from the trainer. Resource materials were also provided in the form of a handbook that included more than 75 IDT descriptions. The content of the PDP was aimed at connecting with teachers' School Curriculum and Goals (DP 5); teachers were asked, for example, to discuss a concept that they would soon be addressing in their curriculum (e.g. a textbook chapter on travel). Pupil Needs (DP 6) were taken into consideration both in the IDTs that were offered and in discussions on how to implement them. Another key endeavour of this PDP was to tap into and Cultivate participants' Beliefs (DP 7), for example, in conversation with fellow participants and through self-reflection in their logbooks. To Cultivate Artistry (DP 8) among them, teachers were encouraged to act dramatically when trying out IDTs, for example, by offering participants such tips as using props.

6.4 Current Study

6.4.1 Participants

The cohort of participants in the current study consisted of secondary school FL teachers (N = 19) in the Netherlands. These included 13 English teachers, two French and four German from 11 different schools with an average of 11.3 years of FL teaching experience. This convenience sample of teachers was recruited via professional social media platforms, as well as from the first author's network. As the training took place at a university centrally located in the Netherlands, participants could feasibly join from throughout the country, which brought participants from geographically diverse regions. Rural, suburban and urban schools were represented.

6.4.2 PDP Pilots

The PDP underwent a series of iterations prior to this study. As the first author was the primary developer of the PDP as well as the trainer, these steps were even more essential to evaluating the prototype more objectively. A three-session version of the training was piloted among twenty-eight FL student teachers who chose to take part in this program as an elective course (19 English student teachers, three French, five German and one Spanish). Firstly, the didactic objectives of this pilot study were to test the format of the sessions and the viability of conducting a PDP for teachers of different FLs (the first author, who was also the trainer, had previously only worked with a homogenous group of English teachers). Participating students were enthusiastic about the relevance of the training to their teaching practices. There was, however, a disparity in terms of the types of IDTs needed for the diverse language levels of the participants' pupils. Participants also requested more connection with the school textbooks. We aimed to meet these needs by offering a greater variety of IDTs, and in the final session, for one activity they were placed in more homogenous groups in terms of FL taught to brainstorm about how to incorporate IDTs within their curriculum.

Secondly, the methodological objective was to test the three data collection instruments: session evaluation forms, logbook reflections and post-training interviews. Detailed descriptions of these instruments are described in the following section, as they were also utilised in the current study. Minor changes were made to the session evaluation and logbook reflection forms to increase clarity. The interview questions were pared down as the interview proved too lengthy and some questions were deemed superfluous.

The full prototype was then carried out in 2020 with a convenience sample of 20 FL teachers similar in population to those in the current study (14 English, one French, four German and one Spanish) with an average of 11.1 years of teaching experience. The central objective in this previous study was to identify which PDP characteristics participants determined to be relevant in equipping them to integrate IDTs into their teaching practices. Participants in this cohort were generally highly positive about PDP characteristics, thereby confirming the viability of the original design. One salient change, however, was the greater focus placed on IDTs for beginning language learners; participants from the first cohort, particularly those teaching FLs other than English, found that some IDTs required a level that their learners could not produce. The three instruments piloted with student teachers were employed in this study. We had planned to conduct classroom observations during this study as well, but these were cancelled due to the Covid-19 pandemic. Two students who had completed the course Drama in the Curriculum were recruited for the current study to serve as training assistants, thereby providing additional feedback on the PDP.

6.5 Data Collection Instruments

A mixed methods approach was employed to measure the effectiveness of the PDP in galvanising teachers to integrate IDTs into their FL classes as intended. Firstly, determining whether participants carried out the IDTs according to the study's definition was essential; establishing implementation fidelity (also known as treatment fidelity) as such is crucial when an intervention is put into educational practice (Sanetti et al., 2021) in order to in turn ascertain the success of the study's other aims, namely determining the frequency of IDT-implementation and teachers' self-efficacy in integrating drama activities. The methodological approach was approved by Utrecht University's Ethical Testing Committee of the Department of Humanities (reference number: 3914860-05-2019). Teachers and their school principals provided active consent, and teachers were assigned unique codes to protect their identities. Pupils and their parents or guardians were informed about the research project; passive consent was deemed sufficient as no recordings nor notations identifying pupils were made during observations.

Data was extracted from four instruments: questionnaires, logbook reflections, classroom observations and post-training interviews. While 19 teachers actively participated in the training, due to various circumstances, data was not collected from all teachers for each instrument. Here below is an explanation of the sample size for each instrument:

- Questionnaires: $N = 16$ — Three teachers did not return their answers for the second and/or third questionnaire. Only the teachers who completed all three surveys were included in the statistical analyses;
- Logbooks: $N = 63$ — This refers to the total number of viable reflections completed by teachers throughout the training period;
- Observations: $N = 14$ — Due largely to scheduling logistics, five teachers were not observed; and
- Final interview: $N = 18$ — One teachers was on maternity leave.

6.5.1 Questionnaires

A questionnaire was created to measure the frequency of IDT implementation. Teachers were asked to estimate how often they integrated IDTs into their FL teaching practices: *never, seldom (about once a year), sometimes (3-4 times a year), often (about once a month)* or *very often (about once a week)*. Teachers completed the questionnaire at three stages during the research process: before the PDP began, immediately following the PDP and finally, at the end of the following school year. In the first and second measurement, teacher self-efficacy in relationship to teaching speaking *in general* was also measured. These questions were adapted from the teacher self-efficacy survey utilised in Lee and colleagues' (2013) DFS program, which made use of three subscales, namely

Classroom Management, Student Engagement and Instructional Strategies (Tschannen et al., 2001). Our questionnaire related these subscales specifically to teaching *speaking*, and used a six-point Likert scale. An example question for Student Engagement is: "*I can motivate pupils who show little interest in FL class to participate actively in speaking activities.*" In the final questionnaire (one year later), respondents were asked if they were satisfied with how often they implemented IDTs; they could also provide an explanation if desired. The complete questionnaire, the logbook and observation forms can be found in Appendices F, G and H respectively.

6.5.2 Logbooks

Approximately twice between training sessions, teachers were asked to reflect upon their execution of the IDTs they integrated in their classes in the form of a structured logbook. The logbook form included questions such as "*To what extent did you feel self-confident in carrying out the IDT*?" Respondents could answer on a Likert scale from 1 (not at all) to 6 (completely). Teachers could subsequently respond to guided reflective items that asked for their perceptions on strengths and points of improvement in carrying out the IDT, as well as how well they felt the PDP prepared them to execute the activity. The structure and questions for the logbook form were based on a study involving a teacher professional learning community Van Beuningen et al. (2021).

6.5.3 Observations

In the final two months of training, participants were observed when carrying out an IDT in one of their FL classes. They were asked to choose or develop an IDT based on the IDT definition put forth during the PDP. The first author conducted the observations live using an observation form that elicited side-by-side notes on teacher and pupil behaviour, as well as verbal excerpts. The final section of the form included sections to rate on scale of 1 to 4 the degree to which the IDT a) elicited spoken interaction and b) placed pupils in a fictitious situation. A narrative description for the rating was created based on the observation notes.

6.5.4 Interviews

Teachers took part in interviews following the sixth session of the PDP. The semi-structured interview was aimed at providing a retrospective view of participants' perceptions of how the training contributed to their self-efficacy in integrating IDTs and the degree to which they implemented IDTs according to the PDP's aims. Teachers were asked to discuss training characteristics, as well as highlights and challenges in executing IDTs in their classrooms.

6.6 Data Analysis

A chief aim in the analysis process was building trustworthiness (Nowell et al., 2017), particularly because of the subjective nature of the largely qualitative data. The first author served as both trainer and primary researcher, thereby providing between-method triangulation (Lutzker, 2022): while these two roles do not allow the first author to serve as a detached observer, the dual role did allow for more in-depth interactions with participants, yet at the same time necessitated input from additional researchers to increase reliability. Two external researchers reviewed excerpts from the logbooks, interviews and observations, offering feedback on the codes, and independently coding passages of data. As the logbooks and interviews stemmed directly from the participants themselves, they were sent a selection of data from these sources to conduct a synthesised member check (Birt et al., 2016).

The data analysis process focused on three points, which aligned with the study's research question, namely: implementation fidelity, frequency of implementation and self-efficacy. Quantitative items focused on gathering teachers' opinions with the use of Likert scales were analysed using descriptive and inferential statistics. For the qualitative data generated by each of the instruments, qualitative content analyses (QCA) were conducted, following a six-phase process of categorization and coding as outlined by Kuckartz (2019).

Logbook reflections, interviews and classroom observations were analysed for implementation fidelity of IDT-execution in the teaching practice. Responses to reflective questions were examined; the goal was to determine in which ways teachers placed value on the following concepts in carrying out the IDTs: a) Artistry, as this concept relates to creating a fictitious situation, and b) Speaking, which relates to stimulating spoken interaction (the broader concept of speaking was analysed as most teachers did not make a distinction between one-way speaking and spoken interaction). Codes were developed under both categories according to the iterative QCA process (Kuckartz, 2019). This method was repeated with teachers' interview responses.

The observations served to augment reliability of the implementation fidelity analysis, as they did not rely on teacher self-report. To increase trustworthiness, a second researcher not directly involved in the project was involved post hoc with the qualitative content analysis of the observations. The latter researcher rated the observations based on the first author's description, and in turn coded the description utilising the codes developed by these two researchers. Discrepancies between the researchers were discussed and reconciled.

Determining frequency of IDT implementation involved an examination of the questionnaires and interview responses. With questionnaire results, teachers' indications of how often they integrated IDTs were analysed for frequency at three stages: before the PDP, immediately following the PDP and one year after completion of the PDP. A repeated measures ANOVA was performed to ascertain whether a significant difference in frequency could be determined at these three stages[7]. This quantitative data was supplemented with interview responses in which teachers discussed how often they executed IDTs and their degree of satisfaction with this amount.

Quantitative data on self-efficacy related to teaching speaking activities was analysed in relation to three teacher self-efficacy subscales--Classroom Management, Student Engagement and Instructional Strategies (Lee et al., 2013). Cronbach's alpha was used to determine reliability among the items for each subscale. For each subscale, Cronbach's Alpha showed acceptable levels of reliability: Classroom Management $\alpha = 0.72$; Student Engagement $\alpha = 0.84$; and Instructional Strategies, $\alpha = 0.81$. A paired sample *t* test was in turn conducted to evaluate whether statistically significant differences existed between the mean scores on the subscales before and after the PDP.

Self-efficacy specifically related to teaching IDTs was measured by scrutinising responses in both the logbook reflections and interviews. Two points of analysis were considered, namely manifestations of self-efficacy and characteristics of the PDP that teachers did (or did not) find helpful in galvanising them to integrate IDTs. In the logbook, teachers rated their level of confidence in executing the IDT, for which the mean and standard deviation were calculated. Teachers' subsequent responses to the query as to whether the PDP had prepared them to carry out the IDT were coded as *definite yes, qualified yes, no,* and *not-applicable.*

6.7 Results

Four data sources were analysed to determine the degree to which the PDP galvanised teachers to implement IDTs according to the training goals. Three areas were under examination, namely implementation fidelity, frequency of IDT implementation and self-efficacy.

7 While this is an ordinal scale, in consultation with a statistician it was determined that this ANOVA would be an appropriate test for this data set.

6.7.1 Implementation Fidelity

The drama activities teachers mentioned in both the logbook reflections and in the interviews were evaluated as fitting the definition of an IDT (or not). All 19 participating teachers submitted logbook reflections with varying degrees of frequency. Of the 64 logbook entries submitted, only one was eliminated because the teacher had executed the IDT in Dutch, rather than the target language (TL) to first practice it with her pupils. Among the 63 remaining entries, 72 IDTs were mentioned. In the interviews, 14 teachers named 22 specific IDTs they had carried out, although it must be noted that some of these IDTs are the same as those observed or named in the interviews. All 72 IDTs noted in the 63 logbook reflections and interviews were in accordance with the study's definition of an IDT, revealing a high level of implementation fidelity.

Another aspect of measuring implementation fidelity was to examine whether teachers placed value on Speaking and Artistry, as these concepts provide the foundation for this study's definition of an IDT. Codes emerged from the logbooks and in turn, the interviews. As is evident from Table 2, which relates to Speaking, respondents most saliently reported on the extent to which their pupils were willing to communicate, and they much more often mentioned *positive* willingness than *mixed* willingness. In both sources teachers also shared that they heard pupils Speaking the TL More than Usual or that the IDT allowed them to create Opportunities to Challenge their Pupils to Speak More. Participants, however, notably reflected on pupils' Difficulties Speaking the TL. In both sources teachers repeatedly mentioned that the IDTs afforded effective opportunities to Apply Linguistic Concepts to speaking, and in the interviews, respondents reflected saliently on IDTs Improving the Quality of Speaking Activities they offered their pupils, in particular that such activities became more engaging. To a lesser extent teachers commented that by implementing IDTs, there was an Increased Focus on Speaking. Table 6.2 also displays which aspects of Artistry teachers placed value on when reflecting upon implementing IDTs. Most frequent was the enthusiasm teachers expressed that the IDTs stimulated Creativity among their pupils. Two additional salient factors mentioned were Acting (the degree to which pupils committed to their character roles) and Movement (use of facial expressions and body language). In the interviews, teachers commented on the Dramatic World that emerged during the IDT; for example, a larger story context was created or props and music were used to set the scene.

Toward the end of the PDP, participants were observed while executing an IDT (N = 14), which afforded the opportunity to evaluate *the degree to which* teachers achieved implementation fidelity. On the 1-4 scale measuring the degree to which the IDT elicited spoken interaction, the average rating was 3.1 (SD=0.67). Narrative descriptions were subsequently coded. Most often observed (in eight instances) were teachers who

elicited spontaneous spoken interaction in small groups with preparation time leading to a performance in front of the class. In one classroom, pupils were asked to re-enact their own versions of scenes from *The Hunger Games,* highlighting particular book themes (incidentally, pupils became so dramatic that the teacher next door complained). To a smaller extent, teachers elicited spontaneous speaking or spoken interaction with the whole class together (five instances), spontaneous spoken interaction in small groups without a performance (three instances) and spontaneous spoken interaction without preparation time (two instances). Additionally, five teachers fostered audience reactions as part of the IDT. Four teachers also stimulated scripted spoken interaction that led to performances, but in each of these cases, spontaneous spoken interaction was elicited as well, such as through audience involvement.

During the observations, the degree to which the IDT placed pupils in a fictitious situation was also measured. This aspect of IDT implementation was evaluated with an average of 3.4 (SD=0.65). Teachers paid considerable attention to the fictious situation of the IDT, as evidenced by the observation narratives. All teachers engendered a fictitious

Table 6.2

Value placed on speaking and artistry in executing IDTs

Category: Speaking			
Code	**Frequency in Logbook (*N* = 63)**	**Frequency in Interview (*N* = 18)**	**Example Excerpts**
Willing to Communicate	31	6	*"I get the impression that they are less and less afraid to say something in German, even if they come up with nonsense."*
Willing to Communicate (Mixed)	16	2	*"Not everyone was using English."*
Difficulty Speaking FL	13		*"Pupils who are usually quieter still found it difficult to come up with suggestions for questions."*
Opportunities for Speaking Challenges	9	2	*"By asking them to make longer sentences, they were challenged to think up more difficult words."*
Speaking TL More than Usual	8	5	*"At a certain point I heard everyone speaking English…I haven't ever had that with a speaking activity."*
Applying Linguistc Concepts	6	6	*"I noticed that pupils integrated words they'd learned earlier into this activity."*

Category: Speaking			
Code	**Frequency in Logbook (*N* = 63)**	**Frequency in Interview (*N* = 18)**	**Example Excerpts**
Improving the Quality of Speaking Activities		9	*"This makes it much more fun for most pupils."*
Helping Other Pupils with Speaking	5		*"Students reminded one another to speak English."*
Increased Focus on Speaking		3	*"What was really good here was that you practice so much with speaking. That is often a neglected component with language."*
Category: Artistry			
Creativity	25	7	*"That you can so imaginatively work outside of the textbook and can adapt the situation."*
Acting	14	4	*"Some blossomed into real actors."*
Movement	11	4	*"Pupils walked differently, talked differently."*
Dramatic World	2	5	*"They totally went along with the story, what I am going to say, 'Now, you are somewhere in a village…'"*
Letting Loose	1	3	*"The fifth years: really crazier, crazier, crazy as can be."*

situation to some extent with the IDTs they executed (e.g. "*You are throwing imaginary balls at each other*"), and in seven instances a more elaborate fictional world was created. For example, one teacher offered pupils an extensive scenario to work with: that students were to improvise a romantic dinner in a restaurant. In addition, 12 teachers executed activities that involved movement, and 10 teachers had pupils develop characters. In nine observations, inspiration was provided, such as visual images or music (e.g. the Dutch national anthem was played when the pupils had to guess that the king was arriving in a hotel lobby). In three cases the audience also took on roles.

All in all, implementation fidelity was shown to be high in relation to both aspects of the study's definition of an IDT. In both logbook reflections and interviews, teachers had clearly carried out activities that placed pupils in fictitious situations and in which spoken interaction was elicited. Their comments furthermore revealed that they had

focused on both Artistry and Speaking. The observed IDTs as well yielded generally high ratings in terms of fictitious situation and spoken interaction.

6.7.2 Frequency of Implementation

Teachers provided a quantitative measurement of how often they implemented IDTs in the form of a questionnaire, which was complemented by their qualitative comments during post-training interviews. Table 6.3 indicates the number of teachers who chose which number on a scale of 1 (never) to 5 (very often). In the first measurement, the mode was 3 (sometimes). With the second measurement, the mode shifted upwards in frequency to 4 (often). With the third measurement the mode was shared between 3 (sometimes) and 4 (often). The results of the repeated measures ANOVA revealed a significant time effect, Wilks' Lambda = .336, $F(2 , 14) = 13.86$, $p < .05$, $\eta 2 = .66$. Pairwise comparisons with a Bonferroni adjustment showed that frequency of IDT use underwent a statistically significant increase from the pre-measurement to second measurement immediately following the training (-1.25 (95 per cent CI, -1.88 to -.62), $p < .001$), but in turn underwent a statistically significant decrease from the second to the third measurement one year later (.69 (95 per cent CI, .1 to .128), $p = .02$). The pairwise comparison between the first and the third measurement was not significant (-.56 (95 per cent CI, -1.21 to .09), $p = .1$). These results demonstrate that the positive effect of the PDP did not sustain itself. Despite the decrease in frequency of implementation after one year, however, a far greater number of teachers nonetheless chose 4 (often) in the third measurement than in the first one.

Teachers could add comments in the questionnaire as well. During the second measurement, three teachers mentioned Lack of Time as a reason for not integrating IDTs more often, due to having a full curriculum, limited planning time or both *("Carrying out (IDTs) costs time and you need to build in the time in your planning/curriculum"*). In the third questionnaire, six teachers also commented on Lack of Time, three of them specifying that this was due to planning time. Four stated that school circumstances interfered with their ability to focus on IDTs, such as lack of stability: "*You are putting out fires more than actively working on enriching didactics, unfortunately*." Teachers were also asked to indicate whether they felt satisfied with their frequency of implementation—they were equally divided on this point with eight answering "yes" and eight answering "no."

In the post-training interviews, which coincided with the second measurement, all teachers confirmed that they *had* in fact implemented IDTs during the training period. Seven of them described *regular* integration of IDTs, and 12 teachers mentioned having implemented IDTs with more than one group of pupils. Two teachers described how

they integrated IDTs beyond their core practice; one noted that she had carried out IDTs in her language class with Ukrainian refugees, and another one described how she had used them in summer school. Eight teachers, however, commented that they found it difficult to integrate IDTs, all having to do with lack of time. In a beginning-level French class, for example, a considerable amount of scaffolding was needed in order for the pupils to carry out the IDT. Ten teachers expressed a desire to implement IDTs more regularly, sharing that they wished to try out activities with more different groups or that they would like to make IDTs more of a routine in class. One teacher stated, *"I realised that I need to make a conscious effort to do them regularly so that for the kids it becomes more normal."*

6.7.3 Self-Efficacy

Cultivating self-efficacy among participants was a chief aim of the PDP. In the questionnaires both before and immediately following the training, teachers rated their own self-efficacy on a Likert scale in relation to teaching speaking in general. The mean and standard deviation per subscale (i.e., Classroom Management, Student Engagement, Instructional Strategies) can be seen in Table 6.4.

Results of the paired sample *t* test showed a significant increase in Classroom Management self-efficacy (t (15) = 2.82, $p < 0.01$) from before the PDP to after the PDP. The effect size, as measured by Cohen's d was $d = 0.7$, indicating a medium effect. Results for Student Engagement were also significant, t (15) = 3.69, $p < 0.001$, demonstrating a significant increase in Student Engagement self-efficacy from before to after the PDP. The effect size, as measured by Cohen's d was $d = 0.92$, indicating a strong effect. The results for Instructional Strategies were significant as well, t (15) = 4.23, $p < 0.005$, revealing a significant increase in Instructional Strategies self-efficacy from before to after the PDP. The effect size, as measured by Cohen's d was $d = 1.06$, indicating a strong effect.

Table 6.3

Frequency of IDT implementation

Frequency	**Pre-PDP (N = 16)**	**Post-PDP (N = 16)**	**One year later (N = 16)**
1. Never	1	0	1
2. Seldom (once a year)	6	0	1
3. Sometimes (3-4 times per year)	**7**	3	**7**
4. Often (once a month)	1	**11**	**7**
5. Very often (once a week)	1	2	0

The logbooks and interviews provided data on participants' self-efficacy specifically in teaching IDTs. In the logbook, teachers were asked to rate the degree to which they felt confident in carrying out the IDT(s) in question; on a scale of 1-6, the average rating of 5 (SD=0.8) showed that teachers largely felt more self-efficacious than not in carrying out IDTs. In the interviews teachers discussed their overall self-efficacy in relation to integrating IDTs into their classrooms, and all of them revealed at least one manifestation of self-efficacy. Table 6.5 displays the frequency of these manifestations by code. Their responses were categorised according to the subscales from the teacher self-efficacy questionnaire. Codes that were found in at least three instances among interviewees are listed, as well as their frequency and an example excerpt. Teachers shared ways in which they had developed a mindset more conducive to implementing IDTs, both in terms of Classroom Management and Student Engagement. They expressed this mindset shift most often as Letting Go of Control and Changing Pupil Expectations, noting in multiple instances that linguistic accuracy became less important to them. Teachers furthermore reflected on their development in Instructional Strategies, most of them in regards to how they were Changing their Approach to speaking activities. They repeatedly mentioned moving beyond textbook activities or developing the confidence needed to keep experimenting with IDTs to hone their abilities. Four interviewees also remarked that they discovered that integrating drama activities was a much smaller undertaking than they had expected. Finally, most interviewees exhibited general expressions of self-efficacy.

To a smaller degree, teachers discussed examples of lack of self-efficacy, as outlined in Table 6.6. A modest number of them noted that they Difficulty Managing the Class, namely the chaos that could ensue during IDTs, Difficulty Engaging (reluctant) Pupils, as well as challenges with coming up with their own ideas for IDTs, and adapting IDTs to other contexts, such as classes more challenging linguistically or behaviourally. Three commented that they felt they could always learn more, but did not specify whether they felt they needed more training to do so.

In both the logbook and the interviews, teachers reflected upon ways in which the PDP galvanised them to implement IDTs. While they did not necessarily explicitly discuss

Table 6.4

Teacher Self-Efficacy related to teaching speaking

Subscale	Pre-Measurement (N = 16) MEAN (SD)	Post-Measurement (N = 16) MEAN (SD)
Classroom Management	4.13 (0.80)	4.65 (0.71)
Student Engagement	4.11 (0.89)	4.63 (0.54)
Instructional Strategies	3.88 (1.04)	4.7 (0.65)

Table 6.5

Manifestations of Self-Efficacy

Code	Frequency in Interview (*N* = 18)	Example Excerpt
Category: Classroom Management		
Letting Go of Control	5	*"I want everything to go 100 per cent well and I've now realised that that's not possible… This training really taught me that."*
Category: Student Engagement		
Changing Pupil Expectations	4	*"I also learned that everything doesn't have to be per se perfect right away and that daring to speak and slowly building up an assignment, that that is important is okay."*
Category: Instructional Strategies		
Changing Approach	10	*"Now you have more tools and so you just, you know, go into a speaking activity slightly differently, which then makes it more applicable or easier to carry out or get them more enthusiastic."*
Continuing to Experiment	6	*"I've always been someone who really loves experimenting and trying things out, so I think along the way I'll figure it out."*
Recognising the Simplicity of IDTs	4	*"It makes you realise that you sometimes start to make it difficult in your mind, but that you actually can engage the pupils with a really simple activity."*
Uncategorised		
General Self-Efficacy	13	- *"I feel quite comfortable with it. It can undoubtedly get better but it's not that I think, 'I feel unskilled' or anything."*

how PDP characteristics engendered self-efficacy, teachers' comments offered insight into which characteristics were seen as relevant stepping stones to integrating IDTs in their teaching practices. Logbook respondents were asked whether the PDP prepared them to execute the IDT(s) in question. Forty-nine answered with a definite yes, seven with a qualified "yes" (e.g. *"Yes, because of this I knew how I could carry out the activity. But I would like tools on how to involve more pupils"*), one with a "no" (this teacher was not prepared for the pupils' low language level), and five with "not-applicable" (largely due to missing a session). Both the logbooks and the interviews showed that teachers found trying out IDTs during training particularly useful, as well as receiving/utilising support mechanisms, learning how to adapt IDTs to their teaching practice, and learning how to implement IDTs effectively. Teachers furthermore found it valuable to participate in the PDP with teachers of different languages, as they mentioned repeatedly that trying out IDTs in various FLs allowed them to experience what their pupils do when struggling with a FL. A small number of teachers, however, remarked that having participants who taught various levels of FL proficiency together in one training group was less effective in that they found some IDTs irrelevant to their own

Table 6.6

Manifestations of Lack of Self-Efficacy

Code	Frequency in Interview (*N* = 18)	Example Excerpt
Category: Classroom Management		
Difficulty Managing Class	3	*"How do you ensure that you keep reaching everyone during an activity and then not be afraid of getting order back in the class?"*
Category: Student Engagement		
Difficulty Engaging Pupils	4	*"I still find it a challenge: how do you just get to the point that you get them over the threshold?"*
Category: Instructional Strategies		
Difficulty Expanding IDT Repertoire	3	*"I got a lot of fun ideas from you and I implement them…I would like to still expand…that seems really cool."*
Difficulty Adapting Approach to Other Contexts	3	- *"I tried some things with the newcomers and that is more difficult because they don't know the language yet and you can't explain so you have to just model it but then you are alone…and that is difficult."*
Uncategorised		
Could Always Learn More	3	*"Of course I would like to learn more…When are we done with learning?"*

pupils' language level. The interviews in particular revealed that participants found it useful to experiment with the IDTs in their own teaching practice and also to gather ideas for IDTs to implement. While it did not appear that teachers found any of the training characteristics irrelevant, some teachers expressed the need for additional support mechanisms.

6.8 Discussion

The focus of this study was to answer the question: *To what extent can a professional development program in improvisational drama techniques galvanise teachers to implement IDTs as intended?* These intentions were to integrate IDTs according to the study's parameters, regularly and with self-efficacy.

6.8.1 Implementation Fidelity

The first intention of the PDP was to train teachers to implement IDTs according to the definition in this research context, namely that the activity a) takes place in a fictitious situation and b) stimulates spoken interaction. According to all three measurements, implementation fidelity was upheld. In all but one logbook reflection, teachers demonstrated that they adhered to these parameters, and all activities described during

the interviews fit the definition. The observations provided a more nuanced portrait as to how participants executed IDTs, yet in all classrooms both parameters were present at a score of 3 or higher on the 4-point scale.

From the observations, it was evident that teachers varied widely in *how* they elicited spoken interaction or speaking from their pupils. For instance, they allowed for preparation slightly more often than stimulating purely spontaneous speaking, yet the latter was also observed in more than half of the classrooms. These varied approaches reflect how IDTs were experimented with during training, including use of scaffolding in the form of preparation time, as well as whole-class IDTs that involved the teacher as well. Dönszelmann (2019) likewise found that such experimentations during PDP sessions can provide a crucial stepping stone to classroom integration.

The fictitious character of IDTs was highly present throughout the observed lessons. In half of the observations teachers took this concept a step further by offering pupils a more extensive fictional world. During the training teachers also entertained each other with elaborate fictional scenarios, which may have served as inspiration, which they in turn transferred to their own classrooms. The fictional situation was also brought to life through use of movement in almost all observations, as well as through music or having pupils play characters. Having repeated opportunities to experiment with IDTs and share ideas with each other may have engendered such manifestations in the classroom. Clearly teachers did not shy away from building a fictional situation; on the contrary, they made varied efforts to create this and inspire their pupils to do so as well. This differs from the challenges Dunn and Stinson (2011) faced in galvanising the teachers they trained to incorporate artistry into their execution of drama activities.

Also regarding implementation fidelity, we analysed how much value teachers placed on both speaking and artistry. Teachers reflected heavily on both concepts, with a somewhat greater focus placed on speaking. Respondents remarked in particular on pupils' WtC, which is a key affective aspect of language learning (MacIntyre et al., 1998). In their logbooks, teachers also repeatedly mentioned that their pupils still struggled with speaking at times, appearing to lack the linguistic skills. This lack did not necessarily appear to go hand in hand with lower WtC, as teachers repeatedly mentioned in the same reflection that their pupils were nonetheless willing to speak. In the interviews the most salient comment was that IDTs improved the quality of speaking activities. Given that research conducted in the Netherlands (El Majidi, 2022; Fasoglio & Tuin, 2017) revealed that FL teachers struggle to find engaging speaking activities, this study offers small-scale evidence that IDTs can provide a possible solution.

Albeit to a lesser extent than speaking, artistry was also valued by teachers, particularly in relation to the pupils' own creativity, and also that pupils actually tried to act. Other researchers (Cahnmann-Taylor & McGovern, 2021; Dunn & Stinson, 2011) also emphasise the importance of focussing on both artistry and language when integrating drama into the FL classroom. Participants in the current study appeared able to balance the two concepts. Even though some showed that they placed value on IDTs as a means to apply linguistic concepts, teachers appeared as well to be strongly focused on cultivating the dramatic elements of an IDT.

6.8.2 Frequency of IDT Implementation

A second goal of the PDP was to galvanise teachers to integrate IDTs (more) regularly into their teaching practices on a long-term basis. The repeated measures ANOVA showed that there was a significant gain in frequency of implementation immediately following the training (as compared to before the training), but after one year the gain was no longer significant. Comparing the pre-training frequency mode ("sometimes") with the frequencies mentioned most often in the final measurement (both "sometimes" and "often") however, we see some evidence of longitudinal gain. One respondent to the final questionnaire offered the apt comment, "*I would like to do it more often; it declines, however, when I'm not doing the course*." Half of participants stated that they were satisfied with how often they implemented IDTs and the other half stated that they were not—this latter group is in line with Belliveau and Kim's (2013) meta-analysis that uncovered a discrepancy between positive beliefs about drama and putting them into practice. This decrease over the long term reiterates findings from multiple studies (e.g. Darling-Hammond et al., 2017) that PDPs should be of sustained duration in order to create lasting change. This study offers evidence that a longer, multi-session PDP can to some extent instil a lasting impetus to integrate learnings, but also that this impetus can waver over time, even with continued ancillary support. Perhaps the training sessions need to continue over an even longer period of time, spanning more than one school year (beyond the one refresher session), such as with the successful two-year model conducted as a variant of the DFS program (Cawthon & Dawson, 2009).

Even though the training emphasised that IDTs do not necessarily require complicated planning and could be integrated into existing curricula, planning time persisted as a barrier. Unlike the DFS program (Cawthon & Dawson, 2009), this PDP was not structurally connected to a school (district). It may be that a more direct connection to the school or district was needed, with structural support from the school administration (e.g. Darling-Hammond et al., 2017).

6.8.3 Self-Efficacy

The third intention of the PDP was to cultivate self-efficacy among teachers in carrying out IDTs, as well as speaking activities overall. Earlier research by Lee et al. (2013) and Stanton et al. (2018) found a positive (albeit inconclusive) relationship between drama training and self-efficacy development in their DFS program. Likewise, in our study, all teachers manifested self-efficacy specifically in relation to teaching IDTs as evidenced in the interviews. In their logbooks teachers also rated their self-efficacy highly in carrying out the IDTs upon which they reflected. While we cannot draw a direct relation between the PDP and self-efficacy development, it is noteworthy that all teachers experienced personal success in executing IDTs that they could attribute to their own efficacy—and the logbooks showed that this was not only in the overall retrospection of the interview, but often directly in the moment of carrying out specific IDTs.

In the questionnaire administrated both before and immediately after the sessions, respondents rated their self-efficacy in relation to implementing speaking activities in general. Teachers showed increases in all three subscales. The strongest effect was in terms of Instructional Strategies, which included, for example, the efficacy to find and develop engaging speaking activities, as well as the ability to adapt their approach when a speaking activity is not working optimally. Participants likewise remarked repeatedly in the interviews that that they felt they could change their approach effectively. Perhaps the playful nature of IDTs adds levity to speaking activities and fosters flexibility (Lutzker, 2022).

6.8.4 Limitations

When considering the results of this study, a number of limitations must be acknowledged. Firstly, the data largely stems from teacher self-report. As the data was collected at different stages over the course of more than a year and half, time triangulation (Lutzker, 2022) can to some extent mitigate this subjectivity. The classroom observations furthermore provide a perspective beyond that of the participants themselves. These observations were, however, conducted by the first author. The involvement of a second researcher throughout the data analysis process increased the interrater reliability of data interpretation. Moreover, implementation fidelity was additionally tested through the logbooks and post-training interviews, which revealed similar results.

The convenience sample of teachers represented in this PDP furthermore limits the generalizability of the study's findings. These participants chose to take part in IDT-training, thereby self-selecting as teachers positively biased toward drama in the FL classroom. The growth the first author witnessed in 11 years of teaching the required master's course Drama in the Curriculum supports the notion, however, that teachers who are initially more sceptical toward drama can also develop the beliefs and skills to implement IDTs with self-efficacy. It would nonetheless be beneficial to carry out a training based upon this study's design principles in other settings, particularly as a school or district-wide PDP so that teachers who might not otherwise choose such a training would participate.

6.8.4 Conclusion

With this study we sought to discover the extent to which our PDP design would galvanise teachers to implement IDTs by placing pupils in a fictitious situation and stimulating them to speak—and that they would do so regularly and with self-efficacy. In each of these areas, positive results were found. It appears that participants can in fact bring to life the artistry of IDTs, and that in particular teachers highly valued the creative efforts their pupils put into the drama activities. At the same time, teachers can engender pupils' willingness to communicate during the IDTs. Frequency of implementation increased considerably from before the PDP to the end of the training sessions, and while this frequency dropped significantly a year later--frequency nonetheless remained higher than at the outset. It could be that more intensive on-going support from the school itself or in the form of *more* training sessions is needed to more fully integrate IDTs into a teacher's repertoire. Self-efficacy on the other hand was *not* shown to be a barrier, as teachers reported upon improvement across all areas related to implementing speaking activities. Participants furthermore manifested self-efficacy in relation to teaching IDTs specifically, many of them commenting on developing both the mindset and skills to further develop on their own. It appears that the training characteristics played a prominent role in galvanising teachers to integrate IDTs. A holistic look at this study's findings can imply that it is neither the IDTs themselves nor the teachers' self-efficacy in implementing them that may stand in the way of long-term integration. Instead it is arguably the most pervasive and universal teacher challenge: (perceived) lack of time. While this study reflects only a small sample of teachers from a tiny European country, the plethora of worldwide research on the effectiveness of drama activities in FL classrooms suggests that all the world may truly be a stage, and teachers are the players who can effectively bring the drama to life.

7

Chapter 7

Building Characters in the Foreign Language Classroom: Engendering Positive Affective Reactions and Willingness to Communicate through Improvisational Drama[8]

8 Under preparation for submission

Abstract

Learning to speak a foreign language (FL) can present challenges to adolescent learners, yet substantial evidence purports that improvisational drama can foster positive emotions and in turn stimulate speaking. In this study we investigated the extent to which improvisational drama techniques (IDTs) engender positive affective reactions (i.e. enjoyment, self-confidence and engagement) and willingness to communicate (WtC) among secondary school pupils in FL classes throughout the Netherlands. Five FL teachers who had taken part in a professional development program carried out IDTs in their FL classes over a minimum of four months. Five instruments, namely a pre and post-intervention questionnaire, classroom observations with accompanying questionnaire, and pupil and teacher interviews, were utilised to evaluate how IDTs stimulated positive affective factors and WtC. In comparison with the control group, pupils who took part in IDTs showed significant gains in speaking enjoyment and WtC after the intervention, but no significant improvement in self-confidence. Salient findings from the qualitative data revealed that pupils enjoyed themselves during IDTs more than during other types of speaking activities. They manifested self-confidence as well, albeit more modestly than enjoyment, and expressed that they felt generally less nervous during IDTs than when performing other speaking activities. Pupils furthermore demonstrated engagement through such behaviours as expressing themselves dramatically and staying on task. Finally, WtC was reflected saliently during the IDTs, particularly when the pupils worked in small groups.

Keywords: willingness to communicate, improvisational drama techniques, foreign language learning, speaking enjoyment, speaking anxiety

7.1 Introduction

> *You take on a role. And that's something different. And if everyone's wearing the costume or sometimes the teacher participates, then everyone's kind of in the same boat.*—pupil in Dorine's French class

Speaking a foreign language (FL) can feel like an act of vulnerability at any age, but the emotional complexities of adolescence can create additional barriers to communication. The unusual circumstances engendered by an improvisational drama activity could perhaps ease spoken interaction, as the teenage French learner above describes.

Just as adolescent hormones transcend culture, it appears that enthusiasm for drama techniques in language teaching and learning do as well. While such research focuses less often on secondary than tertiary education, considerable evidence nonetheless supports the benefits of integrating improvisational drama in the secondary FL classroom. Studies from Brazil (Galante, 2018) to Australia (Jacobs, 2023) have shown that drama activities can, for example, reduce speaking anxiety and foster enjoyment and engagement among teenagers. To our knowledge, no research of this nature, however, had been conducted in the Netherlands prior to the current study. Additionally, to our knowledge the degree to which affective benefits of drama (e.g. enjoyment, self-confidence) lead to greater willingness to communicate (MacIntyre et al., 1998) in the FL remains unknown in the existing body of research.

This study is the culmination of a longitudinal, multi-faceted research project. We first established design principles for a professional development program (PDP) aimed at training teachers to integrate improvisational drama techniques (IDTs) (Goodnight et al., 2023). In this research context, we have defined IDTs as drama activities in which a) pupils interact in a fictitious situation and b) spoken interaction is elicited. To test the design prototype, two iterations of this PDP followed with secondary school FL teachers from throughout the Netherlands (Goodnight et al., 2024). In the current and final study, five of these trained teachers carried out IDTs in their FL classroom over a minimum of four months; the aim was to discover the extent to which the IDTs stimulated positive affective responses among pupils, and in turn galvanised them to speak the FL. We thereby sought to answer this research question: *To what extent do IDTs engender pupils' positive affective reactions (i.e. enjoyment, self-confidence and engagement) and their willingness to communicate in the FL classroom?*

7.2 Challenges to Stimulating Speaking in the Dutch Secondary School FL Classroom

Considerable room for improvement remains in terms of fostering speaking skills in the Dutch secondary FL curriculum. Oosterhof et al. (2014) report that in the Netherlands target language use is less of a classroom focus as compared with other European countries. In Haijma's (2013) study, Dutch pupils reported that they prefer not to speak the FL in class, largely due to anxiety, indicating that more time in class should be spent on speaking skills to increase their confidence. De Vrind's large-scale research (2020) also revealed moderate levels of speaking anxiety among Dutch FL pupils. This phenomenon perhaps goes hand in hand with FL teachers' perceptions that they lack resources for engaging speaking activities (El Majidi, 2022; Fasoglio & Tuin, 2017). Van Batenburg and colleagues' (2020) analysis of English textbooks similarly revealed a dearth of speaking activities that imitate authentic communication. This problem is exacerbated by the reality that in the Netherlands, FL testing neglects speaking skills, whereby teachers in turn focus less on speaking in class (Rouffet et al., 2022). Indeed, limited class time is dedicated to communicative tasks, including speaking, as witnessed in class observations conducted by De Graaff et al. (2018) and West and Verspoor (2016), who contrarily witnessed that pupils showed greater engagement when teachers did concentrate on communication, as opposed to grammar. Verspoor, together with Rousse-Malpat (2019) later discovered that use of gestures and active language was more effective in engendering speaking than a grammar-oriented approach. This was reiterated by Gombert et al. (2022), who found that learners demonstrated higher level speaking skills when teachers focused on practicing language rather than linguistic form.

7.3 Affect and Willingness to Communicate in the FL Classroom: Pedagogical Implications

As is evident above, a variety of affective factors can influence pupils' speaking behaviour in the FL classroom, thereby necessitating a carefully considered pedagogical approach on the teacher's part. In relation to language learning, Arnold and Brown (1999) define affect as an "emotion, feeling, mood or attitude which conditions behaviour" (p. 1), which can encompass barriers such as anxiety or boredom, or conversely, positive elements, such as self-confidence and enjoyment. Such emotions are related to an FL learner's inclination to speak, which MacIntyre et al. (1998) term *willingness to communicate* (WtC), which is built upon a foundation of affective factors, including anxiety, inter-group climate and self-confidence. Since its conception, researchers have studied which emotional factors most strongly correlate with WtC. MacIntyre himself

conducted a meta-analysis with Shirvan (2019), determining the learner's perceived communicative competence to be the strongest variable, but that language anxiety and motivation also play significant roles. Two additional meta-analyses highlighted negative correlations between anxiety and language achievement, including speaking (Botes et al., 2020; Teimouri et al., 2019). While WtC is perhaps a more visible emotional layer than affect, these concepts nonetheless go hand in hand in influencing the conditions in which learners speak, which can have pedagogical implications for the FL teacher.

The secondary school FL teacher in particular must address challenges in this regard, as the emotional complexity of adolescence can influence motivation to learn a new language as well. Tragant and Munoz's (2006) review of studies with teenagers in multiple countries showed that FL motivation tends to diminish in early adolescence. In De Smet and colleagues' (2018) study among Belgian adolescents, they also detected a decrease in enjoyment from primary to secondary school, and these researchers advocate for classroom practices that involve authentic communicative situations to help ameliorate this decline. While Getie (2020) established in a large-scale research project that Ethiopian teenagers in grade 10 (15-16 years old) expressed generally positive attitudes toward learning English, this researcher also discovered that a negative classroom climate could adversely affect motivation, which highlights the importance of cultivating a positive FL learning environment.

A number of studies conducted among secondary school FL learners in recent years have identified anxiety as a salient negative affective factor that can influence speaking among adolescent populations specifically, as well as purporting the pedagogical implications of such findings. Speaking anxiety can prove inhibiting for secondary school FL learners, as evidenced by studies among adolescents in India (Ansari, 2015), Indonesia (Mukminin, 2015), Spain (Criado & Mengual, 2017), Turkey (Atas, 2015) and Vietnam (Nguyen & Tran, 2015). Participants in Nguyen and Tran's (2015) study shared, however, that allowing preparation time before speaking would help alleviate anxiety. Baran-Lucarz's (2014) Polish study revealed that working in small groups can reduce pronunciation anxiety and in turn positively affect WtC. Piechurska's (2015) research with Polish teenagers discovered language anxiety to be a key barrier, thereby emphasising the teacher's role in fostering confidence among learners, particularly as this researcher also found pupils' self-perception of their FL skills to be highly predictive of their willingness to speak.

Research has also focused increasingly on the role enjoyment can play in language learning, and studies on both enjoyment and anxiety among adolescents demonstrate how these emotions are affected by classroom practices. Dewaele and Alfawzan (2018) noted in their research with Saudi Arabian teenagers that enjoyment more strongly predicted

language performance than anxiety; they thereby emphasise the necessity of focusing on emotions in teacher training in order to equip future teachers to engender a positive classroom climate.

Both in Dewaele and colleagues' research (2018) and in MacIntyre's large-scale study conducted with Khajavy and Barabaldi (2018), with British and Iranian teenagers respectively, enjoyment influenced WtC more heavily than anxiety. In both studies as well, the key role of the teachers in fostering enjoyment, through, for example, spending more time on speaking is emphasised.

Engendering positive affective reactions and WtC among adolescents nonetheless remains a complex matter for teachers. One example of this is Van Batenburg et al.'s (2019) study with Dutch secondary school learners of English. These researchers examined the degree to which WtC, enjoyment and self-confidence were affected by the types of verbal tasks and accompanying instruction (e.g. form-focused) that learners are given. Van Batenburg and colleagues (2019) found that enjoyment remained stable both over time and per task type, WtC decreased between the pre and post measurement and that self-confidence increased with a combination of information gap tasks and instruction aimed at helping pupils communicate (e.g. through linguistic support or compensating strategies). In another study, Gijsen (2021) conducted research into task engagement, which she defines as "the special effort students put into a task guided by their requirements of task success" (p. 59). This project, which involved secondary school pupils communicating in English during online intercultural exchanges, furthermore showed that engaging such pupils in tasks involves a complex combination of behavioural, cognitive and attitudinal aspects. The teacher hereby serves a key role in offering support by, for example, aiding pupils in understanding the task and creating opportunities for them to develop their skills within the task. These studies, as well as those described above, lend credence to the assertion that pedagogical approaches can heavily impact pupils' emotions related to speaking, yet the intricate interplay of affective factors and WtC requires careful nurturing on the teacher's part, as well as on-going research to measure how these constructs can be influenced by pedagogical interventions.

7.4 Affective Reactions to Drama Activities among Adolescent FL Learners

Improvisational drama has been shown to stimulate positive affective reactions among individuals across the curriculum from primary to tertiary education (Goodnight et al., 2021), yet drama activities could be particularly suitable in tackling the combined challenges of adolescence and learning a language. Sams (2023) made such a discovery when studying the use of theatre with adolescents learning the minority language Welsh. She captures the identity crisis teenagers face, as well as the benefits that creative endeavours can offer this population as follows: "Teenagers themselves often occupy this in-between space, between being seen as children on the one hand and adults on the other…This in-between space offers rich opportunities for collaboration, innovation and creativity" (Sams, 2023, p. 12).

While research on drama in language learning has more often focused on tertiary education, studies with adolescent language learners from diverse parts of the globe nonetheless provide substantial evidence that support the affective benefits to teenagers, while at the same time revealing the challenges of integrating IDTs with this age group. In Atas' (2015) Turkish study, participants' responses to the Foreign Language Classroom Anxiety (FLCA) questionnaire showed significantly less anxiety following a six-week series of drama activities in their English class; the teacher noted that the warm-up activities in particular helped decrease anxiety. In interviews most pupils reported feeling less afraid of making mistakes and generally more comfortable when participating in the drama activities. Galante (2018) also discovered reduced anxiety among Brazilian teenagers by administering the FLCA before and after a four-month drama program, yet it must also be mentioned that this decrease was only slightly greater than in a control group. Galante (2018) nonetheless found in interviews that, as in Atas' (2015) research, pupils expressed a higher comfort level when speaking during drama activities. One interviewee explicitly attributed this to playing a character.

A number of other research projects showed similar affective reactions to drama among adolescent FL learners. In studies conducted in Australia (McAtemney, 2021), Canada (Göksel, 2019) and Indonesia (Fatimah, 2019), pupils exhibited increased confidence resulting from participation in drama techniques. All three researchers discovered through observations, that pupils were also engaged during the activities, although teachers in McAtemney's study did notice some engagement problems with longer tasks, and Fatimah (2019) added the caveat that both confidence and engagement were greater in small groups. Jacobs (2023) and Cannon (2016) found engagement as well as enjoyment during drama activities among English language learners in Australia and the United States respectively. Jacobs (2023) noted in particular that pupils were most

engaged and also confident when portraying a role, highlighting the value of the figurative mask that drama creates. In Alasmari and El Ashae's (2020) study of Saudi Arabian girls learning English through drama activities, classroom observations revealed both positive affective reactions, namely engagement, enthusiasm, and self-confidence, but also showed inhibition and disengagement on the part of some learners. Alasmari and El Ashae (2020) emphasised that implementing drama is a challenging undertaking for FL teachers and thereby asserted the importance of professional development. Drama furthermore contributed to greater motivation in the FL classroom among adolescents in Zimbabwe (Nhongo, 2017) and Malaysia (Man et al., 2021), as well as positive attitudes in Turkey (Göktürk, 2020) and Jordan (Altweissi & Maaytah, 2022); the latter researchers measured their findings against a control group who exhibited a less positive attitude after being taught through a more conventional approach.

While ample evidence has accumulated on affect among teenagers participating in drama activities in FL classes, gaps nonetheless subsist. Despite the geographic diversity of the studies described above, research of this nature in European secondary schools remains extremely limited, and is seemingly non-existent in the Netherlands. Furthermore, to our knowledge the only study specifically exploring WtC in relation to drama in FL classes was conducted with Iranian university students (Barekat & Nazhemi, 2020) rather than secondary school pupils; their research did reveal improved WtC after the students participated in improvisational drama activities.

7.5 The Current Study

We discovered in earlier studies (e.g. Goodnight et al., 2022) that teachers believe that IDTs can have affective benefits to FL learners in the Netherlands, and that FL teachers were able to implement IDTs in their practice (Goodnight et al., 2024). Our next step was to home in on Dutch secondary school pupils' affective reactions to these techniques. The current study therefore addresses the following question: *To what extent do IDTs engender pupils' positive affective reactions (i.e. enjoyment, self-confidence and engagement) and their willingness to communicate in the FL classroom?* We approached this by asking a sample of teachers who had undergone our professional development program (PDP) in previous research phases to implement IDTs according to our study's definition with their pupils. We in turn gathered mixed-methods data from both pupils and teachers to measure how the pupils reacted to the drama activities in relation to the variables: Enjoyment, Self-Confidence, Engagement and Willingness to Communicate.

7.5.1 Participants

Five teachers chose to take part in this study (see Table 7.1 for an overview of participating teachers and their pupils). These teachers had all completed a multi-session PDP conducted by the first researcher together with other FL secondary school teachers from throughout the Netherlands. In the sessions, they tried out IDTs, discussed how to adapt the IDTs to their teaching practice, collaboratively developed further ideas for IDTs to fit their curricula, discussed theory and reflected on their own IDT implementation. They also received a handbook of IDTs[9], as well as an "Inspiration of the Week" e-mail with additional IDT ideas as well as tips for how to integrate them effectively.

Participating teachers were each asked to select two classes at their school--an intervention group (IG) and a control group (CG). Three teachers taught the CG themselves (in addition to the IG), but due to scheduling issues, two CGs were taught by other teachers of the same FL at the same school. For all groups the starting language level was approximately A2 according to the Common European Framework of Reference (CEFR). CEFR level A2 is second on a scale from beginning to advanced; an A2 learner can "communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters" and "can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need" (Council of Europe, 2018). A total of 233 FL learners participated in this study, 106 in the IG and 127 in the CG. The grouping of pupils in the IG or CG (five classes each) served as the independent variable in this study. Pupils in the participating classes ranged in age from approximately 12 to 17 years, in class levels from the first

Table 7.1

Overview of Participants

Name	FL Taught	Years teaching FL	Intervention Participation Length (months)
Lynn*	Spanish	6	6
Dorine*	French	26	6
Helen*	French	35	7
Roberta*	English	7	4
Farah*	English	5	10

** Names have been changed to protect teachers' identities.*

9 (https://canvas.hu.nl/courses/11057/pages/handige-materialen)

to fifth year of secondary school. These pupils also varied in educational track from pre-vocational to pre-university education.[10]

7.5.2 Description of Intervention

Teachers were asked to integrate IDTs approximately twice a month for at least four months with the intervention groups. As is evident in Table 7.1, the actual number of months varied per teacher owing to unforeseen circumstances, such as maternity leave. Teachers could implement any IDT provided that it fit the parameters of the study. The first parameter was that the activity takes place in a fictitious situation—for example, pupils A and B could be portraying restaurant owners deciding how to handle an angry patron or they could be playing themselves, but then as astronauts traveling to Mars. The second parameter was that the IDT must elicit spoken interaction. As the average FL level among pupils was just above beginner, spoken interaction could also consist of conversations involving short utterances supported by gestures and facial expressions. Teachers were also encouraged to offer learners preparation time to come up with vocabulary and practice key phrases (Nguyen & Tran's, 2015). The IDTs implemented could be considered small-scale drama activities (Schewe, 2013), as opposed to larger theatre projects. As a key finding from our previous study was that teachers lacked time in their curriculum to integrate IDTs (Goodnight et al., 2023), we chose to focus on small-scale activities due to the feasibility of implementation.

7.6 Data Collection Instruments

This quasi-intervention study made use of both quantitative and qualitative research methodology. Quantitative data was collected through a *pre and post intervention pupil questionnaire* aimed at comparing enjoyment, self-confidence and WtC in relation to speaking the FL in both the IG and CG before and after the intervention. To further home in on the presence of these factors, as well as engagement, in the classes in which the IDTs were carried out, we collected both quantitative and qualitative data from IG pupils and their teachers through *classroom observations of IDT lessons, an observation-related pupil questionnaire*, *pupil interviews* and *teacher interviews*. Table 7.2 provides an overview of the data set per instrument.

Through this mixed-methods approach we strove to achieve triangulation in discovering the complexity of affective factors and WtC. In their study on the relationship between enjoyment, anxiety and WtC in FL learning, Dewaele and Pavelescu (2021)

10 In the Netherlands pupils are tracked into three different levels that prepare them for higher education at the vocational schools, applied science institutes or universities. As far as which languages are taught, English is required in each year of the Dutch secondary school curriculum. Most pupils take at least two years of French and German as well (Michel et al., 2021).

Table 7.2

Data set per instrument

Pre and Post Intervention Pupil Questionnaire	Observations of IDT lessons	Observation- Related Pupil Questionnaire	Pupil Interviews	Teacher Interviews
IG: *n* = 106 CG: *n* = 127 Total: *N* = 233*	*N* = 13	*N* = 273	*N* = 22	*N* = 5

* The total number of pupil participants in this study (*N* = 233) refers to the larger number of respondents from the IG combined with the larger number of respondents from the CG. 106 pupils in the IG completed the *questionnaire* before the intervention, and 127 in the CG. 105 IG pupils completed the *questionnaire* after the intervention, and 115 CG pupils completed it.

likewise advocate for mixed methods to capture the incommensurability of emotions. Lutzker (2022) furthermore purports the necessity of qualitative methodology that involves, for example, thick descriptions and direct quotes from participants when conducting drama-related research with teachers and pupils. As qualitative data is by nature subjective, however, we not only aimed to create trustworthiness by triangulating the aforementioned research methods, but also by involving multiple researchers and maintaining a reflective journal of the analysis process (Nowell et al., 2017) to provide transparency and serve as an audit trail. The research methodology was approved by Utrecht University's Ethical Testing Committee of the Department of Humanities (reference number: 22-077-03).

7.6.1 Pre and Post-Intervention Pupil Questionnaires

For the pre and post-intervention measurement, a *pupil questionnaire* developed by Van Batenburg and colleagues (2019) was utilised. This instrument was chosen due to the similarity of context between her study and our own, namely the Dutch secondary school FL classroom, and because the constructs measured are in line with the focus of the current research. Using a 5-point Likert scale from "disagree" to "completely agree," the questionnaire assessed three affective factors. Enjoyment was measured with items adapted from Van Batenburg et al. (2019), and is defined as 'the extent to which learners enjoy interacting' in the FL; Self-Confidence as "learners' lack of anxiety and perceived confidence in their ability to speak;" and WtC as 'the extent to which learners are willing to engage in conversation using the FL' (Van Batenburg et al., 2019, p. 315). Example items include 'I like to do speaking activities with my classmates' (Enjoyment); "I feel sure of myself when I speak the foreign language[11]" (Self-Confidence); "If my teacher asks me a question in the foreign language, then I willingly give an answer" (WtC). As engagement was not included in Van Batenburg et al.'s (2019) question-

11 The phrase 'the foreign language' was replaced with the specific language (e.g. French) on the *questionnaires* when administered to pupils.

naire, we also did not include it in our questionnaire as well, since questions related to this concept would not have undergone the same level of validation as the other three concepts. The complete *questionnaire* is included in Appendix J. For each area, Cronbach's Alpha showed an acceptable level of reliability: Enjoyment (5 items): α = 0.85; Self-Confidence (12 items): α = 0.92; and WtC (5 items): α = 0.84. During class time, pupils anonymously completed the pen-and-paper *questionnaire* in Dutch.

We used MLwiN to conduct a multivariate multi-level analysis of variance in which the three dependent variables (i.e. Enjoyment, Self-Confidence and WtC) were analysed simultaneously. As we collected the data anonymously, and could therefore not directly compare pupils' scores before and after the intervention, the mean for the three dependent variables in the CG was estimated, as well as the deviations of these averages for the intervention group, and the standard error for both groups at each measurement occasion (pre and post). In addition to this fixed part of the model, random parameter estimates for the three dependent variables were calculated at class level (10 different classes: 5 intervention and 5 control) and pupil level for all of the pupils (N = 233) who completed the questionnaire at least one time (before or after the intervention, or both).

7.6.2 Classroom Observations

Classroom observations were conducted in order to glean behavioural manifestations of pupils' affective reactions related to willingness to communicate while participating in IDTs. We opted for a semi-structured format with a series of Likert-scale questions on a scale of 1-4, as well as section that facilitated intricate note-taking on teacher and pupil behaviour. For these *observations*, video recording the classroom sessions proved unfeasible due to privacy regulations requiring active consent from all pupils; two researchers were therefore involved in the *observations*. The researchers' observation notes were discussed immediately following the *observations* to reconcile discrepancies and to achieve consensus on ratings.

As the intervention would be carried out by the classroom teachers, rather than the researchers themselves, it was essential to establish implementation fidelity (known also as treatment fidelity) (Sanetti et al., 2021) to determine whether teachers executed IDTs according to the study's definition. During the *observations*, all IDTs teachers executed were rated on a scale of 1-4 (1=not apparent; 2=marginally apparent; 3=sufficiently apparent; 4=highly apparent) according to the degree to which they a) placed pupils in a

fictional situation and b) elicited spoken interaction. The mean ratings for all observed lessons were 3.1 for fictional situation and 3.2 for eliciting spoken interaction.

The form also included statements that could be rated on the 4-point scale to measure the degree to which the IDT elicited a) positive affective reactions and b) spontaneous spoken interaction, accompanied by a narrative justification section for both ratings. In an instructive appendix at the end of the form, key concepts were defined. For Enjoyment, Self-Confidence and WtC, we utilised the definitions from Van Batenburg and colleagues' (2019) study as described above. Engagement was defined according to Gijsen's (2021) definition of task engagement, as our focus in this study is specifically related to pupils' interaction with a specific task, namely the IDTs. Also included in the appendix were descriptions of behavioural manifestations of these affective states: for example laughing (Enjoyment); contributing actively (Engagement); open hand gestures (Self-Confidence); and speaking in front of the class (WtC). The compete instrument is included in Appendix H.

In order to gain a broader indication of pupil behaviour in relation to the IDTs, we observed IDTs executed in multiple class sessions per teacher. The first author conducted the *observations* live (together with the second observer as often as possible). The researchers took written notes on both teacher and pupil actions and speech.

Observation data was in turn analysed by the two researchers. The mean and standard deviation were calculated for the two quantitative items. Following the six-phase process outlined by Kuckartz (2019), a qualitative content analysis (QCA) was conducted on the narrative descriptions of pupils' observed affective reactions and WtC. The first author analysed the data in iterative stages, initially drawing upon categories and codes that had been developed during the previous research phase, as well as adding codes that emerged inductively from this data set. For example, with the description "They all participate in each round of the activities," we categorised the description as "Engagement" and then added the code "Staying on Task." The second researcher subsequently reviewed the codes, and also independently coded 25% of the narrative descriptions.

7.6.3 Observation-Related Pupil Questionnaires

During each observed class session, pupils (N = 273) completed a brief *questionnaire*. This instrument was aimed at complementing the behavioural observations with the pupils' own opinions on the IDTs. With this *questionnaire*, we aimed to contribute to within-method triangulation (Lutzker, 2022) by providing an immediate perspective on the drama activities in addition to pupils' reflections *after* the intervention period as collected via the pre and post-intervention pupil questionnaire.

This *questionnaire* included items focused on enjoyment, self-confidence, engagement and WtC. Four items aimed at gleaning pupils' reactions to the IDT in which they had just participated (e.g. "*During the speaking activity today, I wanted to do my best"*). The remaining items focused on pupils' opinions on further integration of drama in following lessons (e.g. "*I would like to do drama more often*"). The complete questionnaire can be found in Appendix I.

The largest emphasis was placed on engagement in the *observation-related questionnaire*. We believed it was essential to query participants in the moment as engagement in a task is a particularly elusive concept to define (Gijsen, 2021), and therefore arguably more difficult to analyse in retrospect. Wording style of the items was patterned after the questionnaire designed by Van Batenburg et al. (2019). To facilitate quick response and to avoid the ambiguity of a neutral response (Dornyëi & Taguchi, 2009), a 4-point scale ranging from "definitely not" to "definitely" was used. An open question inviting pupils to share additional comments on IDTs was also included. Teachers administered the *questionnaire* in Dutch on paper anonymously at the end of each observed lesson.

Interpreting the data involved analysing the quantitative items, as well as pupils' qualitative responses to the open question. As most items were related to engagement, Cronbach's Alpha was calculated to determine reliability among these items, showing an acceptable level at $\alpha = 0.76$. The mean and standard deviation for each item or grouping of engagement items were calculated. With the open question, we employed the same QCA process as we used with the *classroom observations*.

7.6.4 Pupil Interviews

Post-intervention *pupil interviews* were conducted with a sample of pupils in each teacher's intervention group for a total of 22 pupils (three to six pupils per class). Each teacher asked for volunteers to participate in a live *pupil interview* with the first author. We opted for a group interview format (one group *pupil interview* per teacher); in conjunction with his research with adolescents involved in a theatre project, Lutzker (2022) asserts that the group format can be more comfortable for pupils than an individual interview. Pupils were asked questions that allowed them to elaborate on topics that were addressed in each of the *questionnaires*, namely affective reactions to IDTs, as well as tips for IDT implementation and whether they would like to keep participating in IDTs in both the class in question, and in other FL classes. *Interview* analysis followed a similar QCA process to that which was employed with the *observations*. Excerpts from the transcripts were first categorised by topic (e.g. "Self-Confidence"), and in turn coded (e.g. "Less Nervous During IDTs") in iterative rounds and calculated for frequency.

7.6.5 Teacher Interviews

Teacher interviews were conducted with the teachers both prior to and following the intervention period. Even though the teachers had undergone a professional development program in a previous phase, in order to increase the likelihood of implementation fidelity during the intervention, during *pre-interviews*, teachers were asked to provide the definition of an IDT, and the researcher provided clarification if the teacher's definition was vague or incomplete.

During the *pre-interview* the first author also queried teachers as to the extent to which they had conducted speaking activities in the first weeks of the school year and their goals with this intervention. They also described their initial impressions of the IG (and if applicable, the CG) regarding affective reactions and WtC during speaking activities.

Teachers were interviewed again upon completion of the intervention. Another aspect of implementation fidelity was how regularly teachers implemented IDTs; thereby in this *post-intervention teacher interview* they self-evaluated this frequency. Four teachers shared that they met the twice a month goal, while one stated that circumstances relegated her implementation to approximately once a month. In the post-interview teachers were furthermore asked to reflect upon the intervention groups' affective reactions to IDTs and their WtC both during drama activities and in class in general, and if possible, to compare these factors with the CG.

During the analysis process for the *interviews*, teachers' responses were categorised by the topics that were addressed. These categories included, for example, affective factors such as enjoyment. Summaries from the *pre-interviews* were in turn compared with those of the same category from the *post-interviews* in order to gauge changes between before and after the intervention (alongside the CG).

To increase reliability for both the *pupil* and *teacher interviews*, two researchers not involved in this study coded 25% of the data, provided feedback on codes, and back-translated quotations (Cohen et al., 2011). We furthermore strove to increase internal validity bringing the participants' voices to life as much as possible; as such we illustrated categorization and coding choices with excerpts from the data sources.

7.7 Results

To discover the extent to which IDTs engender pupils' positive affective reactions and WtC, five data sets were analysed. Firstly, the IG and CG were compared before and after the intervention to glean a possible relationship between IDTs and FL speaking enjoyment, self-confidence, and WtC. Secondly, four instruments were aimed at capturing a combination of in-the-moment phenomena combined with retrospective responses related specifically to involvement in IDTs. These phenomena are described in the narrative below in relation to: Enjoyment, Self-Confidence, Engagement and WtC.

7.7.1 Comparisons between the Intervention Group and Control Group

Both from the *pre and post pupil questionnaire* and the teacher interviews, comparisons and contrasts between the IG and CG emerged. For the *pre and post pupil questionnaire*, pupils who completed the questionnaire in at least one of the measurements were included. In Table 7.3 the control group's average scores for each of the three dependent variables and for both the pre-measurement and post-measurement are presented. In the row below each of these measurements, the difference between the scores of the IG and the CG is given. Results show that there were no significant differences between the CG and IG for the pre-measurement for any of the three factors. However, for the post-measurement, the average scores of the IG were significantly higher than those of the CG for both Enjoyment (.28, $p = .01$) and WTC (.40; $p < .001$). For Self-Confidence, however, the post-measurement in the IG (.05) did not differ significantly from the average for Self-Confidence in the CG.

Table 7.3

Random parameter estimates of the fixed effects of the multivariate multi-level model

	Pre-Measurement		Post-Measurement	
	Est	**(se)**	**Est**	**(se)**
CG Enjoyment	2.80	(.23)	2.54	(.23)
Δ IG Enjoyment	.01	(.13)	.28	(.12)*
CG Self-Confidence	3.02	(.29)	3.16	(.29)
Δ IG Self-Confidence	.16	(.11)	.05	(.11)
CG WtC	2.65	(.24)	2.24	(.24)
Δ IG WtC	.04	(.12)	.40	(.12)*

* $p < .05$

To be able to accurately interpret the data in Table 7.3, the variances and correlations of the random parameter estimates at pupil and class level (Table 7.4) are relevant. The first section of Table 7.4 displays the variances and correlations at the pupil level. The pupil-level correlations indicate that the three dependent variables measure distinct

constructs. Furthermore, we see a strong correlation between Enjoyment and WtC, whereas the correlations between the other variables are moderate. It is also apparent that at the pupil level variances are high for each of the three variables (Enjoyment: .88; WTC: .80; Self-Confidence: .65), indicating relatively large differences among pupils.

The second section of Table 7.4 furthermore shows that at class-level the correlation between Enjoyment and WtC is high, indicating that in classes where Enjoyment is high so is WtC. Moreover, the variances (Enjoyment: .23; WtC: .26; Self-Confidence: .38) demonstrate that the differences among the 10 classes are significant.

Table 7.4

Random parameter estimates at class level and pupil level: Variances (diagonal) and correlations (below the diagonal) among the three dependent variables

Pupil Level			
Variables	**ENJOYMENT**	**SELF-CONFIDENCE**	**WtC**
Enjoyment	.88*		
Self-Confidence	.36*	.65*	
WtC	.72*	.35*	.80*

* $p < .05$

Class Level			
Variables	**ENJOYMENT**	**SELF-CONFIDENCE**	**WtC**
Enjoyment	.23*		
Self-Confidence	.76*	.38*	
WtC	.99*	.86*	.26*

In the final interviews, the teachers commented on differences between their IGs and CGs as well. Roberta noticed gains in self-confidence among IG pupils, particularly among those who seemed to have more difficulty in the beginning, and furthermore observed that the CG was less confident than the IG at the end of the research period, which Helen found as well. In terms of engagement, Dorine mentioned that her CG was naturally more open to dramatic expression from the outset than her IG, and felt it was unfair to compare them. She did notice, however, that "they actually did appreciate it (when I put on a costume)." Regarding WtC, Roberta speculated that the advantages of IDTs over the speaking activities she found in the textbook contributed to greater WtC in her IG than her CG. Helen noticed as well that her IG pupils began to speak more freely than those in the CG, including outside of class. No teachers, however, made specific comparisons in relation to Enjoyment in the IG and CG.

7.7.2 Relationships between IDTs and Enjoyment, Self-Confidence, Engagement and WtC in the Intervention Group

The affective factors enjoyment, self-confidence and engagement, as well as WtC were gauged both during IDTs through *classroom observations* and *observation-related pupil questionnaires,* and retrospectively through post-intervention *pupil and teacher interviews*. For codes that emerged at least three times during the qualitative content analysis process of the *classroom observations* and *pupil interviews*, tables are provided that include the frequency of the codes and example excerpts from the data.

Enjoyment.

During *classroom observations*, behavioural manifestations of enjoyment, such as smiling, laughing and enthusiastic verbal utterances, occurred prominently in three types of situations, as is evident in Table 7.5 below. It was particularly salient that IDTs that took place in a small-group setting generated the most enjoyment, whereby the "Small Group" sub-code emerged. Seven instances were discovered during small-group IDTs, while only two instances each were noted during IDTs that took place with the whole class together and in front of the class. Pupils also appeared enthusiastic about sharing their ideas and creations with their teacher; for example, during an IDT that involved pupils pretending to go to the police station and describe a suspect who had stolen their wallet while their partner drew the suspect, one pupil animatedly shared their picture with the teacher. Pupils furthermore manifested enjoyment in four instances when preparing to do an IDT-related performance; for example when developing a fictional television show, it was noted that pupils that pupils quickly started working, and their body languages reflected enthusiasm about the shows they were creating.

Table 7.5

Observed Behaviours related to Enjoyment

Code	Frequency	Example behaviours
Enjoyment during Small-Group IDTs	7	*(Pupils are) often showing pleasure by laughing and looking at each other's pictures or guessing and coming up with emotions with enthusiasm*
Enjoyment during Preparation	4	*There is a lot of enthusiasm during the preparation.*
Enthusiastically Sharing Ideas with Teacher	4	*(One pupil shows their drawing of a "suspect" and) says to teacher, "Look! Gorgeous!"*

Pupils were asked two questions related to enjoyment on the *questionnaire* disseminated during *observations*. As to whether they liked speaking during the IDT, they were moderately positive, with a mean of 2.7 (SD=0.82). They were, however, more positive regarding whether IDTs were a fun way to practice speaking with a mean of 3.14 out of 4

(SD=0.86). Their comments on the *questionnaire* were much more frequently related to enjoyment than any other factor, with 30 pupils noting that the IDTs were "Fun;" one pupil stated, "It was fun and funny and educational." Four comments were coded as "Great," including the playful remarks, "I think it was super cool. Sam thought so too" and "Tres bien!" Three pupils furthermore mentioned that IDTs were more fun than regular lessons.

When interviewed, pupils discussed enjoyment extensively. As Table 7.6 indicates, IDTs were viewed only positively—lack of enjoyment was not mentioned saliently. Pupils most frequently described how Specific (types of) IDTs are Fun. They furthermore expressed repeatedly that IDTS in General are Fun, and that IDTs are More Fun than Other Speaking Activities, as well as More Fun than Other Types of Activities they were asked to do in language classes. When asked what tips they had for the integration of IDTs in their classes, three pupils mentioned that IDTs should be fun.

Table 7.6

Enjoyment Codes from Pupil Interviews

Code	Frequency	Example Excerpt
Specific IDTs are Fun	9	*"If it's turned into a competition…then it's fun, yeah, because…I'm a lot more fanatical."*
IDTs in General are Fun	6	*"I didn't think it was childish anymore. I thought it was fun to do."*
IDTs are More Fun than Other Speaking Activities	6	*"With drama activities then I'd rather speak than the regular conversations in the class because the subjects are more fun."*
IDTs are More Fun than Other Types of Activities	6	*"Because it's mostly done in a fun way, it's not in a boring way like a reading text."*
Tip: Do Fun IDTs	3	*"We had a St. Nicholas reading passage and you…had to change something and then act it out."*

All five teachers noticed enjoyment from their pupils. Lynn observed non-verbal cues, such as smiling, laughter and thumbs up when she intermittently asked them what they thought about the IDTs they were doing. She also mentioned that even when an activity was linguistically difficult, "I saw them struggling but it was definitely fun as well." For Dorine enjoyment manifested itself as follows: "(I) could see that there were a lot more smiles on their faces and that they were more willing to participate because it was simply something different and surprising for them." Helen also attributed pupil enjoyment in part to IDTs being a different type of activity for pupils, mentioning that they found certain types of IDTs in particular "really fun." Roberta mused that she herself

enjoyed integrating IDTs more than other types of speaking activities, which may have positively influenced her pupils' enjoyment during such activities. While Farah also noticed pupils enjoying themselves, she noted that the more social ones and those with higher FL skills appeared to experience greater pleasure during the IDTs.

Self-Confidence.

Two salient points related to self-confidence emerged during the *classroom observations*, namely Body Language and Willingness to Perform, as can be seen in Table 7.7. In eight instances, body language that reflected confidence was noted. Pupils were observed, for example, doing silly walks, using dramatic gestures during an emotions guessing game, and playing dogs and cats (including barking and meowing). Self-confidence was also manifested through seven instances of pupils willing to perform in front of the class; for example in one IDT called Dr. Know-it-All, pupils were willing to take on the roles the teacher asked them to do. The statement on the *observation-related questionnaire* that focused on self-confidence was "I felt comfortable when I had to speak the foreign language." This yielded a modestly affirmative mean of 2.71 (SD=0.82). Three pupils offered the same comment, 'We had too little time to practice,' which reflects possible uncertainty during the IDT.

Table 7.7

Observed Behaviours related to Self-Confidence

Code	Frequency	Example behaviours
Body Language	8	*Most pupils who are standing start to react dramatically, a lot of groaning, dramatic gestures*
Willingness to Perform	7	*They are willing to serve as doctors and prompters when asked.*

Regarding self-confidence, in the *interviews* pupils were asked if they were more or less concerned with making mistakes and whether they were more or less nervous during IDTs as opposed to other types of speaking activities. Pupils mentioned repeatedly that they were either not concerned with making mistakes during IDTs or less concerned than with other speaking activities, although they saliently asserted that it was particularly during the small-group IDTs that they less feared making mistakes. In almost equal measure, they similarly mentioned not being nervous during IDTs or being less nervous than with other speaking activities. Pupils also reflected freely on factors that would increase their self-confidence during IDTs; these included: doing IDTs more often, having more preparation time, and doing IDTs in smaller groups as opposed to, for example, performing in front of the whole class. The frequency of their responses as well as example *interview* excerpts can be seen in Table 7.8.

Table 7.8

Self-Confidence Codes from Pupil Interviews

Code	Frequency	Example Excerpt
Not Concerned with Making Mistakes during IDTs	7	*"Everyone makes mistakes. You're not the only one."*
Less Concerned with Making Mistakes with IDTs	In General: 5	*"(It's) easier to say the words, even if it's completely wrong."*
	In Smaller Groups: 8	*"If you have to do it in front of the class, that is annoying, but if you're just in a group of 4 or 3 then it's not too bad."*
Not Nervous with IDTs	5	*"I don't care if people laugh at me if I don't know something."*
Less Nervous with IDTs	5	*"You can help each other. It's a bit less serious."*
Less Nervous in Drama Room	3	*"It is really an open space. In a classroom it's a small space…and everyone sees you the whole time, all the desks and chairs and the teacher's watching the whole time…so it feels like more kind of a claustrophobic pressure."*
Would be More Confident if Done More Often	3	*"If you do it often, then at a certain point…then it's no problem for me."*
Would be More Confident with More Preparation Time	3	*"If it's actual sentences then (preparation) is nice."*
Would be More Confident in Smaller Groups	3	*"With a smaller group, perhaps a bit more secure."*

Each of the teachers commented on their pupils' self-confidence in relation to the IDTs. Two teachers attributed their pupils confidence to speak to the fictional characteristics of drama. Farah stated, "I think with drama it's easier because you can kind of hide behind a role instead of that it's really yourself" and Lynn mused "that they've become freer in (speaking), because they think, 'oh yeah, it's just a game, not real.'" Three teachers specifically noted gains in self-confidence among pupils. Dorine reflected that "they realised they had become more skilled, they dare to do more." Farah described a pupil who had a phobic fear of speaking at the beginning of the school year who, on the end of the year English class evaluation gave a ten out of ten to speaking activities, which were largely drama-based. Two teachers, however, mentioned instances where self-confidence was lacking. Helen shared that her pupils all participated well, but that they seemed to lack confidence with the more difficult IDTs in which they appeared to fear making mistakes. Farah remarked that in contrast to the more social and linguistically skilled pupils who enjoyed the IDTs more, "the kids who find English more difficult or who are less socially adept, they think it's a bit scary."

Engagement.

In addition to the other two affective factors, we also analysed the presence of engagement during the *classroom observations*. The observations in particular offered an effective medium to study behavioural manifestations of engagement during the lessons in which IDTs were implemented. Instances of Engagement and lack of engagement, their corresponding codes with frequency, as well as illustrative examples of pupil behaviours can be seen in Table 7.9. Manifestations of engagement in the form of dramatic expression came through most strongly during the *observations*. Dramatic Expression refers to demonstrating the elements of drama in an activity by, for example, becoming absorbed in a character or adding creative touches such as costumes or props. Pupils also repeatedly showed engagement by Listening to Instructions, Staying on Task, Audience Engagement, and to smaller extent, Offering Input during Pre-Activities that lead up to the IDTs. As was also evident in relation to enjoyment, it was apparent that small-group IDTs yielded somewhat greater interest than IDTs in which the whole class participated together.

Table 7.9

Observed Behaviours related to Engagement

Code	Frequency	Example behaviours
Dramatic Expression	9	*Many pupils take it upon themselves to find and use costume pieces and show enthusiasm for these costume pieces.*
Listening to Instructions	9	*The pupils listen intently to the instruction and the video.*
Staying on Task	8	*They appear to be engaged throughout the lesson without seeming to get distracted or do off-task activities or chatting.*
Audience Engagement	6	*Spontaneous applause after improvisation*
Offering Input during Pre-Activity	4	*Some add their own experiences to the discussion.*
Participating in IDTs	Small Group: 7	*During each stage of the guessing emotion activities, they all appeared actively involved, brainstorming together about emotions.*
	Whole Class: 4	*When the teacher takes the scarf off because she is getting warm, the most talkative pupil who made most of the guesses above says, 'But then you wouldn't be in your role.'*

On the *observation-related questionnaires* completed at the end of observed sessions, the combined mean for questions related to engagement was 3.11 with an SD of 0.6; this relatively high rating by the pupils themselves corresponds with the observed behaviours. In the comments section, four respondents commented that they wished to do IDTs more often.

Pupils also discussed engagement during the *interviews*, albeit not extensively. One pattern that emerged was that five pupils noted that they Wanted to Do their Best with IDTs more than with other speaking activities. One interviewee, for example, found it motivating that in contrast to other speaking activities there was a sense of camaraderie. Pupils' responses moreover indicated that they would not only like to continue doing IDTs both in the class in which their teacher had been conducting them, but additionally in other FL courses, as indicated in Table 7.10.

Table 7.10

Engagement Codes from Pupil Interviews

Code	Frequency	Example Excerpt
Wanted to Do their Best	5	*"Everyone participated, so you have to take it on together."*
Would Like to Keep Doing IDTs	5	*"Yeah, we can keep doing it."*
Would be Engaging in Other Language Classes	4	*"Yeah, I think it would really help because the German lessons are pretty monotonous…I think speaking would be better if you would really do drama activities."*

Furthermore, all teachers commented on instances of engagement in the teacher interviews. Like the pupils, Dorine witnessed greater engagement during IDTs than during textbook activities. Farah likewise noticed that her pupils were more engaged than during other types of speaking activities, speculating that it was because with drama they could hide behind a role. She did, however, note one instance of them not being engaged because the activity was unclear.

A sub-theme related to engagement emerged during the *teacher interviews*, namely manifestations of dramatic expression, which were also highly apparent during the *classroom observations*. Farah noted her pupils expressing themselves dramatically when they had to create their own characters, thinking about how the characters moved and spoke. Helen moreover described two instances of dramatic expression, for example, during a fashion show project her pupils were willing to wear outlandish outfits.

Also in relation to engagement, three teachers mentioned what was sub-themed as extraordinary pupil reactions. Lynn remarked, "There was a boy who said, 'drama, no, I don't like that' but then he was always the first who jumped in right away." Roberta also commented that she witnessed engagement even from pupils who do not usually speak. Dorine furthermore described a pupil who gets bored easily, "but actually she participated really well. And also in the sense that she made comments to the others to be quiet: 'We are in the middle of this, aren't we? She's (the teacher's) doing her best.'"

Helen found that the novelty of doing IDTs did not wear off, as she commented that "at a certain point they started asking (to do IDTs)."

Willingness to Communicate.

In addition to the affective factors underlying WtC as described above, willingness to communicate itself was analysed as well; the *observations* were key in discovering behavioural manifestations of WtC during the IDTs. Table 7.11 displays the frequency of codes as well as examples of observed behaviours related to WtC. With their classmates, pupils were often willing to communicate during IDTs in small groups (although this fluctuated during lessons to some extent), but also frequently during IDTs in front of the class. To a similar degree, they were also observed exhibiting WtC during whole-class IDTs and during preparation for IDTs they were to perform for the class, as well as occasionally in communication beyond the IDT itself. They spoke the FL with their teacher on repeated occasions during instruction, as well as during IDTs, but it is worth noting that this was only during *small-group* IDTs. The other behaviour related to WtC that most often manifested itself was their willingness in Seeking Linguistic Assistance from each other or the teacher, and to a lesser degree, Helping Each Other Linguistically. In three instances, overall WtC was observed. In other words, pupils continuously (if not always exclusively) spoke in the FL throughout the class session, which demonstrated widespread and sustained WtC in these instances. On the *observation-related questionnaire* pupils expressed a relatively high level of WtC with a mean of 3.01 (SD=0.82).

Pupils discussed their own WtC during the *interviews* as well. As is evident in Table 7.12, 5 mentioned that they were more willing to communicate during IDTs than with other speaking activities, one pupil noting the fictional advantage drama provides, as he could, for example, describe himself as having a different hair colour if he could not remember the word for "blond." Three pupils, however, felt that their WtC was the same with both IDTs and other speaking activities. Four pupils in FL classes other than English mentioned that WtC during IDTs would be more optimal during English lessons due to their higher language level, as they would actually be able to carry on conversations rather than speaking in brief utterances. Finally, three pupils commented that they felt that if other FL teachers would integrate IDTs, such activities would be beneficial in contributing to WtC.

All of the teachers felt that WtC increased among their pupils in the intervention groups. Lynn attributed increased WtC to IDTs: "I noticed that if you add more drama, like, how should they act in this game, or that they have a costume piece, that it's an actual role, so adding real drama elements eventually really helps them to speak." Dorine noted that even though the pupils in the IG were, even at the outset, generally less

Table 7.11

Observed Behaviours related to Willingness to Communicate

Code	Frequency	Example behaviours
With Classmates during IDTs	Small Group: 8	*They are all involved the whole time, and since they play both roles they speak more or less equally.*
	In Front of Class: 6	*Pupils are willing to speak Spanish when presenting their weather reports in front of the class.*
	Whole Class: 4	*The ones who were called upon could describe their objects, sometimes with help from others.*
With Classmates during Preparation	3	*A lot of Spanish is heard when they are preparing for the second activity.*
With Teacher during Instruction	6	*Pupils answer questions in French during instruction.*
With Teacher during Small-Group IDTs	6	*They were quick to answer the teacher when she asked them questions about their emotions and appeared to be able to relate to the questions by adding bits of stories to go with their emotions.*
Seeking Linguistic Assistance	8	*They make effort throughout the lesson to communicate, searching for words in French, looking up words.*
Helping Each Other Linguistically	3	*They actively try to help each other find the words in Spanish*

Table 7.12

WtC Codes from Pupil Interviews

Code	Frequency	Example Excerpt
More WtC than with Other Speaking Activities	5	*"Imagine that I don't know what 'blond' is in French; then I can say that I have brown hair."*
Would have more WtC in English Class	4	*"With English drama activities, you can really carry on conversations."*
Would have More WtC in other FL Classes if IDTs were Implemented	3	*"You learn with it, it's actually talking."*
WtC with both IDTs & other Speaking Activities	3	*"There's not a lot of difference but it might be because if you have more of a role, then you can…empathise with it a little more or something, so maybe a little, but not very much."*

willing to speak than her CG, her IG began to speak more freely and spontaneously, which she connected to enjoyment during IDTs, saying that pupils "experienced the fun of it, so they are more willing." Dorine, as well as Roberta, discussed how the IDTs stimulated WtC more than textbook activities, mentioning, for example, that IDTs were more unexpected and that textbook activities were more difficult to integrate into class. Farah furthermore mentioned as well that their IG pupils began to communicate in the FL more outside of class, although in regard to their speaking behaviour during the IDTs she found that they generally played it safe with vocabulary, and she felt that the predictable small-group settings in which she carried out the IDTs may not have challenged them linguistically as much as if they had interacted with more different pupils.

7.8 Discussion

With this study we endeavoured to answer the question: *To what extent do IDTs engender pupils' positive affective reactions (i.e. enjoyment, self-confidence and engagement) and their willingness to communicate in the FL classroom?* An underlying aim of this research project was to address challenges with fostering speaking in the Dutch secondary school FL teaching practice, as pupils often appear reluctant to speak (Haijma, 2013), and speaking often remains neglected in FL classrooms due to barriers such as lack of time (Goodnight et al., 2023) or access to engaging speaking activities (e.g. El Majidi, 2022).

7.8.1 Comparisons between the Intervention Group and Control Group

When comparing results yielded from the IG and CG on the *pre and post-intervention pupil questionnaire*, the findings were varied in relation to speaking and the three dependent variables. There was a significant positive difference in speaking enjoyment and in WtC in the IG in comparison with the CG. Pupils in the IG also largely expressed that they both enjoyed and were more willing to communicate during IDTs than in other types of speaking activities (which was also corroborated by their teachers); it is possible that their enthusiasm and WtC during drama activities in turn produced more positive feelings about speaking in general. Regarding self-confidence, on the other hand, the questionnaire did not show significant differences between the IG and CG. Discoveries from the pupils participating in IDTs, as well as their teachers, did reflect a generally positive view of self-confidence during the IDTs themselves, and two teachers even noticed greater self-confidence carrying over into speaking situations beyond the IDTs. Despite these positive findings, reactions to the IDTs from both teachers and pupils offer a more complex picture; two of the teachers shared instances of less confident pupils, and the pupils themselves sometimes qualified their responses by sharing, for example, that more preparation time or doing IDTs more often would help them

feel more confident, indicating that there is still room for improvement. When looking at the different factors together, however, it is salient that in the *post-intervention pupil questionnaire* pupils in the IG rated both enjoyment and WtC more positively than in the CG, whereas they showed no significant difference from the CG for self-confidence. This suggests that even if pupils remain anxious about speaking in general, their enjoyment and WtC can increase nonetheless.

7.8.2 Relationships between IDTs and Enjoyment, Self-Confidence, Engagement and WtC in the Intervention Group

Enjoyment.

Enjoyment was highly evident during the IDTs. Pupils found IDTs in general to be fun, and also more fun than other types of (speaking) activities, both of which teachers noted as well. Pupils' responses on the *observation-related questionnaire* were nonetheless somewhat contradictory. In the item evaluating whether they found the activity in question fun, pupils were only modestly positive, but on the item in which they evaluated whether IDTs in general were a fun way to practice speaking, they were more positive; the majority of their qualitative comments on the same form furthermore stated that the IDT was "fun." As to which types of IDTs were considered fun, pupils shared that they enjoyed warm-up activities. The positive reactions in these cases could be attributed to pupils being relaxed without the presence of the audience. Pupils also appeared to experience pleasure in sharing their ideas with their teacher, serving as audience members and preparing them for the IDTs. Perhaps the overall playful atmosphere positively affected the lesson as a whole. These findings offer support for the value of integrating IDTs in the FL classroom as a tool. Dewaele et al. (2018), as well as Khajavy et al. (2018) showed a relationship between the teacher's classroom practices and FL enjoyment; both the results from our study as well as those from Jacobs (2023) and Cannon (2016), who also discovered that adolescents enjoyed themselves during drama activities, support the notion that IDTs are a classroom practice that supports FL enjoyment.

Self-Confidence.

Varying degrees of self-confidence were substantiated from both the pupils and their teachers. Pupils' behaviour manifested confidence most frequently through body language, such as bold character gestures and willingness to perform. Two teachers also recognised a connection between the fictional nature of the IDT and greater confidence. These findings revealed that pupils embraced the dramatic aspects of the IDTs. In pupils' own reflections on self-confidence, most salient was pupils' lack of concern with making mistakes during IDTs, as well as less nervousness than with other types of speaking activities. The dramatic nature of IDTs appear not only to engage pupils but

also to allow them to concentrate on the drama rather than on concerns about their speaking proficiency.

These results are in line with the existing body of literature on use of improvisational drama among adolescent FL learners. Other researchers (e.g. Galante, 2018; Atas, 2015) likewise discovered that drama activities can alleviate FL speaking anxiety and foster increased confidence (McAtemney, 2021; Göksel, 2019; Fatimah, 2019). Alasmari and El Ashae (2020), however, observed inhibition among some learners. In our study as well, some teachers highlighted instances of uneven self-confidence among learners, which they, for example, owed to the personality of learners or the linguistic difficulty of the IDT. Pupils' self-evaluations in the *observation-related questionnaire* were also moderate in response to the query as to whether they felt comfortable speaking during the IDT. It could be that confidence depends to some extent on how the IDT is carried out; for example, pupils expressed that small-group IDTs in particular appeared to alleviate fear of making mistakes. Fatimah (2019) likewise mentioned that confidence and engagement were greater in small groups. A modestly salient finding in our study was that pupils noted that preparation time might make them less nervous. While Tuan and Mai's (2015) study related to WtC did not focus on drama activities, they nonetheless discovered a relationship between preparation time and WtC, which could be due to underlying self-confidence fostered by allowing pupils time to prepare.

Engagement.

The combination of evidence indicated that pupils were often engaged during IDTs. Dramatic expression appeared in particular to generate engagement, such as playing a character or wearing costumes. Jacobs (2023) likewise noted that the adolescents in her study were most engaged when playing a role. Perhaps the fictional elements of drama allow pupils to become more absorbed than they might in another type of (speaking) activity as they can enter a new and different dramatic world in which they are less distracted from daily life. In addition to this specific focus on dramatic expression, pupils also manifested engagement in other ways, for instance as audience members and by generally staying on task. Pupils also repeatedly shared that they wanted to do their best during IDTs more than in other types of activities, and that they would like to continue doing IDTs. Engagement and the related concept of motivation among teenagers matches evidence from across the globe on studies related to drama activities (e.g. Cannon, 2016; Nhongo, 2017). It could be that the communicative nature of IDTs contributes to pupil engagement; De Smet and colleagues (2018) found, after all, that the decrease in FL learning motivation they detected during adolescence can be mitigated by communicative activities.

Willingness to Communicate.

Pupils exhibited WtC during the IDTs, which became apparent through their behaviour but also in pupils' and their teachers' reflections. Overall WtC in relation to IDTs could be observed repeatedly. All of the teachers also noted improved WtC among their pupils, four of whom pointed out that it was the characteristics of IDTs that may have stimulated WtC; this was corroborated on a modest level by pupils, who noted that they were more willing to communicate during IDTs than other types of speaking activities. As with the affective reactions under analysis in this study, such as enjoyment, it seems that drama activities also may offer learners a platform beneficial to communication. The small-group setting in particular appeared to foster WtC, possibly because pupils felt comfortable speaking; yet they also showed WtC multiple times in front of the class, which could, on the other hand, be due to the social pressure to speak in a performance situation. This pressure to speak may have also been a factor in their WtC with their teacher during instruction, as they often spoke in response to a teacher's question. Their frequent willingness to seek linguistic assistance perhaps revealed an inclination to perform well or to speak more extensively. While no research specifically focused on WtC among secondary school pupils in relation to IDTs appears available, Barekant and Nazhemi's (2020) study revealed that university students' WtC increased after participation in drama activities.

Interplay among WtC and Underlying Affective Factors.

An expansive body of evidence supports MacIntyre and colleagues (1998) seminal assertion that WtC is built upon a foundation of affective factors, and our study as well revealed an interplay among these factors. Pupils expressed repeatedly and their teachers observed that they were more willing to communicate, but also that they exhibited more engagement and enjoyment and were less afraid to make mistakes during IDTs than with other types of speaking activities. Although research connecting WtC and drama is limited, Piechurska's (2015) study with adolescent language learners showed emotions related to self-confidence, namely perceived communicative competence and anxiety, to be key factors in FL learners' WtC. MacIntyre, together with Khajavy and Barabaldi (2018) nonetheless found that enjoyment could possibly even more heavily influence WtC than anxiety. Our study showed a similar finding; in the *post-intervention pupil questionnaire* intervention-group pupils' responses reflected greater positivity about Enjoyment and WtC than self-confidence, indicating that enjoyment and WtC are not necessarily negatively influenced by lack of self-confidence or speaking anxiety.

During the IDTs themselves as well, there appeared to be a relationship among affective factors and WtC, specifically in relation to dramatic expression. Pupils were reported by their teachers and/or observed as manifesting engagement, self-confidence and WtC

by embracing the drama of the IDTs. These findings suggest that engagement, self-confidence and WtC can positively influence each other during IDTs—even if, as is suggested by the *post-questionnaire* results, self-confidence does not increase in relation to speaking in general.

It is also noteworthy that pupils appeared to favour in particular small-group IDTs in relation to all three affective factors, as well as WtC. This phenomena reveals a possible connection among these factors. A small-group format is of course not a characteristic exclusive to IDTs, and perhaps any speaking activity would engender such reactions from pupils. Baran-Lucarz's (2014) study also showed that working in small groups could positively influence WtC.

7.8.3 Limitations and Suggestions for Further Research

A number of limitations to this study must be addressed, as well as possible ways to mitigate these limitations through future research. A methodological limitation was opting for passive consent from pupils and their parents or guardians for both the *classroom observations* and the *questionnaires*. This reduced the reliability of the observations, as they could not be recorded. While we aimed to ameliorate this barrier with the presence of a second observer when possible, as well as conducting reliability checks, this data is nonetheless based on intersubjective interpretations of classroom behaviours. For the *pre and post-questionnaires* in particular the anonymity of pupils limited the analyses we could undertake with this data. No direct comparisons could be made between individual pupils before and after the intervention, as we could not match them by name. This reduced the strength of the relationships that could be analysed between the dependent variables and the presence of IDTs.

The diversity of teaching practices involved in terms of language, geography and teacher, as well as the variation of IDTs implemented, offer a degree of ecological validity in that the findings could potentially be generalised to a variety of classroom settings; the large number of variables, however, decrease the strength of the relationship that can be established between the IDTs and affective reactions, as well as WtC. We furthermore opted against operationalising the variables of language and teacher with the rationale that we could not draw valid conclusions due to the heterogeneity of school types which would not allow us to isolate these variables reliably. We also chose to offer teachers free reign in terms of which activities they could integrate in order to offer them autonomy as well as to maximise relevance to their teaching practice; the only caveat was that the activities must fit the study's definition of an IDT. While the largely positive reactions to drama offered credence to the notion that IDTs are effective regardless of their specific parameters, the results nonetheless indicated that the circumstances of the IDT itself-can influence pupils' affective behaviour.

At the same time, continuing to conduct similar studies in a variety of FL classrooms both within Dutch secondary schools and beyond would allow for comparisons and contrasts with our findings to be drawn. An absence of research on drama in FL classes in the Netherlands persists, as well as a worldwide research gap related to WtC and improvisational drama; studies of this nature would add a fundamental contribution to the creation of a body of evidence on the relationship between WtC and IDTs. Dewaele and Pavelescu (2021) emphasise the challenges of measuring elusive concepts, namely emotions and WtC. More in-depth qualitative data that could be obtained through intensive case studies at one school, as well as a greater amount of similar research would both be invaluable in the formation of theory on IDTs in relation to WtC and underlying affective factors.

Our study is built upon previous research projects in which we trained the teachers involved through a professional development program based on theory and evidence informed design principles. We suggest that in similar studies the teachers first receive evidence-based training in the integration of IDTs in the FL classroom. Alasmari and El Ashae (2020) also highlight the necessity of professional development for teachers due to the challenges of implementing drama into the secondary school classroom.

7.8.4 Conclusion

This study offers evidence that IDTs offer FL learners affective benefits and can in turn foster willingness to communicate. Pupils expressed enjoyment, self-confidence, engagement and WtC during drama activities. Pupils, as well as their teachers, furthermore indicated that all four of these factors were *more* present while participating in IDTs than in other types of speaking activities. While pupils demonstrated positive affective reactions and WtC during IDTs in a variety of situations, including interactions with their teachers and in performing in front of the class, a salient preference for small-group activities emerged.

The dramatically expressive possibilities inherent to IDTs appeared to have inspired positive emotions and thereby a willingness to speak the FL as well. Sams (2023) describes the "in-between space" (p. 12) in which adolescents exist in their transition to adulthood as a space conducive to the creative active of drama in a foreign language. In our study as well we bore witness to secondary school pupils readily taking on roles such as doctors, tourists, police officers, meteorologists and talk show guests. The significant difference between the intervention and control groups following the intervention for both enjoyment and WtC suggest that these factors may carry over to speaking in general. A next step is to discover how to help cultivate self-confidence among pupils as they shed their masks and communicate in the FL as themselves--while at the same time knowing that they can reawaken their inner drama queens should the need arise.

8

Chapter 8

The Final Performance: Summary and General Discussion

8.1 Background Information

Dutch secondary school foreign language (FL) classrooms are often less than optimal settings for the cultivation of speaking skills. A primary challenge is lack of access among secondary school FL teachers to engaging or effective speaking activities. Teachers' perceived absence of engaging materials was cited in Dutch studies conducted by both El Majidi (2022) and Fasolio and Tuin (2018). Textbook speaking assignments in the Netherlands are furthermore often not oriented toward real-life communication (Van Batenburg et al., 2018). Observations furthermore confirm that Dutch FL education favours a grammar-oriented approach (De Graaf et al.; 2018; West & Verspoor, 2016). This approach persists, despite research showing that pupils appear more engaged in classrooms centring around communication (West & Verspoor, 2016) and that pupils develop stronger speaking skills when language is actively used in class instead of focusing on linguistic forms (Gombert et al., 2022; Rousse-Malpat et al., 2019).

Another key challenge is the age at which most Dutch pupils start learning the FL. While children in the Netherlands begin with learning basic English in primary school (De Graaff, 2015), formal FL education in the Netherlands usually commences in secondary school. It is perhaps a tad ironic that young people often embark upon their study of FLs just as they are reaching adolescence—along with its requisite onslaught of hormones. This might be one of the reasons that during adolescence, pupils' motivation to learn languages often decreases (De Smet et al., 2018; Tragant & Munoz, 2006). It is perhaps little wonder that at this vulnerable stage, teenagers also experience FL

speaking anxiety (e.g. Criado & Mengual, 2017; Nguyen & Tran, 2015), as speaking is the most performative language skill. Dutch teenagers expressed in a questionnaire that they fear speaking the FL in class (Haijma, 2013), yet at the same time that they would like to practice this skill more often.

While adolescence may bring new emotional hurdles that can complicate language learning, this time of transition might also engender opportunities for creative language learning techniques, such as drama. Sams (2023), who conducted a theatre project with teenagers learning Welsh, describes the simultaneous "in-between space" (p. 12) that exists for adolescents in their evolution to adulthood, but also the emotional territory of identity crisis that learners of a minority language find themselves in when they are learning a new language, and she believes this space creates fertile ground for drama activities.

Perhaps these musings can apply to a wider population of adolescent language learners as well, as researchers across six continents purport the affective benefits of drama in the secondary school FL classroom. Drama in essence allows participants to step into fictional territory, which can create a sense of safety and freedom for teenagers as they struggle with learning a new language (Jacobs, 2023). Affective benefits of drama activities include reduced anxiety, confidence, empathy, engagement and enjoyment; such reactions have been found in studies with secondary school pupils from around the world, namely in Africa (Nhongo, 2017), Asia (e.g. Fatimah, 2019; Man et al., 2021), Europe (e.g. Hull, 2012); North America (e.g. Göksel, 2019; Cannon, 2016), Oceania (e.g. Jacobs, 2023; McAtemney, 2021) and South America (Galante, 2018). Positive affective factors are essential to stimulating the inclination to speak the FL; MacIntyre and colleagues (1998) term this inclination willingness to communicate (WtC). Research specifically linking WtC to drama in teenagers remains, however, virtually non-existent.

A research synthesis of 65 studies (Belliveau & Kim, 2013) revealed that language teachers widely recognise the value of drama as an engaging tool that stimulates communication, yet these researchers found as well that teachers seldom wield this tool themselves; Belliveau and Kim (2013) furthermore highlight studies that mention the need for FL teacher training in drama. A similar discrepancy between beliefs and practice was found among FL student teachers during the preliminary study leading up to this doctoral research project (Goodnight et al., 2022), which is described in Chapter 2. This study also featured interviews with former master's student teachers who had been trained in the course Drama in the Curriculum. In the six years I had taught that course, a noteworthy pattern of behaviour had emerged. To complete the course, students were required to film themselves leading an improvisational drama activity (IDT) with upper form English pupils. This assignment was regularly met with reluctance,

as the student teachers expressed fears that they did not possess any creative talents or that their pupils would refuse to participate. Each year, however, these students would report back on their successes with carrying out IDTs and on widespread enthusiasm among their pupils, even from those who did not often speak in class. After only a few weeks of training, it appeared that these student teachers had begun to develop the skills and confidence to wield this dramatic tool effectively. This phenomenon sparked the notion that training teachers could provide the missing link in the chasm between beliefs and practice as described by Belliveau and Kim (2013).

8.2 Findings from the Research Project

Discovering how the chasm between beliefs and practices could be narrowed through training became the driving force behind our research project. The chief aim of this doctoral study was to determine the degree to which a professional development program (PDP), based on evidence-based principles of effective teacher professionalization, fosters integration of improvisational drama techniques (IDTs) in foreign language classes, and in turn stimulates affective factors and WtC among secondary school pupils.

For this research context, the term IDT was developed to incapsulate drama activities that a) take place in a fictitious situation and b) stimulate spontaneous spoken interaction. The first aspect is key to capturing the fictional essence of drama, which sets it apart from other types of speaking activities, and the second aspect situates the activity in a communication-oriented FL curriculum, in which improvisational activities are key to preparing learners to interact verbally in the world beyond the classroom. This design-based research project (Bakker, 2019) consists of four sub-studies (Chapters 3, 5, 6 & 7), as well as a preliminary study (Chapter 2) and an additional ancillary study (Chapter 4). Through these studies a prototype PDP was developed and in turn tested through a pilot and subsequently two training cycles; lastly, trained teachers implemented IDTs in their classrooms whereby we could investigate pupils' affective reactions and WtC in relation to the IDTs and speaking activities in general.

8.2.1 Preliminary Study: Why all the drama (Chapter 2)

Before embarking on the doctoral project, we aimed to deepen our understanding of our prospective research focus. We thereby conducted a preliminary study exploring three questions: *1) What are the perceptions among student teachers toward improvisational drama techniques as a tool to promote speaking in the foreign language classroom? 2) To what degree do student teachers, both those trained and untrained in IDTs, integrate these techniques into their teaching practices and what barriers do they perceive? and 3) What components should be included in an IDT-training module for (student) teachers?*

To answer these queries, we employed a mixed-methods approach. Both bachelor and master-level FL student teachers (N = 197) at the University of Applied Sciences Utrecht (HU) were surveyed. Additionally, former student teachers (N = 9) from the Drama in the Curriculum course were interviewed in a separate sample, as they had already received IDT-training in their English master's teacher education program.

The first goal was to gather perceptions among student teachers toward IDTs as didactic tools to foster speaking in their FL classes. The vast majority of questionnaire respondents and all interviewees shared the belief that IDTs could offer learners benefits beyond more traditional types of speaking activities, such as a conversation about their weekend. In both sample groups, qualitative responses indicated Increased Motivation, Stimulation of Authentic Communication and Increased Confidence as primary potential benefits.

Our second goal was to ascertain the extent to which both samples of student teachers already integrated IDTs into their FL classes, as well as which barriers to integration they perceived. The majority of those responding to the questionnaire shared that they rarely or never use drama. Conversely, all except one interviewee shared that they executed IDTs in their teaching practice more than before they took the Drama in the Curriculum course, although these same teachers simultaneously expressed that they would like to implement IDTs more often. Regarding possible barriers to implementation, questionnaire respondents expressed classroom management problems as their greatest concern, followed by lack of time in their curriculum and lack of skills, experience or training; the only salient barrier among interviewees, however, was lack of time.

Lastly, we sought to determine which components should be included in a training module related to IDTs for (student) teachers. Questionnaire respondents showed the greatest interest in ready-made materials, yet half of them also expressed interest in exchanging experiences and practicing drama techniques with the trainer, as well as having a refresher course following the training to gain new ideas. The interviewees most favoured practicing IDTs, and many of them correspondingly commented that this component had helped them when undergoing such training during their master's program.

When examining the results as a whole, it is evident from this preliminary research that enthusiasm exists among (student) teachers for training in IDTs as a pedagogical tool in the FL classroom, albeit with potential challenges. As Belliveau and Kim (2013) found in their research synthesis, among questionnaire respondents in this study a discrepancy appears to exist between the value teachers place on IDTs and their actual integration. Based on interviewees' comments, however, the gap seems to narrow considerably once

teachers are trained. It could be that the act of practicing the techniques during the sessions increases self-efficacy among teachers to implement IDTs, as former students indicated that this aspect of the training was most helpful. This supposition is further strengthened in light of the fact that untrained student teachers responding to the questionnaire shared that their main concern was classroom management problems, whereas none of the trained former master's students mentioned this possible barrier. These findings offer valuable input for further development of an IDT-training module for pre-service teachers, and, potentially, as hypothesised for the doctoral research project, in-service teachers as well.

8.2.2 Study 1: Setting the Stage (Chapter 3)

In the first sub-study, we aimed to answer the question: *Which educational challenges should be addressed in a PDP to foster integration of IDTs in the FL classroom, and which design principles must the PDP fulfil to address these challenges effectively?* To achieve this goal, we conducted a literature review, as well as three expert interviews with researchers to glean their expertise on PDPs with FL teachers or in drama. A questionnaire was also carried out among secondary school FL teachers (N = 104) to determine their attitudes and needs in relation to training in IDTs.

When conducting the literature review, it quickly became apparent that little longitudinal research existed on how to train teachers to implement drama techniques as a pedagogical tool. In a handful of shorter term studies on drama in FL learning, professional development of teachers was mentioned briefly, yet the research goals lay elsewhere than on the training itself (e.g. Galante, 2018), and in the case of Dunn and Stinson (2011), even after training the teachers generally remained focused on linguistic considerations during a drama activity rather than the creative artistry, whereby the pupils were much less stimulated to communicate than they had been in an earlier project in which guest artists carried out the drama activities at the same schools (Stinson & Freebody, 2006). While not directly related to language learning, one team of researchers (Cawthon & Dawson, 2009; Stanton et al., 2018) has conducted more than a decade of research on teacher PDPs in drama pedagogy for teachers across the curriculum in an American school district (related network of schools); their Drama for Schools Program has proved widely successful in increasing pupil engagement (e.g. Cawthon & Dawson, 2011) and teacher artistry (Lee et al., 2013). A sizeable body of evidence nonetheless exists on teacher PDPs either in general or in relation to other areas than drama; researchers show wide consensus on the characteristics of effective training, as evidenced in, for example, two large-scale reviews (Darling-Hammond et al., 2017; Desimone and Garet, 2015), such as active learning and coherence with pupil needs.

The three expert interviews and needs analysis survey thereby supplemented the findings from the existing body research on PDPs related to drama or language learning. One interviewee who had designed and carried out a PDP with FL teachers in the Netherlands noted in particular that a major didactic change requires time and repeated practice to develop self-efficacy and autonomy, which was reiterated in an interview with two researcher/trainers from the Drama for Schools Program mentioned above. An interview with another researcher who had conducted professional development with primary school teachers that consisted primarily of on-the job coaching in drama shared that the teachers she trained remained reluctant to take risks in adding drama to their teaching repertoire. This led to the supposition that teachers need the low-pressure environment of training sessions to first experiment with IDTs. In the needs analysis, the PDP components that secondary school FL teachers most highly rated were practicing leading IDTs and trying out IDTs. Regarding which support mechanisms could further help them toward integrating IDTs, most popular was a collection of ready-made lesson ideas.

The combined findings from all three data sources led to the development of eight design principles (see Table 8.1, classified into three themes, namely Training Conditions, School Environment and Teacher Mindset, as outlined in the chart below. These principles were in turn translated into the prototype for a PDP for FL secondary school teachers to integrate improvisational drama into their repertoire in order to stimulate positive affective reactions and WtC among pupils.

Table 8.1

Design principles by theme

Theme 1: Training Conditions
1: Integration of Active Learning
2: Cultivation of Positive Group Composition and Dynamics
3: Consideration of Time-Related Factors
4: Integration of Support Mechanisms
Theme 2: School Environment
5: Coherence with School Curriculum & Goals
6: Coherence with Pupil Needs
Theme 3: Teacher Mindset
7: Coherence with Teacher Beliefs
8: Cultivation of Artistry

The theme Training Conditions encapsulates the components of the PDP sessions and supplementary elements that contribute to the program's effectiveness. The principle Integration of Active Learning, such as trying out IDTs and practicing leading them (Desimone & Garet, 2015) is central to developing the self-efficacy to implement IDTs (Cawthon & Dawson, 2009). Cultivation of Positive Group Composition and Dynamics can help ensure a training atmosphere conducive to learning (Van Keulen et al., 2015); this can include recruiting participants from the same school (Desimone & Garet, 2015), as well as integrating activities in which participants reflect together (Schaap & De Bruijn, 2018). Consideration of Time-related Factors is a multi-faceted principle that includes taking into account the limited preparation and curricular time teachers perceive, as evidenced from the questionnaire, but also the assertation that skill and mindset development requires training of a sustained duration (Bates & Morgan, 2018; Darling-Hammond et al., 2017). Integration of Support Mechanisms, including such components as questionnaire respondents rated highly (e.g. a collection of ready-made materials), is furthermore essential to increasing the likelihood of long-term integration in the teaching practice (Hulse & Owens, 2019).

The theme School Environment underscores the necessity of designing training that is in line with the teaching practice of PDP participants. Coherence with School Curriculum and Goals is vital to creating a PDP that is relevant to both the school-wide curriculum, as well as the teacher's individual classroom circumstances (e.g. Jensen et al. 2016; Desimone & Garet, 2015). Ensuring that there is Coherence with Pupil needs is also key; regarding IDTs specifically, expert interviewees, as well as the teachers queried in this study, were positive about the benefits of drama to pupils. It is thereby a matter of effectively putting the other design principes into practice to maximise these benefits.

Less tangible but nonetheless equally important is the theme Teacher Mindset. Regarding Coherence with Teacher Beliefs, all interviewees, as well as researchers such as Borg (2018), acknowledged that a PDP must tap into and foster the further enhancement of beliefs in relation to PDP content. For training in drama, the Cultivation of Artistry is fundamental; Hadjipanteli (2020) defines the teacher's artistic task as "The stimulation of learners' aesthetic, positive-energy driven emotions is a primary necessity for their eager and poetical engagement in the dramatic action" (p. 204). As Dunn and Stinson (2011) discovered, without artistry drama activities are unlikely to reach their full potential in inspiring learners to develop their speaking skills.

This sub-study's collective findings revealed that a PDP in drama requires a symbiosis between the more practical considerations as outlined under Training Conditions and School Environment and the fostering of a Teacher Mindset conducive to the artistry of improvisational drama. Such a symbiosis could provide the effective combination to galvanise teachers to integrate IDTs and in turn stimulate their pupils to speak the FL.

8.2.3 Ancillary Study: Perfect Disguises (Chapter 4)

This study grew out of a need identified during the first sub-study to develop an evidence base for the IDTs that would be used during training sessions and included in support materials. A literature review of 101 sources was conducted, as well as a retrospective analysis of student teacher reflections from the course Drama in the Curriculum. With this study we posed the question: *What types of IDTs induce positive affective reactions among pupils and, as such, have the potential to stimulate spoken interaction in FL classrooms?* As an infinite number of variables are at play in such a classroom, the aim of this study was not to produce a one-size-fits-all collection of IDTs, but rather to offer FL teachers an evidence base upon which they could in turn build a repertoire of teaching tools in improvisational drama.

For the retrospective analysis five years of archived material (i.e. student teacher reflections) from the Drama in the Curriculum course was revisited. As described earlier, this course is part of the master's level teacher English training program at HU. This analysis examined IDTs in relation to frequency of use, affective reactions and inherent characteristics. The student reflections mentioned the execution of a wide range of activities; most frequently carried out IDTs are described in Appendix D. The reflections showed that the IDTs stimulated positive affective reactions far more frequently than negative ones. Student teachers most often described enjoyment, engagement and confidence. Reflections were furthermore analysed to glean the extent to which the IDTs' inherent characteristics seemed to contribute to their affective reactions. Most often mentioned were the language developments yielded through IDTs; "I think they will really remember the words because they had fun playing with them," reflected one teacher.

Among the published works reviewed during the literature review, 72 sources were found to have a sufficient evidence base for further examination, and many of these mentioned specific IDTs. The vast majority of these sources were related to language learning. Regarding students' affective reactions to these IDTs, enjoyment was most frequently mentioned, but with almost equal measure as creativity, group bonding, engagement, confidence and empathy. Regarding inherent characteristics, most often mentioned were format, as well as creativity requirements; Hull (2012), for example, describes the advantages of Artefacts in that "it can be anything you want it to be" (p. 40).

In further scrutinising the inherent characteristics of IDTs, it seems apparent, however, that they are not necessarily unique to the activities in question; a wide variety of IDTs, for example, have creativity requirements that inspire participants. IDTs themselves are furthermore quite adaptable, such as to learners of different language levels, and this adaptability poses challenges to the researcher in drawing conclusions about the inherent characteristics of an IDT. A Tableau Vivant activity, for instance, can elicit just as much language as the teacher sees fit for the pupils at hand, and this IDT can be applied to any subject from football matches to protest rallies. This study suggests that it is not necessarily the type of IDT that is a primary determiner of its affective reactions, but also the teacher who implements it, combined with the ever-changing class chemistry on any given school day.

The findings thereby support the notion that it could be the *essence* of drama that generates positive affective reactions rather than the specific (type of) IDT. This essence incapsulates the fictional world in which language learners can interact spontaneously—and quite often while enjoying themselves and bonding with their classmates at the same time. The discoveries from this study built a foundation of evidence for the IDTs to be integrated into PDP prototype—both in the sessions themselves and in a handbook for participants.

8.2.4 Study 2: Unleashing the Drama Queen (Chapter 5)

The design principles established in study 1 served as the blueprint for the development of the prototype PDP. This prototype was first piloted with a group of FL teacher education students at HU. The PDP was refined and in turn implemented with a cohort of English, French, German and Spanish teachers (N = 20) from throughout the Netherlands for the second sub-study. This study's central objective was to answer the question: *Which professional development program characteristics do teachers perceive as relevant, equipping them to integrate improvisational drama techniques into their secondary school foreign language classrooms?* Data was collected through session evaluations, logbook reflections, and post-training interviews.

After piloting a shortened version of the training with FL student teachers, the first author conducted a nine-session PDP, as well as a refresher session one year later. The training was originally designed as a half-year six-session PDP, yet after the third session the Covid-19 lockdowns relegated the training online, whereby the decision was made to extend the PDP, and the two final sessions were again held live. Participants' perceptions were gleaned through evaluations immediately following training sessions, logbook reflections teachers completed after carrying out IDTs in their FL classes and

post-training interviews at the end of the ninth session. Results were interpreted in relation to the design principles established during sub-study 1 (see Table 8.1).

As the components of the PDP are inextricably connected to their relevance to the participants' school circumstances, the two design principle themes Training Conditions and School Environment were analysed hand in hand. Training sessions centred around the principle Active Learning, which emerged saliently in this study's findings. Trying out IDTs during sessions was most highly appreciated among teachers. This characteristic afforded participants the opportunity to become comfortable and adept at executing the IDTs in their own classrooms. Teachers were also quite positive about brainstorming on how to adapt IDTs to their teaching practice. This allowed teachers to create Coherence with their School Curriculum and Goals and with their Pupil Needs, principles essential to creating relevance in a PDP. The choice of IDTs on offer during training was also repeatedly viewed as favourable, participants noting that this choice gave them ideas on how to implement IDTs into their own teaching practices.

Participants furthermore appeared largely positive about the PDP as a whole, mentioning repeatedly, for example, that the combination of characteristics worked well, yet they also had suggestions for improvement. Teachers mused that they would have liked to spent more time on certain training components, such as discussing theory, exchanging experiences on integrating IDTs in their own schools and more time practicing leading IDTs; these components would of course further increase the relevance of the PDP in relation to their School Environment.

Factors related to the principle Cultivation of Positive Group Composition and Dynamics, which can be crucial to a PDP's viability, were examined as well. IDTs were tried out during sessions in multiple languages, about which many teachers were highly enthusiastic, some expressing that struggling with an FL themselves allowed them to experience the challenges their pupils face in the classroom. Teachers were more divided, however, about the diverse combination of language levels taught; some teachers felt that the IDTs introduced were linguistically too easy or difficult for their pupils. In terms of group dynamics, attendance decreased significantly after the sessions moved online; several teachers nonetheless mentioned the positive dynamic in the PDP.

Consideration of Time-Related Factors is a design principle related to Training Conditions as well; participants commented on length of sessions, as well as the timing in the week. Some teachers, for example, shared positive opinions in the interviews that they

felt the sessions passed by quickly. In almost equal measure, however, they mentioned that the online sessions in particular were tiring.

Regarding Integration of Support Mechanisms, teachers universally shared that they received sufficient support outside of sessions to help them integrate IDTs. They showed particular appreciation for the "Inspiration of the Week" e-mails from the researcher, which introduced new IDTs and included other tips.

The two design principles that comprise the theme Teacher Mindset, namely Coherence with Teacher Beliefs and Cultivation of Artistry, were also addressed with participants. Building Coherence with Teacher Beliefs is essential to creating relevance; most teachers mentioned their beliefs related to drama, one becoming emotional when sharing, "I didn't dare to dream that I could further develop that side of myself…I feel like I am closer to who I really am." While teachers commented less on Cultivation of Artistry, they nonetheless mentioned examples related to this principle in executing IDTs, one such teacher noting that she learned how to use her naturally expressive side to stimulate her own pupils to let loose dramatically as well.

In sum, the participants' largely positive perceptions of PDP characteristics demonstrate that the PDP as designed appears to be relevant in equipping them to integrate IDTs into their secondary school classrooms. Teachers' enthusiasm for such characteristics as trying out IDTs and receiving e-mails with activity ideas reflect a preference for a practical approach to the training to increase its applicability to their teaching practice. Yet as participants also repeatedly remarked in the session evaluations that they found the PDP as a whole "fun" and/or "inspiring," it could be that the effectiveness of the PDP lies in more than the sum of its parts, and is rather an interplay among characteristics, particularly in fostering a mindset conducive to integrating drama. Researchers such as Bates and Morgan (2018) and Merchie et al. (2018) have likewise noted that the aspects of a PDP work symbiotically rather than in isolation. While Covid-19 restrictions affected the execution of the training as designed, as well teachers' reactions to it, ample evidence from this study supports the viability of the PDP's potential relevance in empowering them to integrate IDTs in their FL classrooms.

8.2.5 Study 3: Stage Directions (Chapter 6)

For the third sub-study, a cohort of FL teachers ($N = 19$) took part in a second iteration of the PDP. This PDP cycle focused on three goals, namely: a) that teachers implement IDTs according to the study's definition (implementation fidelity), b) that the techniques become integrated into the teacher's repertoire, and c) that teachers develop the self-efficacy to execute IDTs. As such, the study was aimed at answering the following question: *To what extent can a professional development program in improvisational drama*

techniques galvanise teachers to implement IDTs as intended? The PDP's effectiveness in this regard was measured through a mixed-methods approach utilising four instruments: questionnaires, logbook reflections, classroom observations and post-training interviews.

Due to the largely positive evaluations of the PDP during the first training cycle, the design only underwent minor changes for the second cycle. A number of participants from the first cohort—most frequently those who taught languages other than English—felt that some IDTs introduced during the training were not applicable to the linguistic level of their pupils. The most salient change therefore was that in the second cycle, more IDTs for beginning FL learners were experimented with and discussed during the sessions.

A high level of implementation fidelity was discovered in this study. All activities noted in the logbooks and interviews met the definition of an IDT, namely a) the activity placed pupils in a fictitious situation and b) spontaneous spoken interaction was elicited. During the classroom observations, teachers also demonstrated a high level of implementation fidelity in the activities they executed, both in relation to the fictitious situation and spoken interaction.

Qualitative data from the observations, as well as the interviews and logbooks, was analysed in terms of the extent to which teachers placed value on artistry and speaking, as these concepts are related to the definition of an IDT in this research context. Most often observed were teachers who elicited spontaneous spoken interaction in small groups with preparation time leading to a performance in front of the class. The most salient insight that emerged from the logbooks and the interviews was that pupils were generally willing to communicate. Despite pupils' WtC, however, respondents also repeatedly commented that their pupils nonetheless often still had difficulty speaking the FL. In relation to artistry, the observations revealed that all teachers paid attention to the fictitious situation in the IDTs they executed, and in half of the observed classrooms, teachers created a more elaborate fictional world, for example by describing in detail a romantic dinner setting in which the role-play was to take place. Regarding participants' ability to stimulate Artistry among pupils, teachers most often shared that the IDTs stimulated creativity and that their pupils were willing to play characters.

Frequency of IDT-implementation was measured largely quantitatively through three questionnaires administered before the training started, at the end of the PDP and one year following the final session. Results showed a statistically significant increase in IDT-implementation from the first to second measurement; however, a significant decrease took place from the second to third measurement, indicating that the average frequency

increase did not sustain over a longer period of time. Although the increase was not significant, we did observe a positive trend in the frequency of IDT-implementation between the measurement before the PDP and one year after its completion. In teachers' comments on the questionnaire during the second measurement, the reason most often given for not incorporating IDTs more often appeared to be lack of time, both in terms of having a full curriculum and having limited time to plan. Lack of time persisted as the primary barrier for some teachers in the third measurement. The interviews were conducted at the same time as the second measurement, and all interviewees shared that they had indeed implemented IDTs during the training period. The majority of teachers furthermore expressed that they had executed IDTs with more than one group of pupils, yet most of them also expressed a desire to incorporate IDTs more regularly.

To glean teachers' self-efficacy in carrying out IDTs, a combination of quantitative and qualitative data was collected. On the questionnaire completed both before and at the end of the PDP, respondents rated their self-efficacy in relation to: Classroom Management, Student Engagement and Instructional Strategies utilising items from (Tschannen-Moran & Wolfolk Hoy, 2001). Participants showed improvements in all three areas. In logbook reflections, teachers furthermore rated their degree of confidence in carrying out the IDT(s) in question; their averages illustrate a generally positive view of self-efficaciousness among participants. Their responses to the logbook query as to whether the PDP prepared them to execute the IDTs were favourable as well.

Teachers' qualitative responses in interviews were also analysed in relationship to the three self-efficacy themes. In relation to both Classroom Management and Student Engagement, teachers' comments reflected a mindset more conducive to IDT-integration (e.g. less focus on linguistic accuracy). They furthermore showed development in terms of Instructional Strategies, with most teachers commenting that they had changed their approach to speaking activities, for example by relying less heavily on the textbook. Finally, the majority of interviewees furthermore expressed general self-efficacy in relation to integrating IDTs into their FL teaching practice. Teachers shared to a lesser degree the ways in which they still felt less self-efficacious, such as experiencing difficulty engaging reluctant pupils or managing the chaos IDTs could engender.

The three points of analysis in this study (implementation fidelity, frequency and self-efficacy) yielded largely positive findings, albeit to varying degrees, in terms of the PDP's effectiveness in galvanising teachers to implement IDTs. Implementation fidelity was high, both in relation to eliciting spoken interaction, as to the fictional situation put forth in the IDT. Participants' reflection that IDTs improved the quality of the speaking activities they implemented, furthermore suggests that IDTs can help alleviate the struggle many Dutch FL teachers face in finding engaging speaking activities (e.g.

Fasoglio & Tuin, 2017). Creating a fictional situation for their pupils also did not appear to be an insurmountable obstacle for participants, which differs from Dunn and Stinson's (2011) challenges to stimulate trained teachers to implement drama activities with artistry. Regarding frequency, while IDT-implementation increased overall, there was nonetheless a decrease over time. This decrease could perhaps be avoided if the PDP were to take place over an even longer time period, possibly multiple school years, as well we being directly embedded into a particular school or network of schools, which would also help address teachers' concerns that school demands interfered with integration of IDTs. Both of these characteristics were present in the highly successful Drama for Schools Program (Cawthon & Dawson, 2009; Stanton et al., 2018). Stanton and colleagues (2018) also discovered a positive (however inconclusive) relationship between their training and teacher self-efficacy, as was found in our study as well. Our participants exhibited increased self-efficacy both overall and in regards to all three subscales, most saliently in relation to Instructional Strategies. This aspect manifested itself in both their professed ability to find and develop engaging activities, as well as to adapt their approach when necessary. It could be that such flexibility is cultivated through the playful nature of IDTs, which can add levity to teaching speaking in the FL classroom (Lutzker, 2022).

8.2.6 Study 4: Building Characters in the Foreign Language Classroom (Chapter 7)

The final sub-study turned the attention to the pupils themselves, centring around the research question: *To what extent do IDTs engender pupils' positive affective reactions (i.e. enjoyment, self-confidence and engagement) and their willingness to communicate in the FL classroom?* Five teachers who had taken part in the PDP in cohort 1 or 2 carried out IDTs in an FL class over a minimum of four months. The participating teachers included two English teachers, two French teachers and one Spanish teacher. They chose a Common European Framework of Reference A2-level class to serve as an intervention group, and a parallel A2-level class as a control group (due to scheduling issues, in two cases the control group was taught by another teacher at the same school). Teachers were asked to implement IDTs at least twice a month, and they were free to choose which activities to implement with the stipulation that the IDT meet the definition outlined in this research project.

In this study, three affective factors (enjoyment, self-confidence and engagement), as well as WtC, were measured. A pre and post questionnaire was administered to both pupils in the intervention groups and the control groups to compare their enjoyment, self-confidence and WtC in relation to speaking before and after the intervention period. Class observations of IDTs executed with the intervention groups were also conducted. At the end of each observed lesson, pupils were given a brief questionnaire

in which they were asked to rate their affective reactions and WtC in relation to the activities executed during the lesson and IDTs in general. After the intervention period, five group interviews were conducted with a sample of pupils from each intervention group. Additionally, an interview was conducted with each teacher to glean their perceptions on pupils' reactions and behaviours.

In the pre and post questionnaire, Enjoyment, Self-Confidence and WtC were measured. While in the pre-measurement no differences were found between the intervention group and the control group, in the post-measurement, the perceived levels of Enjoyment and WtC of the intervention group were significantly higher than those of the control group. No significant differences between the two groups were found for speaking Self-confidence.

Pupils' enjoyment during IDTs was evident in the qualitative data as well. In the observed lessons, enjoyment was highly present through such behaviours as smiling, laughing and enthusiastic verbal utterances. Small-group IDTs stimulated enjoyment most saliently. On the observation-related questionnaire, pupils were only moderately positive in response to the query as to whether they liked speaking during the IDT; however, they expressed greater positivity in sharing that they found IDTs a fun way to practice speaking. Their qualitative responses on the questionnaire furthermore much more often focused on enjoyment of the IDTs than any other factor. During the interviews, most salient among pupils were remarks related to specific IDTs they enjoyed, such as those with game elements, yet pupils also repeatedly mentioned that IDTs were fun in general, and more fun than other classroom activities, speaking and otherwise. All five teachers noted enjoyment among their pupils as well, attributing this to such factors as IDTs being something new and different.

Self-confidence was also apparent through the qualitative measurements, albeit less saliently than enjoyment. Among pupils during observed lessons, self-confidence was most evident through avid use of body language, as well as in their willingness to perform. Modest self-confidence was apparent in pupils' responses on the observation-related questionnaire. Pupil and teacher interviews largely reflected that IDTs hone self-confidence as well. Interviewed pupils repeatedly shared that they were not concerned with making mistakes during IDTs, as well as being less concerned with making mistakes during IDTs than with other types of speaking activities, more often during small-group IDTs. Each of the teachers discussed pupil self-confidence, some speculating that the fictional aspect of drama fostered confidence. Teachers also shared that they observed self-confidence gains among their pupils, but also instances of persisting lack of self-confidence.

While engagement was not measured through the pre and post questionnaire, this affective factor was demonstrated saliently through the qualitative data. Behavioural evidence of engagement emerged clearly during the classroom observations. Manifestations of dramatic expression (e.g. becoming absorbed in a character) were noted frequently, as well as staying on task and engaging as audience members. As with enjoyment, engagement was more often noted during small-group IDTs than whole-class IDTs. Pupils' generally positive responses on the observation-related questionnaire correspond with observed behaviours. Pupil and teacher interviews furthermore revealed that the IDTs engendered engagement. Pupils shared that they wanted to do their best with IDTs more than with other speaking activities, as well as that they would like to continue doing drama activities in both the class in which they had been participating in IDTs and in other FL courses. All five teachers also mentioned examples of engagement. They predominantly noticed manifestations of dramatic expressions and extraordinary pupil reactions (e.g. a pupil who had said beforehand that he did not like drama, but then always being the first one eager to participate).

Willingness to communicate was reflected saliently through each of the qualitative data sources. During the observations, WtC was manifested in a variety of situations related to the IDTs, most often in small groups, but also when performing in front of the class, during whole-group IDTs and when interacting with their teacher or by seeking linguistic assistance so that they could communicate effectively during the IDTs. The observation-related questionnaire likewise yielded relatively high WtC. Both pupil and teacher comments on WtC during interviews generally reflected a positive view of IDTs as a means for stimulating communication. Pupils saliently shared that their WtC was greater during IDTs than other speaking activities. All teachers observed increases in WtC among their pupils, observing, for example, greater WtC during IDTs than during textbook activities.

Evidence from the five instruments combined largely support the hypothesis that IDTs do engender positive affective reactions and WtC among pupils, particular in comparison with other types of (speaking) activities. Since the inception of the concept WtC (MacIntyre et al.,1998), an extensive body of research has developed in support of the inextricable relationship between WtC and (underlying) affective factors (Khajavy et al., 2018; Shirvan et al., 2019); such a relationship was evident in our study as well. Pupils were particularly positive about IDTs in comparison to other types of (speaking) activities in relation to all four variables; both in their own assertions and in observations from the researchers and teachers, pupils exhibited enjoyment, self-confidence, engagement and WtC. Drama activities in studies worldwide have likewise stimulated such reactions among FL learners (Cannon, 2016; Galante, 2018; Hull, 2012; Man et al., 2021; McAtemney, 2021; Nhongo, 2017).

Namely the dramatic nature of IDTs was a salient factor in fostering engagement, as well as self-confidence, and according to the teachers, WtC as well. These findings lend credence to the notion that drama affords FL learners the opportunity to enter a fictional world in which they are less likely to become bored or feel concern about making language mistakes and are possibly more willing to communicate. Some similar results were reported by Jacobs (2023) who discovered that the adolescents in her study were most engaged when playing a role, and researchers such as Göksel (2019) and Fatimah (2019), whose studies revealed that drama activities can help cultivate self-confidence.

Positive reactions seemed furthermore to pervade the lesson as a whole in moments beyond actual participation in the IDTs, as learners, for example, showed engagement and enjoyment as audience members, as well as WtC and enjoyment in communication with their teachers. It could be that pupils' affective reactions to IDTs positively affected their sense of enjoyment and WtC in relation to speaking in general, given the significant difference in the post-questionnaire between intervention and control groups.

Less prominent gains in self-confidence were found than with the other dependent variables, as evidenced in the absence of significant differences between the intervention and control group in the post-questionnaire, and additionally teachers' reflections on pupil behaviour. Findings in both this study as well as others suggest that preparation time (Nguyen & Tran, 2015) or small groups (Fatimah, 2019) might alleviate anxiety during drama activities. Pupils frequent comments in our study about small-group IDTs showed that this setting might also foster greater enjoyment, engagement and WtC as well.

8.3 General Discussion

The preliminary study, four sub-studies, and ancillary study presented in this dissertation collectively sought to answer the question: *What are the characteristics of a professional development program that foster integration of improvisational drama techniques in foreign language classes and in turn stimulate positive affective reactions and willingness to communicate among secondary school pupils?* The term "characteristics" perhaps implies a simple list, but the longitudinal journey that has comprised this project tells a more complex story, one that is at times challenging to capture through empirical research. These characteristics, involve, for example, the rather nebulous notions of cultivating artistry and inspiring teachers to bring fictional situations to their classrooms, and in turn examining the complex emotions these drama activities engender among pupils. We have nonetheless over the course of more than five years, made concerted efforts to do so.

This research project was built upon a fundamental belief in drama as a medium with the capacity to inspire FL teachers and their secondary school pupils. Each study in its own way confirmed the widespread appeal of entering a fictional world. Repeated and extensive literature searches revealed evidence from across the globe that support dramatic activities as a means to awaken positive emotions that can lead to speaking the FL. A close look at student teacher reflections from the course Drama in the Curriculum further helped to identify the specific affective factors stimulated by IDTs. Belliveau and Kim's (2013) research synthesis, and likewise our needs analysis results showed that FL teachers are indeed intrigued by the notion of drama as an effective classroom tool. The development of the design principle Cultivation of Artistry as one essential to drama training moreover provides a key to helping teachers learn how to wield this tool. In the first iteration of the PDP, participants could identify individual training characteristics they found relevant. Most salient, however, were these teachers' reactions to the training as a whole. Their descriptions of the PDP as "fun" and "inspiring" could reflect an awakening of an imaginative mindset, stimulated perhaps by trying out drama activities, the most popular training characteristic. In the subsequent PDP iteration, teachers demonstrated repeatedly that they valued the dramatic artistry when carrying out IDTs with their classes, and even though their frequency of implementation decreased over time, their belief in drama did not appear to waver, as many expressed the desire to integrate IDTs more often. Finally, among the pupils, IDTs appeared widely to engage them, spark joy, stimulate communication and to a lesser extent, cultivate self-confidence.

Just as drama holds a seemingly universal appeal, these collective findings from our studies also suggest a perhaps equally universal need for safety. It could be argued that the teachers referred to in Belliveau and Kim's (2013) meta-analysis who valued drama but did not often implement such activities were trepidatious about trying out something new, in this case, drama activities. From the two cohorts of participants who took part in the PDP in our research, it was evident that training provided them with a safe environment to develop the self-efficacy to implement IDTs; several participants from the second cohort shared explicitly that they were able to relinquish control when conducting IDTs. Yet regular integration of IDTs did not endure after one year at the level it had directly following the PDP. While teachers most often expressed that time was a barrier, a curious question nonetheless remains. These participants were, after all, able to carve out time to implement IDTs when they were involved in the training; was their teaching practice so different one year later that they truly did not have enough time for preparation or in their curriculum? Could an alternative explanation be that the safety of the old routine returned when they were no longer actively involved in the PDP? The need to feel safe reappeared among the pupils in the final study in that self-confidence

was the affective factor that persisted as the greatest challenge for these adolescents, and a smaller group format seemed necessary to some pupils to engender safety.

As this project is fundamentally a design study, it is essential to examine the viability of the PDP in relationship to the overarching question driving the research. Through the first two studies, the blueprint for the PDP was created on a solid foundation of theory and expert input, as well as from the voices of Dutch FL teachers in the form of a needs analysis questionnaire and reflections of former master's students. The characteristics of the PDP were evaluated explicitly in the third study when the design prototype was tested first through a pilot and subsequently with a cohort of FL teachers. Their predominantly positive responses in particular to such characteristics as trying out IDTs multilingually and receiving inspiration e-mails, but also to the training as a whole, attest to the viability of the PDP design. The heterogeneity of language levels among participating teachers, however, persisted as a point of critique, which challenges the feasibility of training teachers of diverse FL levels simultaneously. The fifth study tested the second part of the research question, namely the degree to which the PDP fostered integration of IDTs in trained teachers' FL classes. The high level of implementation fidelity and self-efficacy reported by participants offered evidence that the PDP design is viable as an effective means to fostering IDT-integration; the declining longitudinal frequency of implementation nonetheless suggest the need for further refinement of the design, for example through longer term training and more direct involvement with the schools themselves. The final part of the research question homed in on the ultimate viability of the PDP's design in stimulating positive affective reactions and WtC among pupils. The IDTs in this study were of course carried out by the teachers trained through the PDP, thereby suggesting a link between the PDP design and the largely positive behavioural and reflective pupil responses to the IDTs.

More than five years have passed since this project commenced, yet the gaps that existed in the theoretical body of knowledge related to this research persist; this project, however, offers a modest contribution to filling these gaps. Firstly, studies in the Netherlands focused on drama in FL language learning were and remain absent from the literature, yet our research confirmed our initial belief that IDTs can offer an effective addition to the Dutch FL classroom. For example, Fasoglio and Tuin (2017) and El Majidi (2022) discovered a (perceived) lack of access to engaging speaking activities among Dutch FL teachers; our research offers evidence that IDTs can ameliorate this challenge in that they can engender enjoyment, self-confidence, engagement and WtC. Secondly, regarding WtC, both in and beyond Dutch borders, the relationship between WtC and drama continues to be largely unexplored territory, particularly at the secondary school level. Our findings in this regard provide support for a positive relationship, but these results are in need of corroboration (or refutation) in order to build a viable

evidence base. Finally and most essentially, the cornerstone of this research project is its focus on designing professional development for FL teachers to integrate IDTs, and our blueprint for such a PDP appears to remain unique. Our design relies heavily on well-established principles related to teacher professional development (e.g. Darling-Hammond et al., 2017), as well as existing research on the importance of cultivating artistry among FL teachers implementing drama (e.g. Dunn & Stinson, 2011). The development and evaluation of our design lend credence to the hypothesis that such training can take shape, galvanise teachers to implement IDTs and in turn create an affective environment conducive to speaking the FL.

8.3.1 Limitations

Several salient limitations affected this research project as a whole. Arguably, most notable is the large number of variables at play. The ideological decision was made to involve teachers and accordingly, pupils of various FLs, ages, language levels and schools. This contributed to the ecological validity of this research, as well as offering an opportunity to explore the applicability of IDTs in a wide variety of educational contexts. Counter to this is the impossibility of isolating variables, which leaves many questions unanswered in terms of which particular factors may have influenced the effectiveness of IDT-implementation. We furthermore did not restrict which IDTs teachers could implement in their classes, with the only parameter that the IDTs fit the study's definition. This was an ideological choice as well; given the design principles driving this research, we elected to give teachers the agency to select and develop IDTs that fit their curriculum and pupil needs. This decision also allowed us to analyse whether implementation of IDTs *in essence* is feasible for teachers and in turn effective in engendering positive affective reactions and WtC among pupils. We remain nonetheless cognizant of the reality that the setting of an IDT, such as in a small-group, or the specific parameters of an activity—for example, a first date gone wrong, can affect the success of IDT-implementation—both for teachers and pupils.

In addition, the logistics surrounding the ethics in carrying out this research catalysed methodological limitations. Obtaining active consent from all pupils as well as their parents or guardians was deemed unfeasible given involvement of multiple classes at various schools. Due to the challenges the teachers appeared to face in planning in research activities, namely observations and questionnaire administration, we felt that this would create an unsurmountable barrier to carrying out the study. As a result, however, the observations were not filmed, which affects their reliability, a factor we aimed to ameliorate with the involvement of two researchers. The decision only to obtain passive consent from all pupils also adversely affected the pre and post questionnaire in the final study, as the anonymity rendered it impossible to compare individual pupil responses before and after the intervention.

An unanticipated limitation was of course the Covid-19 pandemic, which sent Dutch schools into lockdown halfway through the PDP with the first cohort. Conducting the training largely online did not allow the sessions to be executed as designed. This was mitigated to some extent by adding three extra sessions in the following school year, one of which was held live, as well as a live refresher session, thereby lengthening the training. Lesson observations were furthermore not an option with this cohort. The observations were not essential to answering the research question for the second sub-study, but according to the theoretical underpinnings of the PDP design as established in sub-study 1, observations were deemed to be a beneficial support mechanism for participants. The pandemic ostensibly affected sub-study 3 as well in that some teachers in this second cohort reflected that they were still catching up with curricular content after the lockdowns, which created challenges for more frequent IDT-implementation.

Another unexpected limitation was the number of participants in both the first and final sub-studies. In sub-study 1, 104 secondary school FL teachers responded to the questionnaire, yet given the array of channels we employed to seek participants, we hoped for a larger sample. As these teachers constitute the target population for the PDP, their input was essential; however this data was triangulated with expert interviews and a literature review, as well as further augmented by a needs analysis conducted during the preliminary study. More problematic was the number of participating teachers in the final sub-study, namely five. We strove for eight teachers and originally recruited 11, but only five teachers remained involved throughout the study, and one stopped teaching early in the year due to maternity leave. Such circumstances are a reality when conducting research with teachers, particularly since results from the previous sub-study indicated lack of time as a persistent barrier. It would thereby be beneficial to repeat this study with more teachers in the future in order to corroborate or refute our findings.

8.3.2 Implications

Both the findings and the limitations of this study offer implications for potential research directions. This design study by nature necessitates repeated evaluation of its (adapted) prototype, possibly for a longer period of time and in direct connection with a school, as well as more differentiation per language level taught. The PDP should be carried out in diverse settings to test its relevance among FL teachers both in and beyond the Netherlands as well; while ample evidence supports the cultural transcendence of IDTs in the language classroom, the principles for training teachers to implement drama have not yet been established on an international level. Teachers' positive responses to the use of different languages in the training sessions suggest that IDTs could also prove effective in training teachers to foster a multilingual classroom through drama. Research on professional development in this area could add an essential piece to the small, but growing body of research on multilingualism, translanguaging and

drama (e.g. Galante, 2022; Pfeiffer et al., 2020; Sanchez & Athanases, 2022). More focused research should also be conducted with the pupils of trained teachers, in which variables such as the setting of the IDT (e.g. small group) or the teacher's implementation style are isolated in order to glean more specifically which factors influence the effectiveness of drama activities. Additionally, it would be beneficial to conduct studies that home in with more depth on WtC to augment the limited research that currently exists examining the extent to which drama activities positively affect WtC.

This project furthermore has implications for the professional development of FL teachers, both at the secondary school level, but potentially in other contexts as well, such as vocational school. The teachers who participated in the two training cycles were diverse in terms of language, level taught, school environment and years of experience; their positive responses to the PDP suggest that such a program could be viable for a varied population of teachers. As is mentioned here above, the findings, however, caution against short-term training, particularly one-time workshops that are often a feature of teacher professional development offerings. A formal collaboration with a school or network of schools could prove a key factor for successful long-term integration of IDTs, as was found with the Drama for Schools Program (Cawthon & Dawson, 2011).

As this study grew out of the teacher education practice at HU, its outcomes can feed directly back into this field with implications for FL teacher education programs at HU and elsewhere. In our preliminary research, we discovered anecdotally that drama as a pedagogical tool is inconsistently included in FL teacher training programs throughout the Netherlands. This research demonstrates the value of such a tool for (beginning) teachers, and the design of this PDP is highly applicable to teacher education, as it was created for teachers with all levels of experience with both teaching and drama. The post-hoc evidence from student teachers in the Drama in the Curriculum course furthermore underscores the capability of student teachers in engendering positive affective responses with IDTs among their pupils. In addition, during the second iteration of the PDP, two master's students served as assistants, and the continued implementation of this program could positively impact master's FL teaching students in that they can help conduct the training, offering them experience educating future teachers. Despite the fact that this master's qualification allows them to become teacher educators, the current program offers limited opportunity for them to develop these skills.

Beyond the FL teaching practice, as IDTs are imminently adaptable and have the potential to foster positive emotions and communication among participants, integration of such techniques could prove beneficial in any educational setting. Drama activities might be highly suitable, for example, among individuals with speaking challenges (e.g. stuttering) in that they have been shown to lower anxiety and increase learning

enjoyment. Moreover, for student teachers in any subject area, the incorporation of IDT-training could help such teachers not only become more dynamic and confident teachers, but also offer them didactic tools that could be integrated into their classes. The potential of IDT training to benefit teachers beyond the FLs was evident during workshops the first author conducted for teachers from a variety of subject areas at two of the research participants' schools during the third sub-study of this project.

Finally, from my own perspective , this longitudinal project has had a profound impact on me as both a teacher educator and researcher, thereby offering implications for both areas. In teaching my own drama-related classes, as well as in re-developing the curriculum for the bachelor course Speaking 1: Drama, I have incorporated the design principles established during this study. I have also increasingly become an advocate for the benefits of drama both as didactic tools and in fostering more effective communication. I have furthermore collaborated with colleagues to conduct workshops on drama related to global citizenship, diversity and inclusion, as well as conducting training with immigrants re-training as teachers. While this research originally grew out of the HU Didactics of Modern Foreign Language Research Group, during the doctoral period this entity merged and evolved into the new Multilingualism and Education Research Group. Increasing involvement with this group has helped define the focus of my future research endeavours, particularly as I also experienced in the PDP sessions how multiple languages can be easily incorporated into drama activities simultaneously.

8.3.3 Conclusion

The human urge to enact fictionalised situations dates back millennia—from dramatic enactments during Yagya ceremonies in India to the satirical festivals of Dionysus in Greece. Foreign language classes likewise have long been situated in school curricula—whether it is to equip pupils with the skills to communicate beyond their borders, to preserve minority dialects or to assist immigrants in learning the language predominantly spoken outside the classroom. That these phenomena of drama and foreign language learning can go hand in hand has been widely recognised. Our study adds a less widely recognised piece to this puzzle. Our evidence strongly suggests that infusing FL teachers with the skills, artistry and self-efficacy to implement IDTs is not only desirable but highly possible. The findings furthermore reveal that such techniques can in turn foster enjoyment, engagement and to some extent, self-confidence, as well as stimulating willingness to communicate among populations who are grappling with arguably the most challenging stage of development. This study is by no means meant to provide a definitive instruction manual for a PDP in drama pedagogy; in fact our design is certainly in need of further refinement. It is nonetheless our hope that this research will open up conversations in research

communities, teacher education programs and the schools in which FLs are taught. After all, a conversation is precisely what our research aims to inspire, and if that interaction involves a costume piece and a role-play—all the better!

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Appendix A:

Questionnaire: Drama Techniques in the Foreign Language Classroom

Improvised drama activities *are defined here as speaking activities without a script in which the participants portray characters in fictionalised situations.*

1. Which of the following drama techniques (if any) do you use in your foreign language classes? Check all that apply:
   - o role-plays
   - o other improvisation activities (e.g. comedy show-style/theatre sport games)
   - o other:_____

2. How often do you use drama techniques?
   - o never
   - o a few times a year
   - o on average once a month
   - o on average once a week

3. If you do not or rarely use drama techniques, what prevents you? Check all that apply:
   - o I don't see the value in them.
   - o I don't think I have the skills/experience/training to implement them.
   - o I don't think my students would be willing to do them.
   - o I think they would create classroom management problems.
   - o I don't have time to plan them.
   - o I don't have time to do them in class.
   - o There is no freedom to alter the curriculum.
   - o I've never considered it.
   - o other: _____

4. Do you think drama techniques can offer benefits that other speaking activities cannot?
   - o not at all
   - o maybe
   - o definitely

If applicable, what do you think are the potential benefits of drama techniques?

5.If you feel like drama techniques have value in foreign language classes, what kinds of support/tools would you need as a teacher to implement them regularly into your classes? Check all that apply.

- o Training with a drama teacher to practice using drama techniques
- o Refresher courses to get new ideas and exchange experiences
- o A collection of ready-made lesson ideas
- o An online social network with other language teachers using drama
- o Support from colleagues
- o Periodic e-mails from a drama teacher with new lesson ideas/encouragement
- o Having a drama teacher observe you teaching and providing feedback
- o Nothing. I already have the training/resources I need.
- o Other: _____

Please feel free to add anything else you would like to share about the use of drama techniques in the language classroom:

Appendix B:

Questionnaire: Improvisational Drama Techniques in the Foreign Language Class

How often do you use improvisational drama techniques in your foreign language classes?
1=never
2=seldom (about once a year)
3=sometimes (3-4 times a year)
4=often (about once a month)
5=very often (about once a week)
To what degree do you degree with the statements below? (1=strongly disagree 5=strongly agree)

- I would like to incorporate improvisational drama techniques more often in my FL lessons.
  1 2 3 4 5
- Improvisational drama techniques have added value in motivating pupils to speak the target language.
  1 2 3 4 5
- I have the necessary skills/training to implement improvisational drama techniques.
  1 2 3 4 5
- I think that my pupils would want to do them.
  1 2 3 4 5
- I think that improvisational drama techniques would cause classroom management problems.
  1 2 3 4 5
- I currently have enough preparation time to plan lessons with improvisational drama techniques.
  1 2 3 4 5
- There is ample room in my curriculum to incorporate improvisational drama techniques.
  1 2 3 4 5

Additional comments: _____

PROFESSIONAL DEVELOPMENT IN IMPROVISATIONAL DRAMA TECHNIQUES:
Content of the Training Sessions

How important would you find the components below during the sessions of a professional development program? (1=unimportant 5=very important)

· Trying out improvisational drama techniques
1 2 3 4 5
· Practicing with leading improvisational drama techniques
1 2 3 4 5
· Adapting improvisational drama techniques for my own curriculum with support from the trainer and fellow participants
1 2 3 4 5
· Observing recorded FL lessons in which improvisational drama techniques are used
1 2 3 4 5
· Exchanging advice on how to implement improvisational drama techniques effectively
1 2 3 4 5
· Discussing research on the use of improvisational drama techniques in the FL class
1 2 3 4 5
· Receiving feedback on your own implementation of drama techniques (e.g. through videos)
1 2 3 4 5
· Other ideas, such as:_____

PROFESSIONAL DEVELOPMENT IN IMPROVISATIONAL DRAMA TECHNIQUES:
Support outside of the Sessions

How important would you find the elements below to support you further with implementing improvisational drama techniques—both during and after the professional development program? (1=unimportant 5=very important)

· A collection of ready-made ideas available on a course website
1 2 3 4 5
· A social network with other participants to share experiences
1 2 3 4 5
· Periodic e-mails from the trainer with new lesson ideas/encouragement
1 2 3 4 5
· On-the-job coaching from the trainer
1 2 3 4 5
· A workshop at your school for your FL colleagues
1 2 3 4 5
· A refresher course several months after completion of the training sessions
1 2 3 4 5
· Other ideas, such as:_____

Questions or comments regarding improvisational drama techniques in the FL class?

Appendix C:

Bank of Evidence-Based IDTs from Published Sources and Retrospective Analysis of Student Teacher Reflections

Complete descriptions of these activities can be found (in Dutch) through this link:

IDT	Evidence from Retrospective Analysis	Evidence from Literature Review**
A to Z	Two or more student teachers	
Advertising Design Pitch		DFS/Privas-Bréaute
Alibi	Two or more student teachers	Ryan-Scheutz & Colangelo
Alter Ego Panel Discussion		Even
Alternative Ending /Create the Beginning & Ending	One student teacher	Sağlamel & Kayaouglu
Bringing a picture to life/Mood Pictures/Becoming a Picture/ Living Portraits/Pretend to be Somebody in the Picture	Two or more student teachers	DFS/Sağlamel & Kayaouglu
Bus Trip Role-Play		Kao & O'Neill
Can't say no	Two or more student teachers	
Car Towing		Borge
Charades	Two or more student teachers	Nfor/Trimmis & Kalogirou
Collective Drawing		DFS/Hart et al./Hull
Complete the Image		DFS/Cahnmann-Taylor
Channel-hopping/Sports Commentary	Two or more student teachers	
Come, My Friends		Cahnmann-Taylor
Conflict Improvisation	Two or more student teachers	
Conscience Alley		DFS/Macy/Reed & Seong/Trimmis & Kalogirou
Desire Ball		Cheng & Winston
Distractions		Ryan-Scheutz & Colangelo
Dr. Know-it-All	Two or more student teachers	
Elaborating on a textbook dialogue/story		DiNapoli/Stinson & Freebody/Chang & Winston/Weber
Elevator improvisation	Two or more student teachers	
Everybody Do! (as characters)		DFS
Exploding Atom/Stand in a Line (as characters)		DFS
Exploration/Adventure		DFS
Expressions out of Place		Ryan-Scheutz & Colangelo

IDT	Evidence from Retrospective Analysis	Evidence from Literature Review**
Freeze Improv	One student teacher	Seppänen
Fruit Bowl	One student teacher	Reed & Seong
Gift Giving		DFS
Gossip Mill		Macy
Guided Imagery (as preparation for improvisation)	One student teacher	DFS
Handshakes	One student teacher	DFS
Hot Seating		DFS/Göksel/Macy/Lenters & Smith/ Reed & Seong/ Gallagher/Rothwell/ Trimmis & Kalogirou
I don't understand!		Ryan-Scheutz & Colangelo
I have to go	Two or more student teachers	
Im Restaurant/At a Restaurant		Borge/Sağlamel & Kayaouglu
In the Manner of the Adverb		DFS/ Ryan-Scheutz & Colangelo
Invisible Balls		DFS
Machine (participants describe what machine can do, give the machine instructions)		DFS/Cahnmann-Taylor
Making a Complaint		Sağlamel & Kayaouglu
Mantle of the Expert		McGeoch,/Palechorou/Trimmis & Kalogirou
Meet and Greet		Borge
Mime Rhyme		DFS
Monster Tag (with a line of dialogue)		Lenters & Smith
Mother/Father, Son/Daughter		Galante & Thompson
Multi-lingual Counting (as characters)		DFS
Narrative Pantomime (with added dialogue or having students narrate)		DFS/Chang & Winston/Palenchorou & Winston/Adebiyi & Adelabu
Obstacle Course (in an imaginary setting), Minefield		DFS/Ryan-Scheutz & Colangelo
Objects of Character		DFS
Park Bench	Two or more student teachers	
Puppet Show		Arts/Chang & Winston
Rabbit/elephant/airplane		DFS
Rainbow of Desire		Cahnmann-Taylor/Gallagher
Real & Ideal Images		DFS/Cahnmann-Taylor
Recipe for….		DFS
Sales Pitch		Kao & O'Neill
Sculptor/Clay		DFS/Cahnmann-Taylor/Cannon/ Cheng & Winston

IDT	Evidence from Retrospective Analysis	Evidence from Literature Review**
Shoplifting Witness/Detectives		Sağlamel & Kayaouglu / Palechorou & Winston
Speaking Objects		Trimmis & Kalogirou
Split Exchanges	Two or more student teachers	
Sports pantomime		Kao & O'Neill
Status Improvisation		Seppänen et al., Hart et al.
Tableau/Snapshots/Group Emotion/Show Us/Frozen Image/ Voices in the Head/Still Image		DFS/Van Hoesel/Macy/Piazzoli & Kubiak/Schewe & Woodhouse/ Reed & Seong/Ntelioglou/Cheng & Winston/McGeoch/Hart et al./ Cahnmann-Taylor/Kao & O'Neill
Talk Show	One student teacher	DFS/Kao & O'Neill
This Setting Needs…		DFS
Thought Tracking		Göksel/Macy/Palechorou & Winston/ Reed & Seong/Cheng & Winston
Tour of a Space (as characters)		DFS
Town Hall Meeting		DFS/Kao & O'Neill
Train Station Small Talk		Weber
Travel/Time Machine		DFS
Trial/Courtroom	One student teacher	DFS/Kao & O'Neill
Turning down someone for a date		Adebiyi & Adelabu
Two Revelations		DFS
What am I holding?/ Artefacts (reading/writing variation)/This is not a…	Two or more student teachers	DFS/Hull/Privas-Bréauté
What's my problem?	Two or more student teachers	
What's the Story		DFS
Writing in Role (following by improvisation)		DFS/Macy/Hart et al.
Yes, And (as characters)		DFS

**A shorthand version of these sources is listed in this table. Complete bibliographic information can be found in the reference list, with the exception of DFS, which refers to the Drama for Schools program. Their website of activities can be found here: https://dbp.theatredance.utexas.edu/teaching_strategies

https://canvas.hu.nl/courses/11057/pages/handige-materialen

Appendix D:

Description of IDTs Most Frequently Implemented

Dr. Know-It-All: Choose 3-5 students to sit in a horizontal line facing the class. Tell the class that this group of students as a whole represents one person named Dr. Know-It-All, who, of course, knows *everything.* The class can ask Dr. Know-It-All questions, such as "Why is the sky blue?" The students will come up with an answer by improvising together, but the rule is that each student can only add one word to the sentence, starting with the student on the right. For example, an answer to the question might be answered as follows: The.sky.is.blue.because.we.make.jokes.about.our.parents. The students who represent Dr. Know-It-All will just let the answer come to a natural conclusion. Clearly, the answer does not have to make sense. The point is that the students are working together to form an answer that makes sense grammatically.

(Boyke, 2022)

Fortunately/Unfortunately: Stand in a circle with the entire class and explain that the class is collectively one person. Start with a statement such as, "Fortunately I won the lottery." The person on your left follows your narrative, but must start with *unfortunately* (e.g. "Unfortunately I lost my lottery ticket"). The narrative continues alternating between Fortunately and Unfortunately until everyone in the circle has contributed.

(Beat by Beat, 2023a)

Fruit Salad: Have the students create a circle of chairs. Stand in the middle and assign each student the name of a fruit. Four fruits in total usually works well—a fourth of the class will be kiwis, another fourth will be bananas, etc. Then shout out, for example, "Kiwi!" and all of the kiwis must stand up and find a new seat. There will be one person left over in the middle. That person then shouts out the name of another fruit, or they may shout "Fruit salad!" and everyone has to stand up and find a new seat.

(Reed & Seong, 2013)

Gibberish Interviews: Gibberish means "nonsense language." Tell students that one participant comes from Gibberland and speaks only gibberish, one participant is a translator, and the third participant is the interviewer. The interviewer will ask the person from Gibberland a question, the translator will translate it, and the person from

Gibberland will answer; the translator will in turn translate the question into English. If they are in front of an audience, the students in the audience can also ask questions.

(Beat by Beat, 2023b)

Throwing Balls: Divide the class into partners. Have them decide who is "A" and who is "B." The A people will stand in a horizontal line on one side of the room. The B people will stand across from their partners. Tell the A's that they have an imaginary basketball in their hands, and when you say "go," they will throw the ball to their partner. Let them throw the basketball back and forth for about 15 seconds and then shout out, "soccer ball!" Repeat this process, but gradually start asking students for suggestions on the type of ball and encourage them to add a bit more language, such as "Slam dunk!" or "Goal!"

(Drama-Based Instruction, 2023).

Appendix E:

Session Feedback Form

The smileyometer used in this form is adapted from: Adjorlu, A., Barriga, N. B. B., & Serafin, S. (2019). Virtual Reality Music Intervention to Reduce Social Anxiety in Adolescents Diagnosed with Autism Spectrum Disorder.

Session Date:

This is what I thought of the components below:  **=extremely unhelpful**  **=extremely helpful**

Trying out drama techniques 

Practicing leading drama techniques 

Exchanging experiences 

Adapting drama activities for my own curriculum 

When a statement here below does not apply to you, fill in 'NA.'

I would like to provide an explanation of one or more answers here above (e.g. reasons why I thought component x was less helpful), namely…

I am planning to try out the following drama activities that were introduced during this session:
because…

I probably will not try out these drama activities that were introduced:
because…

I would have liked to have spent more time on…
because…

I would have liked to have spent less time on…
because…

I hope that in the next session we…
because…

Before this session I **did/did not** have sufficient support in regards to integrating drama techniques in my lessons (*e.g. through e-mail contact with the trainer*) because

I have additional comments/questions about the sessions or the trajectory as a whole, namely…

Appendix F:

Questionnaire: Speaking Activities in the Foreign Language Class

How often do you use IDTs in your foreign language classes? Select one.	Never Seldom (once a year) Sometimes (3-4 times per year) Often (once a month) Very often (once a week)					
To what degree do you agree with the following statements?	**1=strongly disagree 6=strongly agree**					
I can create a safe environment during speaking activities.	1	2	3	4	5	6
I can meet the various interests of my pupils during speaking activities.	1	2	3	4	5	6
I can maintain order during speaking activities.	1	2	3	4	5	6
I can find and/or develop engaging speaking activities.	1	2	3	4	5	6
I can help pupils see the importance of learning to speak the target language.	1	2	3	4	5	6
I can motivate pupils who show little interest in FL class to participate actively in speaking activities.	1	2	3	4	5	6
I can get pupils refocused who get distracted during speaking activities.	1	2	3	4	5	6
I can convince my pupils that they can improve their speaking skills.	1	2	3	4	5	6
I can adapt my approach during a speaking activity if it appears something is going wrong.	1	2	3	4	5	6
I can create space in my curriculum for speaking activities.	1	2	3	4	5	6
I can meet my pupils' varied language level needs during speaking activities.	1	2	3	4	5	6
Are there other experiences, goals, concerns etc. that you would like to share that have to do with implementing speaking activities in your lessons? If so, which ones?						
Do you have questions/comments that you would like to discuss during the interview?						

Appendix G:

Logbook: Drama Techniques in the Foreign Language Classroom

Class:	Language:

Average Speaking Level:

Have you done IDTs with this class before? Yes No

If yes, how often? _____ times OR _____ per week/month

IDT (name and/or brief description & possible adaptations)

Reason for doing this activity with this class?

Reflection on integrating this activity: *e.g. Did the pupils speak the target language more often than normal? Were they motivated to participate and/or do you think they enjoyed the activity? Did they appear to be more self-confidence than normal? In what way did you notice this? Did you notice anything in particular in regards to the behaviour of (certain) pupils? If so, what? Pupils' comments about the activity? If so, what? Did you notice anything else?*

Strong points of your IDT-execution: *What are you proud of?*

Points of improvement in your IDT-execution: *What would you do differently next time and why?*

Would you do this IDT again? *Yes, because…/No, because…/Yes, but I would make the following adaptations…*

In your opinion, to what extent… (1=not at all; 6=completely)
…did the pupils participate actively in the IDT? 1 2 3 4 5 6
…did the pupils enjoy the activity? 1 2 3 4 5 6
…were the pupils willing to speak the target language? 1 2 3 4 5 6
…do you think IDT was a success? 1 2 3 4 5 6
…did you feel confident in executing the IDT? 1 2 3 4 5 6

Did the PDP effectively prepare you to do this activity? *Yes, because…/No, because…/Yes, but I would have liked to…*

Appendix H:

Observation Form

Part A: Teacher & Class Information	
Teacher Code:	
Date:	
Class:	Number of pupils:
Language:	Average spoken interaction level:

Has the teacher carried out IDTs with this class before? Yes/No
If yes, how often? ___ times in total OR average of _____ times per week/month/year

Activity: *title & brief description of IDT (also of related pre and post activities)*

What is the observed spoken interaction learning goal for pupils for this IDT? *E.g. Pupils can express likes/dislikes, Pupils can respond to invitations/suggestions/apologies*
What was the teacher's planned spoken interaction learning goal for pupils for this IDT (can also include goals for a larger project of which the IDT is part)?

Teacher Actions	**Pupil Actions**

After the lesson, rate the following statements by coloring in the face that best fits your opinion:
1= Not apparent
2=Marginally apparent
3=Sufficiently apparent
4=Highly apparent

1: The activity elicits spontaneous spoken interaction. 1 2 3 4
Explanation:

2: The activity places pupils in a fictitious situation. 1 2 3 4
Explanation:

3: The teacher elicits positive affective reactions from most pupils. 1 2 3 4
Teacher behaviour:

Pupil behaviour:

4: The teacher elicits WtC from most pupils. 1 2 3 4
Teacher behaviour:
Pupil behaviour:

Other notes:

Appendix I:

The drama activity today…what did you think?

During the speaking activity today…	
…I wanted to make an effort to do my best.	not at all not really mostly definitely 1 2 3 4
…I felt at ease when I had to speak the foreign language.	not at all not really mostly definitely 1 2 3 4
…I was willing to speak the foreign language.	not at all not really mostly definitely 1 2 3 4
…I enjoyed speaking the foreign language.	not at all not really mostly definitely 1 2 3 4
Also in the coming lessons…	
…I think drama activities are a fun way to practice speaking.	not at all not really mostly definitely 1 2 3 4
…I would like to do drama activities more often.	not at all not really mostly definitely 1 2 3 4
…I think drama activities are a useful way to practice speaking.	not at all not really mostly definitely 1 2 3 4
…I would rather do drama activities than other types of speaking activities.	not at all not really mostly definitely 1 2 3 4

To what extent do you agree with the statements below? Circle the number that best fits your opinion. Thank you so much!!!

Would you like to share anything else about your experience with the drama activity/activities today?_____

Appendix J:

Pre and Post Pupil Questionnaire

Speaking the Language*: What do you think?

Instructions: For each response, put an 'x' in the column which fits you the most. Thank you in advance!

	Strongly disagree	Disagree	Don't know	Agree	Strongly agree
I think it is fun to speak the language.					
I think it is fun to do speaking activities in the language with a classmate.					
I like to speak the language outside of school with people of my age.					
I like to speak the language with my teacher.					
I like to speak the language outside of school with an adult.					
If I get the chance to speak the language, I take it.					
If my teacher asks a question, I am eager answer in the language.					
I always feel like saying something to my class-mates in the language.					
If a tourist asks a question in the language, I am eager to answer them.					
I am eager to start a conversation in the language with a person of my age.					
If I speak the language with a classmate, I am afraid to make mistakes.					
I speak the language well.					

	Strongly disagree	Disagree	Don't know	Agree	Strongly agree
I don't like to make mistakes if I speak the language with my teacher.					
I find it difficult to speak the language for a long period of time.					
If I speak the language in my free time with *people of my age,* I am afraid to make mistakes.					
If I speak the language, I am sure of myself.					
If I speak the language with *adults,* I am afraid to make mistakes.					
I get nervous when I have to speak to someone in the language.					
I feel at ease if I speak the language to a person of my age in my free time.					
The idea that I have to speak the language with an adult makes me nervous.					
I am afraid my classmates will laugh at me if I speak the language.					
If I speak the language with my teacher, I get nervous.					

*When this instrument was used, the term 'the language' was replaced with the specific language of the class in which pupils were taking part.

Nederlandse samenvatting

Nederlandse leerlingen beginnen meestal met het leren van verschillende vreemde talen rond de puberteit. De kwetsbaarheid die gepaard gaat met het leren en spreken van een vreemde taal kan bijzonder uitdagend zijn wanneer leerlingen tegelijkertijd geconfronteerd worden met alle veranderingen die samengaan met deze levensfase. Het is dan ook niet verwonderlijk dat leerlingen in het vreemdetalenonderwijs in Nederland vaak last hebben van spreekangst. Tegelijkertijd geven ze wel aan dat ze vaker zouden willen oefenen met spreken (Haijma, 2013).

Ook leraren moderne vreemde talen (mvt) worstelen met uitdagingen rond spreekvaardigheid. Ten eerste ervaren zij een gebrek aan motiverende spreekvaardigheidsactiviteiten. Daarbij komt dat de invulling van Nederlandse mvt-curricula in het voortgezet onderwijs vaak sterk afhankelijk is van tekstboekmethoden, die meer gericht zijn op het leren van grammaticaregels en schriftelijke vaardigheden, en vaak nauwelijks spreekactiviteiten bevatten die boeiend zijn of die lijken op authentieke communicatieve situaties. De combinatie van deze factoren creëert een complexe uitdaging om een klasklimaat op te bouwen dat puberleerlingen stimuleert om te communiceren in de vreemde taal.

Een mogelijke oplossing is om het mvt-lokaal op de middelbare school af en toe om te vormen tot een soort theater. Er is immers veel bewijs van over de hele wereld dat dramatechnieken positieve affectieve reacties kunnen opwekken bij pubers terwijl ze leren communiceren in de vreemde taal. Hoewel dramatechnieken kunnen verwijzen naar vele soorten activerende werkvormen, definieer ik ze hier als technieken a) die plaatsvinden in een fictieve situatie en b) waarbij de deelnemers gestimuleerd worden om spontaan te spreken. Deelnemen aan een rollenspel waarin leerlingen een boze hotelgast uitbeelden die bij de manager klaagt over een oncomfortabel bed, of een detectivespel spelen waarin potentiële verdachten worden ondervraagd over hun alibi's, kan ervoor zorgen dat leerlingen zich in het verhaal inleven, ontspannen en plezier hebben. Het figuratieve masker dat ze in dit soort activiteiten kunnen opzetten, kan leerlingen ook een gevoel van veiligheid geven waardoor ze meer bereid zijn om te communiceren. MacIntyre en collega's (1998), die het concept *Willingness to communicate* (d.w.z. de bereidheid om in een vreemde taal te communiceren) ontwikkelden, ontdekten dat dit fenomeen steunt op een fundament van affectieve factoren, zoals plezier en zelfvertrouwen. Uit onderzoek blijkt bovendien dat leerlingen die het spreken in de vreemde taal hebben geoefend in drama-activiteiten daarna ook vrijer durven te spreken wanneer ze dit *masker* weer hebben afgezet in andere soorten spreeksituaties (Weber, 2019). Ondanks het brede scala aan studies dat wereldwijd is gedaan naar de waarde van dra-

matechnieken voor het stimuleren van spreekvaardigheid, ontbreken naar ons weten dergelijk onderzoek in de Nederlandse context.

Om dramatechnieken een structureel onderdeel te kunnen laten worden van een mvt-curriculum op een middelbare school, moeten docenten getraind worden in het effectief gebruik ervan en natuurlijk ook bereid zijn om dergelijke activiteiten toe te passen. Zoals Belliveau en Kim (2013) ontdekten in een grootschalig onderzoek, tonen taaldocenten veel enthousiasme voor dramatechnieken als didactisch hulpmiddel, maar implementeren ze deze zelden zelf. Bovendien reiken bestaande professionaliseringsmogelijkheden in drama voor mvt-docenten zelden verder dan incidentele nascholingsworkshops. De auteurs benoemen dan ook het belang van (meer langdurige) training van docenten in het implementeren van drama-activiteiten.

Soms wordt drama als didactische tool wel geïntegreerd in mvt-lerarenopleidingen--met positieve effecten. Mijn ervaring met het geven van de cursus *Drama in het curriculum*, bijvoorbeeld, in de eerstegraads lerarenopleiding Engels aan de Hogeschool Utrecht heeft me laten zien hoe transformerend de kracht van een training kan zijn. In de cursus experimenteerden leraren-in-opleiding elke week met dramatechnieken en bespraken we ideeën over hoe deze technieken effectief toegepast konden worden in de lespraktijk. Om de cursus af te ronden, moesten studenten zichzelf filmen terwijl ze een drama-activiteit uitvoerden met een klas Engels uit de bovenbouw. In het begin waren de studenten vaak huiverig, omdat ze naar eigen zeggen gewoon geen "dramaqueens" waren of omdat ze verwachtten dat hun leerlingen waarschijnlijk niet mee zouden willen doen. Maar wanneer ze eenmaal hun dramatechnieken hadden toegepast, gaven studenten herhaaldelijk aan dat hun leerlingen begonnen te vragen of ze zulke activiteiten niet vaker mochten uitvoeren. Of dat leerlingen die ze eerder nauwelijks een woord in de vreemde taal hadden horen zeggen, het tijdens een drama-activiteit wél aandurfden om te spreken. Sommigen vertelden dat het uitproberen van dramatechnieken hun manier van lesgeven ingrijpend had veranderd. In de dertien jaar dat de cursus bestaat, is er geen enkele student geweest die er niet in slaagde om een dramatechniek met succes toe te passen. Deze ervaringen, en ook het vele onderzoek dat de voordelen van drama in de taalles aantoont, inspireerde mij tot dit promotieonderzoek. Mijn overtuiging was dat als zo'n cursus effectief kan zijn in een lerarenopleiding, professionalisering ook (allang) afgestudeerde docenten kan stimuleren om drama in hun didactisch repertoire op te nemen. Toen ik aan dit project begon (en tot op de dag van vandaag), bestond er weinig onderzoek naar professionalisering voor mvt-leraren in dramatechnieken. Mijn doel was om deze leemte te vullen.

In dit ontwerpgerichte promotieonderzoek staat de vraag centraal: *Wat zijn de kenmerken van een professionaliseringstraject (PT) dat de integratie van dramatechnieken in lessen vreemde talen bevordert, om daarmee de affectieve reacties te stimuleren die gerelateerd zijn aan de communicatiebereidheid van leerlingen in het voortgezet onderwijs?* Ik voerde eerst een vooronderzoek uit (hoofdstuk 2) om te verkennen of er voldoende belangstelling was voor een dergelijk training. Vervolgens heb ik in de eerste deelstudie (hoofdstuk 3) literatuur, onderzoekers en mvt-docenten in het voortgezet onderwijs geraadpleegd om te bepalen aan welke ontwerpeisen zo'n PT zou moeten voldoen. Dit leidde tot een nevenonderzoek (hoofdstuk 4) waarin we onderzochten welke dramatechnieken in eerder onderzoek succesvol zijn gebleken in het bevorderen van positieve affectieve reacties in klassensituaties; deze technieken werden gebundeld in een handboek voor gebruik in de training. Vervolgens testte ik het prototype van het PT (hoofdstuk 5) met een groep mvt-docenten uit het voortgezet onderwijs om uit te vinden welke trainingskenmerken zij nuttig vonden voor het implementeren van dramatechnieken in hun eigen praktijk. Daarna paste ik het ontwerp van het PT aan en voerde ik een tweede trainingscyclus uit met een nieuw cohort docenten (hoofdstuk 6); ons doel was om te bepalen in hoeverre de training deelnemers de tools gaf om dramatechnieken effectief, regelmatig en met een gevoel van zelfvertrouwen te implementeren. Ten slotte implementeerden vijf docenten die hadden deelgenomen aan een van de trainingscycli dramatechnieken in hun klassen gedurende ten minste vier maanden (hoofdstuk 7). Zo kon ik bij de leerlingen zelf achterhalen in hoeverre de dramatechnieken hen inspireerden tot plezier, zelfvertrouwen, betrokkenheid en bereidheid om te communiceren in de vreemde taal. De belangrijkste bevindingen van deze deelstudies vat ik hier samen.

Vooronderzoek (hoofdstuk 2): Why All the Drama? Perceptions and Experiences of Foreign Language Student Teachers on Integrating Improvisational Drama into their Pedagogical Repertoire

Voordat ik met het promotietraject begon, heb ik een vooronderzoek uitgevoerd onder studenten in de mvt-lerarenopleidingen van de Hogeschool Utrecht. Ik had drie centrale doelen: a) het verzamelen van percepties van docenten-in-opleiding ten aanzien van dramatechnieken, b) het achterhalen van de mate waarin zij dergelijke technieken al toepasten in hun onderwijs, en c) het verzamelen van input over welke onderdelen een trainingsmodule in dramatechnieken zou moeten bevatten. Ik heb een enquête gehouden onder studenten (N = 197) van de vier mvt-lerarenopleidingen aan de HU (Duits, Engels, Frans en Spaans), die geen eerdere specifieke training in drama als didactisch hulpmiddel hadden gevolgd. Verder hield ik interviews met oud-masterstudenten

Engels (*N* = 9) van de cursus *Drama in het curriculum*, die *wel* zo'n training hadden gevolgd.

De antwoorden van de docenten-in-opleiding in de enquête en in de interviews leverden ons ruimschoots bewijs dat een trainingsprogramma als nuttig ervaren zou worden, en de respondenten gaven ons ook initiële ideeën over hoe zo'n module eruit zou moeten zien. Zowel de docenten-in-opleiding uit de enquête als de geïnterviewde docenten deelden de overtuiging dat dramatechnieken taalleerders voordelen kunnen bieden die bij andere soorten spreekactiviteiten ontbreken, zoals het stimuleren van authentiekere communicatie of het vergroten van motivatie. De meerderheid van de studenten die ondervraagd werden via de enquête paste niet of nauwelijks zelf dramatechnieken toe, voornamelijk door zorgen over klassenmanagementproblemen, tijdgebrek en/of het ontbreken van eigen vaardigheden. De geïnterviewde docenten-in-opleiding daarentegen pasten *wel* vaker dramatechnieken toe dan voordat zij getraind waren; de enige barrière die ze noemden voor frequentere toepassing was tijdgebrek. Wat betreft de onderdelen die een trainingsmodule zou moeten bevatten, toonden de docenten-in-opleiding uit de enquête de meeste interesse in kant-en-klaar materiaal, maar een meerderheid waardeerde ook onderdelen als het oefenen van dramatechnieken en het uitwisselen van ervaringen. De getrainde alumni benoemden in de interviews een sterke voorkeur voor het oefenen van de technieken en gaven daarbij aan dat dit onderdeel uit de cursus *Drama in het curriculum* hen enorm had geholpen.

De resultaten van deze voorstudie versterkte mijn verwachtingen over het belang van een professionaliseringstraject in drama als didactisch hulpmiddel. De getrainde alumni meldden bijvoorbeeld minder zorgen over klassenmanagement dan de ongetrainde docenten-in-opleiding, en ze gaven ook aan dat ze dramatechnieken na de cursus vaker met hun leerlingen uitvoerden. Deze bevindingen tonen aan dat training de kloof tussen enthousiasme en implementatie kan overbruggen. De verzamelde input over gewenste trainingsonderdelen bood ook een eerste basis waarop het voorgestelde PT kon worden gebouwd.

Deelstudie 1 (hoofdstuk 3): Setting the Stage: Designing Effective Professional Development in Improvisational Drama Techniques for Foreign Language Teachers

Voortbouwend op het vooronderzoek wilde ik met de eerste deelstudie verkennen hoe ik het PT kon ontwerpen op een manier die relevant en effectief zou zijn voor mvt-docenten. Ik voerde een literatuuronderzoek uit, ik hield drie interviews met onderzoekers die expertise hebben op het gebied van professionalisering voor mvt-didactiek

of drama, en ik nam een enquête af onder mvt-docenten in het voortgezet onderwijs door heel Nederland (N = 104).

Op basis van deze drie bronnen stelde ik acht ontwerpprincipes vast, die zijn ingedeeld in drie thema's, zoals weergegeven in Tabel 1.

Tabel 1

Ontwerpprincipes

Thema 1: Trainingscondities
1: Integratie van actief leren
2: Cultivatie van een positieve groepssamenstelling en -dynamiek
3: Aandacht voor tijdsgebonden factoren
4: Integratie van ondersteunende materialen en strategieën
Thema 2: Schoolomgeving
5: Coherentie met het schoolcurriculum en doelen
6: Coherentie met de behoeftes van leerlingen
Thema 3: Mindset van docenten
7: Samenhang met de overtuigingen van docenten
8: Cultivatie van artisticiteit

Het eerste thema, Trainingscondities, heeft betrekking op de onderdelen van de training zelf. Principe 1, Integratie van actief leren, omvat trainingsactiviteiten zoals experimenteren met de drama-activiteiten en oefenen met het begeleiden ervan, wat essentieel kan zijn om docenten te helpen om de vaardigheden en het zelfvertrouwen te ontwikkelen die nodig zijn om drama te integreren in het eigen onderwijs. Het tweede principe, Cultivatie van een positieve groepssamenstelling en -dynamiek, benadrukt het belang van het creëren van een veilige en ondersteunende sfeer tijdens de professionaliseringssessies en het betrekken van meerdere docenten van dezelfde school (zodat ze elkaar kunnen ondersteunen in het integreren van dramatechnieken in hun curricula). Principe 3, Aandacht voor tijdsgebonden factoren, houdt rekening met de beperkte voorbereidings- en lestijd van docenten en erkent dat er meerdere sessies verspreid over een periode nodig zijn om de gewenste vaardigheden en mindset te ontwikkelen. Het laatste principe onder Trainingscondities, Integratie van ondersteunende materialen en strategieën (principe 4), is bedoeld als aanvulling op wat docenten leren tijdens de trainingssessies, zoals een docentenhandleiding met drama-activiteiten.

Het tweede thema, Schoolomgeving, onderstreept de noodzaak om training te ontwerpen die aansluit bij de schoolpraktijken van docenten. Coherentie met het schoolcurriculum en doelen (principe 5) betekent dat het trainingsmateriaal relevant is voor het

schoolbrede curriculum en voor de omstandigheden in de klas van elke docent. Het is even belangrijk dat er Coherentie is met de behoeften van de leerlingen (principe 6), bijvoorbeeld door ervoor te zorgen dat de drama-activiteiten kunnen worden aangepast aan de verschillende taalniveaus en aan de verschillende mate waarin leerlingen zich comfortabel voelen bij het spelen van drama.

Het laatste thema, Mindset van docenten, heeft te maken met de ontwikkeling van de houding van leraren ten opzichte van het integreren van dramatechnieken in de klas. Principe 7, Samenhang met de overtuigingen van de docenten, houdt in dat de kernwaarden van het lesgeven worden bevorderd en dat er een gemeenschappelijk begrip wordt gekweekt van hoe dramatechnieken leerlingen ten goede kunnen komen. De Cultivatie van artisticiteit (Principe 8) betekent dat docenten een speelse en theatrale aanpak ontwikkelen om drama te integreren, bijvoorbeeld door attributen te gebruiken of een fantasierijkverhaal rond een rollenspel te creëren, om hun leerlingen te enthousiasmeren voor actieve deelname. Tot slot bleek uit dit onderzoek ook dat deze acht ontwerpprincipes elkaar aanvullen en juist in samenhang met elkaar docenten stimuleren om dramatechnieken te integreren in hun repertoire van spreekvaardigheidsdidactiek.

Aanvullend onderzoek (hoofdstuk 4): Perfect Disguises: Building an Evidence Base for Improvisational Drama

Voor het ontwerpen van het PT besloot ik een extra studie uit te voeren om te bepalen welke dramatechnieken in de trainingssessies en een bijbehorende handleiding zouden moeten worden opgenomen. Het doel was om een verzameling van activiteiten samen te stellen die effectief zijn gebleken in het bevorderen van positieve affectieve reacties bij leerlingen, en te beschrijven welke potentie deze hebben om de communicatiebereidheid van leerlingen te stimuleren. Ik deed dit door vijf jaar aan reflecties van docenten-in-opleiding uit de cursus *Drama in het Curriculum* te analyseren en door een literatuuronderzoek uit te voeren.

Deze twee bronnen samen leverden 77 verschillende dramatechnieken op die in het PT konden worden opgenomen. De meest voorkomende affectieve reacties in de reflecties van de docenten-in-opleiding waren: plezier, betrokkenheid en zelfvertrouwen. In de literatuurstudie werd plezier het vaakst genoemd, maar ook creativiteit, groepsbinding, betrokkenheid, vertrouwen en empathie kwamen vaak voor. We hebben ook gekeken naar specifieke kenmerken van de activiteiten om te zien welke een positieve bijdrage leverden aan affectieve reacties van de leerlingen. Wat de mogelijke kenmerken betreft, gaven de docenten-in-opleiding aan dat passendheid van de talige eisen van de activiteit (bijvoorbeeld het gebruik van woordenschat rondom een bepaald thema, zoals vakantie) het meest effect bleek te hebben op de leerlingen. In de literatuur werden de

volgende effectieve kenmerken van drama-activiteiten vaak vermeld: 1) het format van de activiteit (bijvoorbeeld het gebruik van handpoppen als spelers) en 2) de noodzaak om creatief te zijn.

Toen ik deze lijst van dramatechnieken nader bekeek, kwam ik tot de conclusie dat deze kenmerken van de activiteiten (zoals de talige eisen) niet per se uniek zijn voor de betreffende activiteiten. Integendeel: dramatechnieken zijn inherent flexibel wat bijvoorbeeld talige eisen, format en de noodzaak om creatief te zijn betreft, waardoor het niet per se uitmaakt wat de specifieke kenmerken zijn. Het is in feite de essentie van drama dat het positieve emoties opwekt en vervolgens tot spreken aanzet, doordat drama leerlingen uitnodigt om een fictieve wereld binnen te treden.

Deelstudie 2 (hoofdstuk 5): Unleashing the Drama Queen: Training Foreign Language Teachers to Implement Improvisational Drama Techniques

Het prototype van de PT dat werd ontwikkeld volgens de ontwerpprincipes die vastgesteld waren in de eerste deelstudie, werd in deze studie getest met een groep docenten Duits, Engels, Frans en Spaans (N = 20). Het doel was om erachter te komen welke onderdelen van het PT de docenten relevant vonden om hen voor te bereiden op het integreren van dramatechnieken in hun mvt-lessen. De training was ontworpen als een programma van zes fysieke sessies, maar vanwege Covid-19 moest ik de training gedeeltelijk online houden. Uiteindelijk werd de training verlengd naar het volgende schooljaar (9 sessies in totaal), waarbij de laatste sessie hybride was. Ik verzamelde data van deelnemers via evaluatieformulieren, docentenlogboeken en interviews.

Hoewel het programma niet precies zo kon worden uitgevoerd als ontworpen, bleek uit de feedback van de docenten dat ze heel positief waren over de relevantie van de training. Ze vonden het uitproberen van de dramatechnieken tijdens de sessies bijzonder nuttig, evenals het brainstormen over hoe ze de activiteiten konden aanpassen aan hun eigen curriculum. Docenten waren bovendien enthousiast over het taaloverstijgende karakter van de training, zoals het uitproberen van de activiteiten in verschillende talen; een docent Engels vertelde bijvoorbeeld dat het zelf worstelen met een rollenspel in het Duits haar hielp om te begrijpen hoe haar leerlingen zich zouden kunnen voelen bij het leren van een nieuwe taal. De meningen onder de deelnemers waren wat verdeeld over het feit dat docenten van zo veel verschillende niveaus samen in een training zaten (van brugklas tot examenklas); enkele docenten vonden sommige dramatechnieken te gemakkelijk en anderen vonden sommige te moeilijk voor hun leerlingen. Daarnaast vonden de participanten over het algemeen dat ze genoeg ondersteuning kregen buiten de trainingssessies om, en ze waren vooral blij met de "inspiratie van de week" mails die ze ontvingen. Tot slot vermeldden de docenten vaak dat het PT als geheel goed werkte,

en velen beschreven de training als "leuk" of "inspirerend." De meeste participanten deelden dat de training hun overtuiging van de kracht van drama in taalonderwijs had versterkt. Het lijkt erop dat de effectiviteit van het PT niet alleen zit in de losse onderdelen, maar ook in hoe deze onderdelen samenwerken in de training als geheel.

Deelstudie 3 (hoofdstuk 6): Setting the Stage: Evidence-Based Professional Development in Improvisational Drama for Foreign Language Teachers

Na enkele kleine aanpassingen aan het ontwerp van het PT voerde ik een tweede cyclus van de training uit met een nieuw cohort docenten (N = 19). De voornaamste verandering was dat de drama-activiteiten die in de sessies werden geïntroduceerd, beter waren afgestemd op verschillende taalniveaus. Ik heb deze trainingscyclus uitgevoerd en de docenten tot een jaar na afloop van het PT gevolgd om vast te kunnen stellen: a) of de dramatechnieken werden uitgevoerd volgens de definitie van de studie; b) hoe vaak dramatechnieken werden toegepast; en c) in hoeverre het zelfvertrouwen van docenten groeide met betrekking tot het integreren van de activiteiten. Ik heb het bereiken van deze doelen gemeten door middel van lesobservaties, vragenlijsten, docentenlogboeken en interviews.

De resultaten voor alle drie de aspecten die in deze deelstudie centraal stonden, waren overwegend positief. Over het algemeen voerden de docenten de technieken van improvisatiedrama uit zoals bedoeld. Ze toonden dat ze in staat waren om de fictieve situatie in de activiteiten tot leven te brengen door bijvoorbeeld uitgebreide verhalen rond rollenspellen te creëren of door hun leerlingen te inspireren om personages te spelen. Docenten waren ook in staat om het spreken succesvol te stimuleren, vooral wanneer ze de leerlingen tijd gaven om zich voor te bereiden alvorens voor de klas op te treden. Wat de frequentie betreft, bleek dat docenten de dramatechnieken direct na de training aanzienlijk vaker toepasten dan voor de training, maar dat deze frequentie een jaar later weer gedaald was. Toch bleef de frequentie ruim hoger dan voor de start van het PT. Met betrekking tot zelfvertrouwen bij het uitvoeren van dramatechnieken lieten docenten vooruitgang zien op alle gemeten aspecten, namelijk: klassenmanagement, betrokkenheid van leerlingen en instructiestrategieën. Vooral duidelijk was de ontwikkeling in eigenheid: docenten gaven bijvoorbeeld aan dat ze flexibeler werden en minder gefocust waren op de taalcorrectheid van hun leerlingen. Velen begonnen zich ook zekerder te voelen in het aanpassen van hun spreekvaardigheidsdidactiek en leunden minder op tekstboekactiviteiten.

Op basis van deze resultaten kan worden geconcludeerd dat het PT de docenten ondersteunt om dramatechnieken effectief te kunnen implementeren. Wat een uitdaging blijft, is het volhouden van regelmatige integratie op langere termijn. Dit zou misschien

ondersteund kunnen worden als de training over een nog langere periode zou doorlopen. Een andere mogelijke oplossing zou zijn om het PT direct te koppelen aan professionaliseringsactiviteiten van een hele school of een schoolbestuur. Dit zou een netwerk kunnen creëren waarin de docenten kunnen samenwerken om dramatechnieken in hun curriculum te integreren.

Deelstudie 4 (hoofdstuk 7): Building Characters in the Foreign Language Classroom: The Relationship between Improvisational Drama and Language Learners' Affective Reactions associated with Willingness to Communicate

Voor de vierde en laatste deelstudie richtte ik mijn aandacht op de leerlingen. Vijf docenten (twee Engelse, twee Franse en een Spaanse), die hadden deelgenomen aan een van de cycli van het PT, namen deel met twee klassen van dezelfde taal op ERK A2-niveau. Ze voerden dramatechnieken uit met een klas (de interventiegroep) gedurende ten minste vier maanden (n = 115) en gaven les aan een parallelklas die fungeerde als controlegroep (n = 127). Dit onderzoek was erop gericht om te ontdekken in hoeverre de drama-activiteiten bij leerlingen positieve affectieve reacties stimuleerden, namelijk plezier, zelfvertrouwen en betrokkenheid, evenals de bereidheid om te communiceren. Zowel de interventiegroep als de controlegroep kreeg een vragenlijst voor en na de interventie over hun houding ten opzichte van spreken in de vreemde taal. Verder werden observaties in de interventieklassen uitgevoerd en vulden de leerlingen bij elke observatie een korte vragenlijst in. Tot slot werden zowel docenten als leerlingen uit de interventiegroep geïnterviewd.

De resultaten van de interventiegroep waren over het algemeen positiever dan die van de controlegroep. Op de voor- en nameting liet de interventiegroep een significante verbetering zien in het plezier en de bereidheid tot communiceren, terwijl dit niet gold voor de controlegroep. De geïnterviewde leerlingen vertelden zelf ook dat ze plezier ervoeren en meer bereid waren om te communiceren in de dramalessen dan bij andere spreekactiviteiten. Wat betreft hun zelfvertrouwen werd er geen significant verschil gevonden in beide groepen tussen de voor- en nameting. Veel leerlingen uit de interventiegroep vertelden echter dat ze over het algemeen minder bezorgd waren over het maken van fouten tijdens dramatechnieken dan bij andere soorten spreekactiviteiten. Sommige docenten merkten op dat de leerlingen uit de interventiegroep over het algemeen meer zelfvertrouwen hadden bij het spreken dan hun leerlingen uit de controlegroep.

Door in te zoomen op de interventiegroep kon ik blootleggen in hoeverre de dramatechnieken effectief zijn in het opwekken van positieve affectieve reacties en bereidheid om te communiceren. Veel leerlingen vertelden dat ze deze activiteiten leuk vonden,

vooral die met spelelementen en de activiteiten die in kleine groepjes plaatsvonden; alle vijf docenten merkten ook plezier bij hun leerlingen. Het zelfvertrouwen van de leerlingen werd waargenomen door hun lichaamstaal en hun bereidheid om op te treden. Sommige docenten meldden dat het fictieve aspect van drama leek te helpen om het zelfvertrouwen te bevorderen, maar tegelijkertijd zagen ze dat sommige leerlingen nerveus bleven tijdens de activiteiten. De betrokkenheid van de leerlingen was ook heel duidelijk; tijdens observaties gingen ze vaak erg op in de personages die ze speelden en ze bleven bij hun taak. Leerlingen deelden ook in interviews dat ze meer hun best wilden doen in de dramatechnieken dan tijdens andere spreekactiviteiten. Ook alle docenten merkten betrokkenheid op. Bovendien toonden leerlingen aan dat ze bereid waren om zowel in kleine groepjes als voor de klas te communiceren wanneer ze drama deden. Ten slotte vermeldden zowel leerlingen als docenten een grotere bereidheid om te communiceren tijdens dramatechnieken dan tijdens andere soorten spreekactiviteiten.

Als ik de bevindingen als geheel bekijk, is het helder dat dramatechnieken de communicatie(bereidheid) in mvt-lessen in het voortgezet onderwijs bevorderen. Ze kunnen een positieve invloed hebben op de onderliggende emoties die echt het verschil maken of een leerling spreekt of niet. Hoewel er ook nog ruimte is voor verbetering, vooral met betrekking tot zelfvertrouwen, laat dit onderzoek zien dat dramatechnieken de potentie hebben om leerlingen te helpen communiceren in de vreemde taal - eerst via het masker van een personage en uiteindelijk als zichzelf.

Algemene discussie en doorwerking van het onderzoek

Deze studie was gebaseerd op het fundamentele vertrouwen in de kracht van drama als een positieve factor in de taalles. Dit vertrouwen werd door dit onderzoeksproject verder versterkt. Docenten in de eerste groep vonden de training als geheel leuk en inspirerend, en in de daaropvolgende professionaliseringscyclus toonden deelnemers bovendien aan dat ze hun artisticiteit konden ontwikkelen om dramatechnieken effectief te implementeren. Tot slot ervoeren ook de leerlingen zelf positieve emoties zoals plezier wanneer ze deelnamen aan dramatechnieken.

Wat ook fundamenteel blijkt te zijn, is de behoefte aan veiligheid - een terugkerend thema in dit onderzoek. Docenten (in opleiding) leken in eerste instantie vaak huiverig om dramatechnieken te implementeren, maar als ze de activiteiten eenmaal hebben uitgeprobeerd in trainingssessies en daarna met hun leerlingen, blijken deze angsten te verdwijnen. Docenten stopten na verloop van tijd echter met het regelmatig toepassen van dramatechnieken, wat te maken zou kunnen hebben met het terugkeren naar de veiligheid van hun eigen routine wanneer ze niet direct worden aangemoedigd door

de maandelijkse trainingssessies. De leerlingen gaven aan over het algemeen minder nerveus te zijn tijdens drama-activiteiten dan in andere spreeksituaties in de klas, maar veel van hen gaven de voorkeur aan de veiligheid van een kleine groep. Dit laat ruimte over voor verder onderzoek.

Aangezien dit project een ontwerpstudie was, wil ik reflecteren op de vraag of het ontwerp effectief was in het toerusten van mvt-docenten om dramatechnieken te integreren op een manier die bij leerlingen positieve emoties stimuleert, en hen vervolgens helpt spontaan te spreken. Docenten bleken zowel de individuele kenmerken als het PT als geheel relevant te vinden en toonden aan dat ze dramatechnieken met zelfvertrouwen konden implementeren zoals bedoeld, zij het met een geleidelijk afnemende frequentie. Dit laatste punt vereist enige herontwikkeling van het ontwerp, bijvoorbeeld om te ontdekken of een langere trainingscyclus zou leiden tot meer langdurige en regelmatige implementatie van dramatechnieken. Bovendien bleek dat een aantal van deze getrainde docenten inderdaad positieve affectieve factoren en bereidheid tot communiceren bij hun leerlingen kon opwekken, wat een mogelijk verband tussen het PT-ontwerp en dit einddoel aantoont. Het opwekken van zelfvertrouwen kwam echter minder sterk terug in de resultaten, waardoor het de moeite waard zou zijn om verder te onderzoeken hoe docenten het spreekzelfvertrouwen van hun leerlingen nog effectiever kunnen stimuleren door middel van drama.

Reflecterend op de uitdagingen rond spreekvaardigheid in Nederlandse mvt-curricula in het voortgezet onderwijs, lijkt het erop dat dramatechnieken uitkomst kunnen bieden omdat ze enerzijds de spreekangst van leerlingen helpen verminderen en anderzijds docenten een breder repertoire aan motiverende spreekactiviteiten bieden.

Deze bevindingen zouden ook implicaties kunnen hebben voor andere contexten dan het vreemdetalenonderwijs. Ik hield workshops op de scholen van enkele van de deelnemende docenten voor collega's van alle vakgebieden; hierdoor ontdekte ik dat dramatechnieken docenten creatieve benaderingen bieden voor vakken van Biologie tot Geschiedenis. Door de flexibiliteit van dramatechnieken zijn deze didactische hulpmiddelen ook geschikt voor mbo-opleidingen; dergelijke activiteiten kunnen beroepssituaties creëren, waardoor authentieke oefenmogelijkheden in de klas ontstaan. Het gebruik van verschillende talen tijdens de trainingssessies toonde bovendien aan dat dramatechnieken effectief kunnen zijn in meertalige klasomgevingen.

Dit promotieonderzoek heeft een groot effect gehad op mij als lerarenopleider en als onderzoeker. Het onderzoek heeft mijn overtuiging gesterkt dat het leren gebruiken van drama als didactisch hulpmiddel een essentieel onderdeel zou moeten zijn van elke lerarenopleiding - talig of anderszins. Vanwege de empathie en groepsband die kun-

nen ontstaan door in de huid van een ander te kruipen, ben ik ook een voorstander geworden van het gebruik van dramatechnieken om inclusie en wereldburgerschap te bevorderen. Samen met collega's ben ik begonnen met het geven van steeds meer dramaworkshops over deze onderwerpen. Tot slot heeft de ontdekking dat dramatechnieken in meerdere talen tegelijkertijd kunnen worden uitgevoerd de volgende stappen in mijn onderzoekspad bepaald. Ik wil graag verkennen hoe docenten kunnen worden getraind om meertaligheid via drama een plek te geven in hun onderwijspraktijk, met gebruikmaking van translanguaging en het benutten van thuistalen.

Voordelen van drama in (mvt-)onderwijs zijn wereldwijd al aangetoond, maar ik heb geprobeerd een nieuw stukje van deze puzzel te leggen. Dit onderzoek heeft laten zien dat elke docent getraind kan worden in het implementeren van dramatechnieken, of ze nu geboren *dramaqueens* zijn of niet - en dat ze vervolgens leerlingen kunnen inspireren die zich misschien wel in de spannendste ontwikkelingsfase bevinden, namelijk de puberteit. Deze studie is zeker niet bedoeld als een definitief ontwerp voor een PT in dramadidactiek, maar mijn hoop is dat dit project dialoog en inspiratie zal creëren in de onderzoeksgemeenschap, lerarenopleidingen en scholen - zowel binnen als buiten de grenzen van het mvt-onderwijs.

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About the Author

Born on January 14th, 1974, Kristina Goodnight spent her formative years in Davis, California in the United States of America. She double-majored in English and Dramatic Art at the University of California, Davis, where she received her bachelor's degree in 1996. She continued on to earn a Master of Fine Arts in Playwriting from Saint Mary's College of California (1999), and subsequently her California English Teaching Credential from Sacramento State University (2004). After teaching secondary school English and Drama in both the United States and the Netherlands, Kristina began working at the University of Applied Sciences Utrecht (HU) in 2010. She completed the Masters in Teaching English at Utrecht University in 2013, where she carried out her research thesis on drama activities as confidence-building tools in Dutch lower-form secondary school English classes. At the HU, Kristina has designed courses in drama pedagogy, American arts and culture, and speaking in relation to intercultural competence. She continues to specialize in teaching these courses, as well as supervising master's students in their research projects. She also co-conducts professional development workshops with her colleagues in drama with a focus on inclusion and global citizenship. In 2016, she joined the HU Multilingualism and Education Research Group within the Learning and Innovation Research Center. After receiving an HU research grant, she began working on her doctorate in conjunction with Utrecht University under the supervision of prof. dr. Rick de Graaff (Utrecht University) and prof. dr. Catherine van Beuningen (University of Amsterdam, Amsterdam University of Applied Sciences). This design-based project focuses on the professional development of foreign language teachers in improvisational drama techniques with the goal of stimulating spoken interaction in the secondary school classroom.

List of Publications

Goodnight, K., Van Beuningen, C., & De Graaff, R. (2022). Why all the drama? Perceptions and experiences of foreign language student teachers on training in improvisational drama pedagogy. *Journal of Language and Cultural Education*, *10*(1), 1-15. https://doi.org/10.2478/jolace-2022-0001

Goodnight, K., Van Beuningen, C. & De Graaff, R. (2023). Setting the stage: designing effective professional development in improvisational drama techniques for foreign language teachers. *Research in Drama Education: The Journal of Applied Theatre and Performance*, *28*(4), 613-634. https://doi.org/10.1080/13569783.2022.2154143

Goodnight, K., De Graaff, R., & Van Beuningen, C. (2021). Perfect disguises: Building an evidence base for improvisational drama techniques. *Scenario: A Journal for Performative Teaching, Learning, Research*, *1*, 1-27. https://doi.org/10.33178/scenario.15.1.1

Goodnight, K., van Beuningen, C., & de Graaff, R. (2024). Stage directions: Evidence-based professional development in improvisational drama for foreign language teachers. *Language Teaching Research*. https://doi.org/10.1177/13621688241292319

Getting into Character: Professional Development in Improvisational Drama to Stimulate Foreign Language Communication

Both within the Netherlands and beyond, young people often start their formal foreign language (FL) education just as they reach adolescence. Speaking the FL in class can be intimidating, and this challenge is often exacerbated as teachers lack ready access to engaging speaking activities. In language classrooms around the world, improvisational drama techniques (IDTs) have been shown to engender positive affective reactions (e.g. enjoyment) and spoken interaction. Yet little research has been conducted on how to train FL teachers to implement IDTs.

With this doctoral research project, the goal was to discover which characteristics of a professional development program (PDP) can foster integration of IDTs in the FL classroom and in turn stimulate affective factors related to willingness to communicate among secondary school pupils. The first three studies focused on developing design principles for the PDP and consequently a prototype for this training. The following two studies involved testing and refining this prototype by offering this training to FL teachers. Finally, the impact of the PDP was evaluated among trained teachers' pupils. The collective findings revealed that the PDP design was viable in its relevance to teachers in galvanizing them to implement IDTs. Their pupils found drama activities to be engaging and fun, and they expressed greater willingness to communicate than during other types of speaking activities.

Kristina Goodnight's doctoral research was inspired by her teaching her own students drama techniques as an English Teacher Educator at the University of Applied Sciences Utrecht (HU), where she also works as a researcher within the Multilingualism and Education Research Group. This project was conducted in conjunction with Utrecht University. ■