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'You are putting yourself in their position': Facilitating 6th-grade EFL students' interrogation of multiple viewpoints through Image Theatre

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Abstract

This small-scale qualitative participatory study examines the potential of Image Theatre to facilitate 6th grade EFL students' interrogation of multiple viewpoints. Image Theatre (Boal, 1995) is a drama convention that consists of a series of embodied three-dimensional frozen images (tableaux) created by participants to represent a situation or event, which in this study has been inspired by the wordless graphic migration novel *The Arrival* by Shaun Tan (2006). The data was collected through video and audio recordings of 6th grade EFL students' creation and performance of Image Theatre and through ensuing semi-open-group interviews during which the 6th graders analysed their own tableaux. The data was further analysed using thematic and multimodal discourse analysis. The main research questions of the study were:

- Does Image Theatre facilitate EFL 6th-graders' interrogation of multiple viewpoints? If so, in which ways?
- How do the EFL 6th-graders interrogate multiple viewpoints through Image Theatre and which viewpoints do they interrogate?

The study's results indicate that Image Theatre facilitated the students' interrogation of multiple viewpoints, including those of fictional characters, themselves, the audience, and their peers. During the Image Theatre process students employed external systems of enactment, including body language, props and costumes, that resulted in empathy development and active attempts to understand the characters through the creation of backstories and by considering the characters' dynamic. The results also indicate that students experienced metaxis, where they expressed themselves as both themselves and their fictional characters' simultaneously. Furthermore, the ensuing critical conversations and students' own analyses indicate that the students, through group work, were able to interrogate the perspectives of their peers and the audience by considering how their tableaux communicated. This thesis contributes to filling the gap within the research field regarding Image Theatre's potential to facilitate 6th grade EFL students' interrogation of multiple viewpoints. Additionally, the thesis aims to provide a foundation for teachers and theatre practitioners who wish to employ Image Theatre in a school context with young EFL learners and concludes by arguing for the benefits of using Image Theatre to facilitate young EFL learners' ability to consider the perspectives of others.

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Students' voices

This study's 6th grade co-researchers were given the opportunity to be featured and provide their recommendations and thoughts in their own preface. They submitted the following phrases (translated from Norwegian):

"This was so fun, and we got to be creative."

"I think it was a fun way to learn, so that you have more motivation to give that extra effort".

"You (teachers) should do more theatre in every type of school".

"The teachers should use more drama in schools because it is easier to understand the subjects we have at school. It is easier to learn about emotions. It is also easier to understand how the world works".

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Abbreviation

EFL- English as a Foreign Language

ESE - external systems of enactment

IT- Image Theatre

MDA- Multimodal discourse analysis

MER- Ministry of Education and Research

UNCRC- United Nations Convention on the Rights of the Child

Clarification of drama and theatre terms within the thesis

Drama conventions "are indicators of the way in which *time*, *space* and *presence* can interact and be imaginatively shaped to create different kinds of meanings in theatre" (Neelands & Goode, 2015, p.3). Thus, drama conventions are also drama activities where participates immerse themselves in time, space and presence (p.3). To indicate a few examples miming, hot seating and teacher-in-role are drama conventions.

Process drama refers to drama projects consisting of several drama conventions (Wells & Sandretto, 2017, 182). These activities are often coherent and tell a story and revolve around "action and reflection" (Normand & Savić, 2018, p.163). Process drama focuses on the process of working with drama in the classroom and not solely on a final performance.

Pre-text is a text, in the wider understanding of the term, that serves as the impetus for a process drama, which in this study was an Image Theatre project.

Theatre of the Oppressed is a branch of theatre created by theatre practitioner Augusto Boal (1979/2008). His purpose for the theatre branch was to use theatre to understand and liberate people from oppressive circumstances through games and exercises, such as invisible-, forum- and Image Theatre (Boal, 1995. p.15).

Image Theatre (IT) "is a series of exercises and games designed to uncover essential truths about societies and cultures without resort" (Boal, 1992/2002, p.xxii). The theatre is a drama convention from Boal's Theatre of the Oppressed (1995). The convention is considered a Process Drama, which means that the focus is on the process of learning, not solely on the drama performance.

Tableaux refers to the students' frozen group images that depict a concept or event through the use of their bodies. These can be in connection to IT or other drama activities.

Thought-tracking is a method for the students to provide thoughts in character during the IT, which allows students to "engage more deeply with the thoughts and reactions of the character they are portraying" (Baldwin, 2012, p.133). For example, within the current study, the

students uttered phrases describing what their characters were thinking or feeling when in frozen positions.

Embodiment "is the experience of being in the world and being of the world; and it is through the body that we understand the world" (Branscombe & Schneider, 2013, p.96). In drama, the concept of embodying a character refers to physically being the character, meaning that the actor is immersed in the fictional world, and thus their body and minds react with a real response rather than a fictive response.

External systems of enactment (ESE) are methods for working with the embodiment of characters. It is connected to Stanislavski's acting tradition and the idea of using external factors to achieve "internal cognitive effects", to "feel more 'like' the character" (Jing et al., 2017, p.422 & 423). These external factors include costumes, body language, makeup, visual scenography, and manuscripts.

Paradox of acting refers to a natural paradox occurring when immersed in drama. The paradox concerns the simultaneous existence of participants as themselves and as their characters. Boal (1995) refers to this paradox as *metaxis,* which he described is the "state of belonging completely and simultaneously to two different autonomous words: the image of reality and the reality of the image (p.43).

1 Introduction

Uta moves her handmade paper cylinder and aims it at Konstantin and Bertolt. "I say I wanna take you". Her face is stone cold, intensely staring at the two boys. The boys are faced away from Uta. In a frozen position, they are diving headfirst underneath a desk. "I am scared". "I am afraid". Next to Uta, Pippa aims her broom towards Ariane. "I feel like I need to kill this person". Ariane lays on her back, arms up. While looking up at Pippa she utters "I feel like I'm going to die". The students are immersed in Image Theatre (IT).

This thesis addresses IT and its facilitation of the critical literacy ability to interrogate multiple viewpoints. IT is a drama convention where participants use their body to create frozen images, and where these images are discussed in plenum. Interrogating multiple viewpoints refers in this thesis to participants' ability to understand, embody and empathise with own or other points of views. This introduction presents the study, addresses its background and curricular relevance, introduces the core concepts of critical literacy and IT, and concludes by presenting the study's research questions and an overview of the thesis structure.

1.1 The study

This thesis draws on a small-scale qualitative participatory study on facilitating Norwegian EFL 6th-graders' interrogation of multiple viewpoints through the drama convention, Image Theatre (IT) (Boal, 1995). It examines the ways in which IT facilitates the interrogation of multiple viewpoints, in relation to critical literacy, and considers whose viewpoints the 6th-graders interrogate during the IT process. The data collection consists of video and audio recordings from an IT project that drew on the wordless graphic migration novel, *The Arrival*, by Shaun Tan (2006). The IT consisted of three groups creating two tableaux each, one oppressed and one ideal, which both contained thought-tracking, in addition to the performance of these tableaux and follow-up critical conversations through semi-open-group interviews during which the students analysed their own tableaux. The audio- and video recordings were transcribed and analysed through thematic and multimodal discourse analysis.

1.2 Background and curricular relevance

In 1989, the United Nations Declaration of the Rights of the Child was adopted by world leaders (UNICEF, 2023). While this was an attempt to ground human rights within children, it simultaneously conveyed the adultism inherent in society, viewing children as "would-be adults" rather than "children in their own rights" (Pinter, 2019, p.415). Based on Article 12, "The child has the right to express his or her views in all matters affecting the child, and the child's views shall be given their due weight" (UN Convention on the Rights of the Child (UNCRC), 1990), childhood studies, and later Childism was born. In contrast to adultism, which views children as something less than adults, Childism became a "radical approach to studying children", where participatory studies became relevant, and there was space for research "with" children rather than "on" (Pinter, 2019, p.414 & 415).

The importance of children's voices is not only highlighted in the global convention, but also emphasised in the *National Curriculum for the Knowledge Promotion 2020* (LK20), which opens up spaces for participatory studies, IT and critical literacy. While none of these terms are explicitly mentioned in LK20, the curriculum promotes ideologies and thinking that align with such practices. Relevant aspects of LK20 related to participatory studies, IT and critical literacy include the interdisciplinary topics, *Democracy and citizenship* and *Health and life skills*, the core value critical thinking and ethical awareness, the English subject's definition of texts, as well as several of its curricular aims. (These aspects of LK20 will be explored in the following paragraphs).

The interdisciplinary topic *Democracy and citizenship* is connected to democracy's central role within Norwegian education and society. It is the school's mandate to "promote democracy" (Education Act, 1998, §1-1), "stimulate the pupils to become active citizens and give them the competence to participate in developing democracy in Norway" and provide them with the experience that their voices have an effect (Ministry of Education and Research (MER), 2017, p.16). Such concepts are clearly in line with the principles of critical literacy, participatory studies, and Boalian theatre practices. Orlowski (2019) argues that participatory and Freirean concepts foster "informed and active citizens" (p.31), while Storsve et al. (2021) consider the "theatre ensemble as a democratic form of work" (p.2). Neelands (2009) observed how participants through drama conventions negotiate and re-negotiate "the 'laws' in the learning group" (p.184), which is supported by Rozansky and Aagesen (2010) who witnessed their students "negotiating their Image Theatre with their peers" (p.464). Within the

English subject, the interdisciplinary topic, *Democracy and citizenship*, also addresses the students' s awareness of how their viewpoints are culturally dependent and the importance of communication regardless of cultural background (MER, 2019, p.3). Such considerations can be related to the school's responsibility to "help pupils be inquisitive and ask questions, develop scientific and critical thinking and ethical awareness" (MER, 2017, p.8).

Another interdisciplinary topic relevant to this study is *Health and life skill*s. Within the English subject curriculum, the interdisciplinary topic concerns "provid[ing] new perspectives on different ways of thinking and communication patterns, as well as on the pupils' own way of life and that of others". According to the LK20 Core Curriculum, school shall not only provide the students with new perspectives, but also develop the students' "ability to understand what others think, feel and experience [which] is the basis for empathy" (MER, 2017, p.12). Lastly, the school should develop students "ability to express themselves", including "express[ing] their feelings [and] thoughts" in addition to developing a "secure identity" (MER, 2019, p.3). Such an emphasis on perspective-taking clearly relates to central concerns within critical literacy on the importance of interrogating multiple viewpoints, while the focus on expressing thoughts and feelings is a central concern of drama practices.

Finally, this thesis embraces the subject's curriculum's wide definition of text[1] (MER, 2019, p.3). Within the study, the IT tableaux with thought-tracking have been considered multimodal, artistic visual texts that students have critically assessed in line with this core element *Working with texts in English* (MER, 2019, p.3). Given relevant curricular aims after the 7th grade addressing both role-playing[2], as well as "text creation and communication" (MER, 2019, p.7), the exploration of IT's potential to facilitate the critical literacy dimension of interrogating multiple viewpoints can be clearly situated within the EFL context.

1.3 Critical Literacy and Image Theatre

Building on Freire's (1970/2000) critical pedagogy, critical literacy can be seen as an approach, perspective, pedagogy, or stance (Rozansky & Santos, 2009, p.180) that concerns text and the power it holds (Freire & Macedo, 1987/2005, p.ix). Through critical examination,

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[1] A text can be "spoken and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, contemporary and historical. The texts can contain writing, pictures, audio, drawings, graphs, numbers, and other forms of expression that are combined to enhance and present a message" (MER,2019, p.3)
[2] "[E]xplore and use pronunciation patterns and words and expressions in play, singing and role playing" (MER, 2019, p.7)

reading the world through words (Freire and Macedo, 1987/2005, p.ix), and understanding texts as "meaningful constructs" with the possibility to oppress or liberate humans, critical literacy aims at a "set of cultural practices that promote democratic and emancipatory change" (Freire & Macedo, 1987/2005, p.ix). These ideas and beliefs have been summarised in Lewison, et al.'s (2002) *Four Dimensions of Critical Literacy*, which organised them into four dimensions through which critical literacies occur. Their second dimension, interrogating multiple viewpoints involves addressing multiple voices, including those neglected by dominating societies.

Also inspired by Freire's (1970/2000) critical pedagogy, the theatre practitioner Augusto Boal (1995) created the Theatre of the Oppressed, and within this theatre system, the drama convention Image Theatre (IT). IT consists of multiple frozen images (tableaux), where the initial tableau(x) represents oppression, and the following depicts ideal images and wishes for the future. The drama convention's focus is on the participants' learning process and includes a wider project of drama activities (Boal, 1995). However, within the master's thesis, a distinction is made between the IT project (the entire project, including pre-lessons) and the IT process (creation, performance, and critical conversation in the form of semi-open-group interview). Otherwise, when a specific stage of the IT process is targeted, it is clearly identified. Additionally, if the reference is to one of the frozen images produced, this is referred to as a tableau.

Previous research shows that IT has been used in connection to literature (Downey, 2005; Rozansky & Aagesen, 2010; Rozansky & Santos, 2009; Wilson, 2003), where the general findings suggest that IT mediates and facilitates participants' reflections and provides a platform for participants to develop critical literacy. Additional findings suggest that the convention sensitizes students (Downey, 2005), that students question what lies behind characters and that students consider voices absent in the text and do not mindlessly accept oppression (e.g., Rozansky & Aagesen, 2010; Rozansky & Santos, 2009). Other studies have used IT and connected it to participants' own oppression (e.g., Branscombe & Schneider, 2013). Lastly, IT has been used to generate data as a "research text" (Cahill, 2006, 62 & 64), and has served as a multimodal text in research (Branscombe & Schneider, 2013).

Even though some research on IT exists, there is a research gap regarding the use of IT for promoting critical literacy among primary school students, especially Norwegian EFL

learners. While there have been some studies on the use of tableaux to encourage critical literacy with younger learners, most focus only on the tableaux produced (e.g., Downey, 2005; Wilson, 2003), and have not considered the students' negotiations during the creation of these tableaux.

1.4   Research questions and aims for the study

Due to the scarce research on IT's affordances for working with critical literacy with young EFL students, this thesis aims to contribute to the research field by investigating these aspects. Consequently, the thesis examines whether and in which ways IT facilitates the interrogation of multiple viewpoints so as to provide teachers and practitioners with an overview of the potential of IT for working with critical literacy. In line with this, the thesis research questions are:

- Does Image Theatre facilitate EFL 6th-graders' interrogation of multiple viewpoints? If so, in which ways?
- How do the EFL 6th-graders interrogate multiple viewpoints through Image Theatre and which viewpoints do they interrogate?

1.5   Outline of the thesis

The thesis consists of 6 main chapters. Following this chapter, *Introduction*, Chapter 2, *Theory and previous studies,* introduces and explains the theoretical aspects and previous studies relevant to this thesis. Chapter 3, *Methodology,* provides a detailed overview of the project and explains how the data was collected and analysed. Chapter 4, *Results and Analyses*, presents the thesis results and analyses. Chapter 5, *Discussion*, compares and discusses the results and analyses in light of theory and previous studies. Finally, Chapter 6, *Conclusion*, summarises the major findings from the study and addresses implications, limitations and avenues for further research.

2 Theory and previous studies

This chapter presents the theoretical foundation for this thesis, in addition to presenting relevant previous research. Section 2.1 presents theories of critical literacy, with a focus on Lewison's four dimensions of critical literacy, while Section 2.2 focuses on Boal's Theatre of the Oppressed with an emphasis on Image Theatre (IT). Section 2.3 introduces relevant theoretical concepts from the field of theatre and drama studies, while the final Section 2.4 focuses on previous studies relevant to the current thesis.

2.1 Critical Literacy

Critical literacy has its roots in the critical pedagogy tradition of Freire and Macedo (1987/2005) and offers an alternative way of considering literacy. Similar to critical pedagogy, critical literacy is a philosophy or a "way of being and a way of doing" (Vasquez et al., 2019, p. 300) that targets both comprehension and change in the world. By "reading the word, and the world" (Freire and Macedo, 1987/2005, p.ix), one can investigate how text tries to position us and the "relationship among language, social practice and power" (Lee, 2019, p.118). By allowing literacy to be seen as more than merely decoding letters and writing, but rather as a "meaningful construct" with the possibility to oppress or liberating humans, literacy can be seen as a "set of cultural practices that promote democratic and emancipatory change" (Freire & Macedo, 1987/2005, p.ix). Critical literacy highlights *praxis* (Mulcahy, 2008, p.16), which according to Freire (1970/2000), involves "reflection and action upon the world in order to transform it" (p.39) and aims for authenticity and subjectivity. By reading the world through texts, the learners learn "how and why knowledge is constructed [and] one's role in these constructions" (Rozansky & Santos, 2009, p.180). Critical literacy asks critical questions such as: Is the author justified in writing the text? Are some voices marginalised? And whose perspective is represented?

Within the school context, critical literacy can occur in two spaces concurrently (Rozansky & Santos, 2015, p.56). The first is through the teacher's meta-perspective, where she questions her views and becomes aware of her own pedagogy and practices. The second space critical literacy occurs within the school context concerns the "students engag[ing] in opportunities that encourage them to recognize and name oppressive circumstances and, when possible, engage in *praxis* that can contribute to a more just world" (p.56).

2.1.1 Lewison's four dimensions

Critical literacy is a broad topic defined in many ways (Lewison et al., 2002, p.382). This study has chosen to use Lewison et al.'s (2002) four dimensions, which sees critical literacy as occurring through different planes or dimensions. The dimensions consist of (1) *disrupting the commonplace*, (2) *interrogating multiple viewpoints*, (3) *focusing on socio-political issues, and* (4) *taking action and promoting social justice* (p.382).

Disrupting the commonplace is often compared to seeing the world through new lenses (Lewison et al., 2002, p.383). This includes problematising and interrogating texts to understand their cultural stance and positioning, how winners of history tell the story, and including pop culture to question media effects on its consumers (p.383). Teachers and students together put on their critical glasses to become aware of what lies behind a text, who has the authority to write a text, and "how the texts try to position us" (Luke and Freebody, 1997, as cited in Lee, 2019, p.212). By doing so, the teacher and students can challenge the dominating culture, the commonplace, by questioning its "routines, beliefs, habits, theories [and] practices" (Lee, 2019, p.121). Lewison et al. (2002) describe this dimension as being a radical stance for teachers as "their traditional role is one of disempowerment" (p.383) in the sense that they are seen as the transmitters of knowledge from above. Working with this dimension allows the teacher to develop "an activist perspective towards their roles and responsibilities as educators" (Shannon, 1995 in Lewison et al., 2002, p.383).

Interrogating multiple viewpoints revolves around understanding others' perspectives and imagining oneself in another's shoes (Lewison et al., 2002, p.383). Lewison et al. (2015) describe several approaches and theories connected to this dimension. One of these approaches is referred to as 'complicating perspectives' (p.109). The complication refers to the consideration and examination of other viewpoints. By wondering and examining what is behind a person's actions, his or her reason, one may understand the complexity of the human and, thus, build empathy and understanding for the other viewpoint. Additionally, *interrogating multiple viewpoints* includes new perspectives, the marginalised voices by dominating discourses, such as minoritized ethnicities or women and children (p.109). Thus, the dimension includes the understanding that one's perspective may be culturally dependent and involves looking at representations in texts (Lewison et al., 2002, p.383). By immersing students in a curriculum with a rich representation of diversity, students can be provided with

counternarratives, and dominating discourses can be challenged (Lewison et al., 2002, p.383). Thus, students may understand their own viewpoints in relation to others and consider them concurrently (Lewison et al., 2002, p.383).

The third dimension, *focusing on socio-political issues*, moves from person-centred critical literacies to socio-political repercussions in that it considers how literacies may influence "perceptions, responses and action", and how literacies often provide the narratives of those in power (383). By questioning these texts, pupils and teachers may question "unequal power relationships", "engage in politics of daily life", and redefine "literacy as a form of cultural citizenship (…) that increases opportunities for subordinate groups to participate in society" (Lewison et al., 2002, p.383).

The final dimension, *taking action and promoting social justice*, focuses on using literacy to achieve social justice (Lewison et al., 2002, p.384). This dimension concerns giving power to the people, engaging with the world, promoting justice, challenging stereotypes, and giving marginalised groups the tools needed to liberate themselves from oppression without themselves becoming oppressors.

While all four dimensions are interconnected, the study focuses specifically on Lewison et al.'s (2002) second dimension, *interrogating multiple viewpoints*. In this thesis, the interrogation of multiple viewpoints has been considered in several manners, through empathising and stepping into the shoes of others, imagining other perspectives, understanding or the attempt to understand a viewpoint. Viewpoints are viewed as perspectives, as points of view, and the thesis focuses on own and others' points of view.

2.1.2   Criticism towards critical literacy within an EFL context

Lewison et al.'s (2002) four dimensions framework has also been the subject of criticism. As critical literacy, to a large degree, is centred around the idea of "reading the word, and the world" (Freire and Macedo, 1987/2005, p.ix), Lee (2019) argues that a seemingly large part is missing from the four dimensions, which is the comprehension of the text in question: "Comprehending the story/text includes recognizing the text structure such as the setting, initiating events, internal reaction, goals, attempts, and outcomes, on the one hand, and summarizing the story/text (i.e. synthesizing important ideas in the text), on the other hand" (Lee, 2019, p.125). These are all aspects that lay a foundation for the dimensions; thus, this

comprehension is presupposed; however, it is not explicitly included in Lewison et al.'s four dimensions of critical literacy (Lee, 2019, p.125). Lee (2019), who conducted a critical analysis of the framework, argues that comprehension of text in relation to the dimensions is so imperative that it should not be implied but incorporated as a dimension, preferably preceding the original four (p.125). He legitimises his argument by showing its relevance to the other dimensions.

> (…) without a thorough understanding of the text, it is hard to detect any norms, biases, and stereotypes (i.e., commonplaces) in the text, let alone disrupt them. Similarly, without comprehending the text, we are not able to tell whose voices are heard in the text and whose voices are not. Teasing out socio-political issues and taking action in response to what we have found from the text also call for a good understanding of the text. (Lee, 2019, p.125)

Lee's (2019) arguments also relate to the debates on using critical literacy with EFL learners, where the argument is that if they cannot understand the text, they cannot question it. In her review of the critical literacy beliefs and practices of English language learners and teachers, Fajardo (2015) notes that some consider that EFL learners or lower-achieving readers cannot engage in critical literacy, while others, notably Alford (2021) underlines that it is imperative that language learners should not be excluded from such practices, and Rozansky and Aagesen's (2010) research shows that low-achieving readers were able to engage in critical reflection and that this was mediated through the use of IT.

2.2   Theatre of the Oppressed and Image Theatre

The theatre practitioner Augusto Boal (1979/2008) created Theatre of the Oppressed. This branch of theatre aims to utilize the power of theatre and turn it "into an effective tool for comprehension of social and personal problems and the search for their solutions" (Boal, 1995, p.15). Like Freire, Boal criticised passivity and argued that life should not happen to humans but that they should be active contributors in their own life. Therefore, Theatre of the Oppressed was developed as "a system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to safeguard, develop and reshape this human vocation" (1995, p.15), to contribute to their own life.

Oppressed is, according to the Cambridge dictionary (2023), those who are "governed in an unfair and cruel way and prevented from having opportunities and freedom". The oppressors

are the ones doing the oppression. Hence a group of people controls the status quo, controlling the discourse by means of oppression and at the expense of the oppressed. Applying this to critical literacy, the oppressed are the people whose voices have been marginalised and those who have not been heard in dominating discourses. To indicate some examples, the oppressed can be underprivileged communities, such as the immigrants in *The Arrival*, women, children, indigenous and other minority groups.

There are several games and conventions included in the Theatre of the Oppressed, which all aim towards building trust. In Boal's (2002) *Games for Actors and Non-actors,* several of these are explained and made accessible to the general population. In addition to games, this branch of theatre consists of drama conventions such as forum-, invisible- and Image-Theatre, which are detailed in Boal's books, *Theatre of the Oppressed* (1979/2008) and *Rainbow of Desire (1995).* As this master's thesis focuses on IT, only this convention will be further examined.

2.2.1 Image Theatre

"[T]he word spoken is never the word heard" (Boal, 2002, p.174). The significance of a word is interpreted by the listener or the reader of the word and coloured by the personal or cultural associations that person has with it. Thus, the word may have a different meaning to different people (Boal, 2002, p.174). The word 'danger' in Portuguese may not be understood by a Norwegian but, accompanied by an alarming facial expression, may be discerned (Boal, 1995, p .14). This suggests that facial expression, body language and gestures add additional meaning to the expression of a word. Applying the bodily communication to IT, one can argue for its multimodality, as it utilizes several modes of communication (Branscombe & Schneider, 2013, p.96). In this sense, a picture is indeed worth a thousand words.

IT is a drama convention which is part of Boal's (1995) Theatre of the Oppressed and consists of a series of tableaux. As explained by Wilson (2003), "tableau[x] is a still, silent performance that involves three-dimensional representation" (p.375). Within IT, participants create images of abstract ideas or realistic situations using their bodies and standing frozen like statues. IT traditionally consists of two separate tableaux. In the initial tableau(x), participants represent oppression and investigate the oppressive circumstances; in the second, ideal tableau(x), they look to the future and reflect on how they can be liberated from these oppressive circumstances.

Participants in pure Boalian IT engage in a process where they collectively select a theme for discussion. They subsequently express their opinions or emotions regarding the chosen theme through the creation of tableaux within the IT. (Boal, 2008, p.112). The tableaux can be created in several manners, such as through "body sculpting", where the participant uses his "partner[s] as a piece of human clay and physically 'sculpt[s]' them into a still image" (Baldwin, 2012, p.119), in addition to showing their own facial expression which the 'clay' will mirror (Boal, 2008, p.112). The resulting sculpture(s) can consist of several participants, in combination or by themselves, and be symbolic or abstract or represent realistic characters (Baldwin, 2012, p.119). The 'clay shaping' is done without words, which Baldwin (2012) suggests makes it "culturally universally accessible" and "crossing language barriers" (p.117). As such, IT has been used with groups struggling with spoken or written words. For instance, IT has been used with immigrants (e.g., de Guevara, 2004) and low-achieving readers (Rozansky and Agesen, 2010; Rozansky & Santos, 2015; Rozansky & Santos, 2009).

IT can also be considered a process drama (O'Neill, 1995) in that its main objectives are on the "meaning-making process that occurs within the classroom", not the product or performance (Normand & Savić, 2018, p.163). A typical approach for process drama is the introduction of a pre-text that serves as impetus for the drama cycle, and where the process drama, in this study the IT, serves as the main text (in the wider understanding of the term, that is followed by a reflective post-text discussion. Pre-texts can be text-, image- or sound-based, and can be both fictional or non-fictional, including literature text sets (e.g., Rozansky & Santos), participants' previous experiences (e.g., Branscombe & Schneider, 2013), or multimodal informational texts (e.g., Normand & Savic, 2018).

Through IT, participants may work on embodiment and visual representation of different themes, such as bullying, immigration or imperialism. Thus, the participants are using "theatre as 'language'", as stated by Boal in an interview conducted by Driskell (1975, p.74). The participant(s)' stories and ideas are spoken through embodied language, such as facial expressions, gestures, symbolism, and body language in the tableaux.

The participants can then engage in discussions where they can agree or disagree on the created image and make alterations (Boal, 2008, p.112). The process is then repeated with the creation of (an) ideal image(s), representing how the sculptor wished the situation was. A

third image can also be created, a transitional image, which shows the rebellion, the act, the change, or the transformative situation necessary to achieve the ideal image (Boal, 2008, pp.112-113). These tableaux can further be explored and dynamized through thought-tracking, where the participants utter the internal thoughts of the characters.

 In these images, the participants become aware of the situation they are in; they dream of an ideal situation and look at how this can be done. They are practising the necessary rebellion, the change needed to step out of oppression. Thus, as Braanaas (2008) describes, IT becomes a "dress rehearsal for life" (own translation, p.167), and as Boal (2002) expresses, it allows participants to "create it first in the theatre, in the fiction, to be better prepared to create it outside afterwards, to extrapolate into our real life" (p.17).

2.3   Relevant theoretical concepts from the field of theatre and drama studies

Several key concepts of theatre and drama are considered when discussing the affordances of IT to facilitate the interrogation of multiple perspectives. These are delineated below.

2.3.1   The paradox of acting

The paradox of acting concerns the idea that an actor exists as both themselves and as their character simultaneously, or "being 'I' and 'Not I' at the same time" (Tschurtschenthaler, 2013, p.221). In a study addressing existential competence fostered through drama-based foreign language learning, Tschurtschenthaler (2013) argues that drama-based learning develops the self through drama's natural paradox. Because the students are themselves and the other concurrently, they develop their own identity, receive the point of view of the other, and thus, based on their own experience, can identify or emphasise with the characters (p.222). Boal refers to this state of experiencing both one's own emotions and those of one's character at the same time as *metaxis* (Boal, 1995, p.43).

Tschurtschenthaler's (2013) study shares similar features with the study at hand, as she employed tableaux in connection with migrant literature. However, her tableaux were not connected to the Boalian tradition nor to critical literacy. Nevertheless, Tschurtschenthaler employed monologue writing where her students addressed their characters' "thoughts, feelings, hopes, dreams, as well as fears and nightmares" (p.123). This monologue can, to some extent, be seen as an extension of thought-tracking, as it also concerns the characters'

thoughts. In addition to the paradox of acting, Tschurtschenthaler (2013) also reports on her students developing a positive stance towards their characters and their personality through monologue writing (pp.157, 163).

2.3.2 Stanislavski's outside-in method and external systems of enactment

The Stanislavski Method of acting[3] is a common approach among both amateur and professional theatre practitioners (Jing et al., 2017, p.422). The method refers to the idea or the approach that the actor should not represent nor portray characters but be and embody them. In addition, the actor's feelings should be genuine (p.423). There are several methods included within the Stanislavski tradition, one of which is known as the outside-in method.

The outside-in method refers to the implementation of external factors to achieve "internal cognitive effects" (Jing et al., 2017, p.422). These external factors are referred to as external systems of enactment (ESE) and can be costumes, body language, makeup, visual scenery, and manuscripts (p.422). The idea is that these external enactments will facilitate the actors' work to become, identify, or to "feel more 'like' the character" (p.423).

An article written by Jing et al. (2017) about a project that was still in progress at the time of writing demonstrated how they planned to use ESE. Their purpose for using external enactment was to immerse the participants in the world of the characters through a mixed realties Transformative Play. The transformative project provided the students with ESE by giving them costumes, creating a visual room, and "mythos" that revealed the characters' backstories throughout the game. In contrast, the design of this thesis did not include the imposition of ESE as the 6th-graders were to have complete creative freedom. However, when working with their IT, students took the initiative to develop their own ESE (Subsection 4.2.1).

Although implicitly mentioned, ESE in the form of body language were also discussed in Branscombe and Schneider's (2013) study, which used IT with pre-service teachers. Their findings demonstrate how the extended time spent in a frozen position helped the participants to empathise and embody the characters by both understanding and experiencing the

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[3] The Stanislavski acting tradition is developed by the famous theatre practitioner Konstantin Stanislavski. According to Stanislavski, acting should not represent or portray a character; an actor should instead become the character, and his feelings should be genuine. (Jing et al., 2017, pp.422-423)

characters' feelings (p.107). As a result of experiencing this empathy, the participants were also able to give voice to the characters by explaining their behaviour (p.106). The notion of ESE was also present in Tschurtschenthaler's (2013) study, where she stated that the use of embodiment enabled her students to feel as if they were the characters, in addition to Wilson (2003) (see Section 2.4).

2.4   Previous studies

This section addresses previous research on the use of drama tableaux in teaching contexts as well as studies that have drawn on drama as a research method. It starts with an introduction to the main studies used in this thesis and is followed by a summary of findings related to tableaux in the research field.

Downey (2005) used drama tableaux with 12-year-olds in an attempt to sensitise them to social injustice in history lessons. Wilson (2003) employed tableaux as support for 1st and 2nd graders' thinking. Both authors' main focus was on the 'product tableaux', not on the process. Branscombe and Schneider (2013) conducted a study with pre-service teachers, where they photographed their tableaux and employed a multimodal discourse analysis. The aim of their study was to investigate the participants' reflection and active stance. Rozansky and Santos (2009) used IT as a method for 3rd graders to encourage critical literacy and for the students to "become engaged members of a democratic society" (p.58). Rozansky further conducted research with Aagesen (2010), where they used tableaux with low-achieving 8th graders to demonstrate critical literacy. Storsve et al. (2021) conducted a research 7th grade students on theatre ensemble and related it to democratic principles. Finally, Normand and Savić (2018) explored tableaux affordances in connection to intercultural learning and multiperspectivity with pre-service EFL teachers.

Branscombe & Schneider (2013) used traditional IT, where pre-service teachers created tableaux of own oppressions, which were created based on their self-created pre-text addressing their experiences in practice. Their findings suggest that IT facilitated consideration of the other's viewpoint, such as when a pre-service teacher who was embodying a child throwing a temper tantrum experienced empathizing with the character due to her extended time in the frozen position (p. 107). In addition to creating images of personally experienced oppression, IT has also been used as a response to literature (Downey,

2005; Tortello, 2004; Wilson, 2003) and social issues texts (Downey, 2005; Rozansky & Aagesen 2010; Rozansky & Santos, 2009). Rozansky and Aagesen (2010) and Rozansky and Santos (2009; 2015) suggest that IT creates a space for critical literacy, with Rozansky and Aagesen (2010) arguing that their students demonstrated critical literacy through "positioning their bodies to represent social positioning" (p.458) similar to Wilson that suggested that her participants "their bodies as a way to think"(p.379) about the characters. Downey (2005) found that IT "served as springboards for audience interpretation and discussion" and that the process itself "creates divergent thinking" (p.36). Additionally, several studies found that the use of IT encouraged participants' empathy development (Branscombe & Schneider, 2013; Downey, 2005; Normand & Savić, 2018; Rozansky & Aagesen, 2010; Rozansky & Santos, 2009; Wilson, 2003), where Wilson (2003) suggests that her participants "feel perceptions the character might be feeling" and "tap into their own emotions to enter the place of the character"(p. 379). Furthermore, IT has been connected to multiperspectivity, intercultural competence (Normand & Savić, 2018), in addition to "discovering their own and other voices" (Storsve et al., 2021, p.1).

Advocates of IT point out that through the convention, participants immerse themselves in three-dimensional images and step into the world of the image and its characters, while the interpreters of the image look "at the experience from outside themselves and through the perspectives of others" (Branscombe & Schneider, 2013, p.98). They argue that IT stimulates reflection as it creates a visual representation of thoughts, ideas, and beliefs (Boal, 2008, p.115). These qualities have led to IT being used in connection with critical literacy (Downey, 2005; Rozansky & Aagesen, 2010; Rozansky & Santos, 2015, Rozansky & Santos, 2009; Wilson, 2003). IT becomes the method, the representation, and the impetus behind students' critical literacy development, and through the use of the drama convention, students "engage in opportunities that encourage them to recognize and name oppressive circumstances" (Rozansky & Santos, 2015, p.56). Additionally, due to participants stepping into the world of the image, studies show that students are also able to envision the world they are in and hence consider aspects and voices not situated in the text (Rozansky & Santos, 2009, p.184).

Such findings can be seen in light of Lewison et al.'s 2nd dimension. The studies show a sensitizing of students and empathetical engagement (Downey, 2005), investigation of the shared responsibility of oppression, and the ability to look "at the text from multiple viewpoints", in addition to questioning the representation of voices in the text (Rozansky &

Santos, 2009, p.186). Rozansky and Santos (2009) also point to students' ability to further imagine context and demonstrate a critical stance by contemplating the reasons for the oppressors' and oppressed's behaviour through backstories, and thus not "blindly assuming the oppression of someone without fully investigating other possibilities" (p.186). Additionally, their students added props according to the context and which were not situated in the literature (p.184 & 186).

Due to its integration of visual representation, drama has been used as a data collection method in order to "elicit better quality data from children" (Eder and Fingerson, 2002, as cited in Pinter, 2019, p.415). Tableau(x) specifically have been employed in research to generate data, where the tableaux worked as "research text" that communicated the data of the participants' interpretations (Cahill, 2006, p.62 & 64). IT has been further employed to meditate critical literacy abilities (Rozansky & Aagesen, 2010; Rozansky & Santos, 2009)and has been viewed as an embodied representation of learners' understanding (Wilson, 2003).

The most important factors from the already existing studies in relation to this thesis, is that IT has been used to **encourage critical literacy** and **support** and **mediate students' reflection** (Rozansky and Aagesen, 2010; Rozansky & Santos, 2015; Rozansky & Santos, 2009). Additionally, IT has been used as a method to **sensitise students** (Downey, 2005), encourage **empathy**, **multiperspectivity** (Normand & Savić, 2018), and it has been used as a **"research text"** explicitly (Cahill, 2006) and implicitly (Branscombe & Schneider, 2013; Wilson, 2003).

Based on the theoretical frameworks and previously conducted studies presented above, the researcher expected the 6th-grade students involved in the study to be able to engage in critical literacy through IT and to interrogate multiple viewpoints specifically. Furthermore, the researcher expected the students to be able to interrogate their own and other 6th-graders' characters by empathising with them, trying to understand them, and stepping into their shoes. While Theatre of the Oppressed and tableaux have been around since the 70s, little research has focused on the use of tableaux connected to critical literacy and primary school students, especially within the Norwegian EFL context, and previous studies have not detailed the different ways in which IT can facilitate the interrogation of multiple perspectives. The methodological design of the present study also aims to explore which viewpoints the 6th

graders focus on when interrogating multiple viewpoints through IT, at which points in the IT process this occurs, and through which means students do so.

3 Methodology

This thesis aims to investigate whether, how, through which viewpoints, and in which ways 6th-graders interrogate multiple viewpoints during an IT process. Data was collected through video and audio recordings of the students' IT process and semi-open-interviews to answer the research questions. The semi-open-interviews served a dual purpose: Firstly, to allow students to continue the IT process by engaging in critical conversations, and secondly, to allow the students to act as co-researchers by analysing their own tableaux. The recordings were subsequently transcribed and analysed using thematic analysis. As this thesis draws on drama techniques, and the students used their bodies to communicate, multimodal discourse analysis (MDA) was further employed to explore the themes identified in the thematic analysis. The methodology chapter starts by providing an overview of the project, then describes the methodical approaches, the data collection process, the data analysis methods, ethical considerations and finally, issues of credibility and trustworthiness.

3.1 Overview of the project

3.1.1 The Arrival

There are multiple ways in which tableaux can be employed in school contexts. As discussed in 2.4, previous studies have used tableaux in response to literature. This study did the same and employed IT in connection with the wordless graphic novel *The Arrival* by Shaun Tan (2006), which served as a pre-text for the IT (Branscombe and Schneider, 2013, p.100).

The Arrival is a wordless graphic novel, meaning that the story is told solely through images. Due to its wordless nature, reading the graphic novel involves a great deal of personal interpretation. Nevertheless, the book's back cover provides a short contextual description of its content: "This silent graphic novel is the story of every migrant, every refugee, every displaced person, and a tribute to all those who made the journey" (Tan, 2006). The reader follows a nameless protagonist on his voyage to a new land through images. Once settled in this new land, the protagonist meets other migrants who tell him their stories. First, a woman tells him the story of when she was a child deprived of books and forced to work until she escaped by train. Next, a man with glasses tells the protagonist his story of huge giants looking like exterminators vacuuming people. Lastly, an old man tells his story of war and destitution (see Appendix 2 for image references to the immigrants' stories). The text was

considered particularly appropriate for the project as IT also communicates through images, and the researcher found it interesting to combine these two, in addition to the important theme of immigration addressed in the book.

3.1.2   Chronology of the project

As this project employed *The Arrival* as a pre-text and the students had not previously worked with the graphic novel or with IT, a set of pre-lessons was designed as preparatory units prior to the data collection lesson (Tschurtschenthaler, 2013). Detailed descriptions of these pre-lessons can be found in Appendix 1. The pre-lessons served several purposes: To introduce the students to *The Arrival*, to create a comfortable environment for the students to immerse themselves in drama, to lessen the power differential between the researcher and the 6th-graders (Pinter and Zandian, 2015, p.72; Normand, 2022, p.199) and to allow students to practice becoming co-researchers. These pre-lessons are also summarised in the methodology chapter to demonstrate how an IT project can be designed for school contexts.

The project consisted of seven visits to the school. As shown in the project timeline, these included a first visit to the school, three pre-lessons, one data collection lesson, one visit for the semi-open-interviews, and a final visit to the school after the project end.

Figure 1. *Project timeline.*
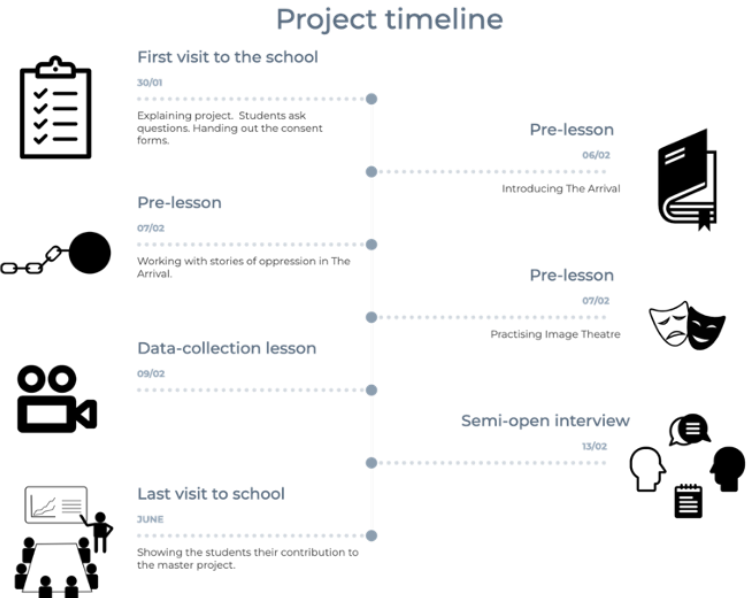
The purpose of the *first visit to the school* was to explain the research project to the students and allow for questions and contributions to the project.

The first pre-lesson introduced the graphic novel *The Arrival* and consisted of two main activities. The first activity focused on the comprehension of the text prior to engaging in critical conversations. The intention of the activity was not for the students to have the same perception of *The Arrival* but that they should be able to discuss it. Considering the aesthetic nature of the project, the focus on multimodalities, and the fact that there were no written words to read aloud, the teacher-researcher took the liberty to propose an alternative way of reading. This aesthetic reading aimed to encourage aesthetic readers that could put themselves in the characters' shoes and imagine their situations (Lee, 2019, p.24). The teacher conducted a 'class read' by flipping through the first two chapters on the smart board while playing music that amplified the mood depicted through the smartboard, thus incorporating two modalities: visual and audio. The intention was to emotionally engage the students and work with comprehension of the story. Following this, the students wrote down their perceptions of the two chapters, first sharing this with their peers beside them, and then in a class discussion.

The next activity concerned the students' comprehension of the text and their research training (Pinter, 2014, p.177). In this activity, the 6th-graders received an image from *The Arrival,* which they were to analyse with regard to the situation, facial expressions, and body language, in addition to suggesting thoughts for the characters in the image.

The *second pre-lesson* focused on immigrants' stories of oppression in *The Arrival*, which the students would use as inspiration when creating IT (see Appendix 2 for excerpts from *The Arrival)*. The lesson was developed with critical literacy in mind, where the teacher-researcher considered her own *praxis* and pedagogy (Rozansky & Santos, 2015, p.56) and aimed to facilitate the students' critical stance through questioning. The lesson started with the students sitting in an intimate circle around the teacher-researcher. Then, the students shared their interpretations of the story based on the images and were provided with researcher-composed introductions and questions for the immigrant stories, which prompted critical reflections (Appendix 9). The following activity was a game inspired by the theatre practitioner Bertolt Brecht, in which the students rehearsed the necessary skills to portray

oppressors and oppressed through body language (see Appendix 2 for a more detailed explanation of this activity).

The *third pre-lesson* served as a pilot for IT in light of Dörnyei's (2007) recommendations to test research instruments and procedures, similar to a dress rehearsal (p.75). This pilot involved a less extensive IT creation and provided the students with a different moment in *The Arrival* than those employed in the *data collection lesson*. During this lesson, the teacher-researcher also tested one camera, reviewed group dynamics, and determined if additional scaffolding was needed for the *data collection lesson*. This lesson also provided additional scaffolding by showing the students pictures of pre-made tableaux created by the teacher-researcher and some of her co-teacher-students (see Appendix 3).

To reduce the power dynamic between teacher-researchers and students (Normand, 2022, p.199; Pinter and Zandian, 2015, p.72), the 6th-grade class created an IT by using the teacher-researcher, co-teacher-students and two students as 'clay' and physically moulding them in the tableaux. The class was in charge of the adults in the room through this activity, as seen in Normand (2022, p.202). Before the 'moulding', the teacher-researcher and co-teacher-students demonstrated how to 'mould' co-students respectfully (Rozansky & Santos, 2015, p.61). During this activity, the students received additional scaffolding that they would also use in the *data collection lesson*, a poster consisting of questions to keep them on track (Appendix 4).

The *data collection lesson* began with a warm-up activity to prepare the students to engage in drama and create a sense of unity (Boal, 2002, p.264) (see Appendix 1). Following this, the IT was created and performed. In line with critical literacy practices, the students received artistic freedom and were allowed to choose which story from *The Arrival* they wanted to be inspired by. While giving the students three options to choose from was not complete freedom, it was seen as a necessary didactical decision to ensure students' efficiency in starting to create the IT. The only rules given to the students were that the first tableau needed to portray oppression and that the ideal tableau had to be realistic. The IT activity is further explained in Subsection 3.3.3. Before the IT was shown, the classroom layout was changed to resemble a scene and audience, which differed from the original plan. The primary plan was to have the participants move around in a circle around the tableau(x) (Rozansky & Santos, 2009). However, due to prior knowledge of the class, the teacher-researcher assumed that this

could become difficult for the students, and with respect to the performing participants, the teacher-researcher did not want them to have a bad experience with IT.

The *final visit to the school* was an ethical consideration that aimed to show the students the product of their contributions, in light of the participatory nature of this study.

3.2   Methodological approach

This small-scale qualitative study draws on participatory methods. According to Pinter and Zandian (2015), participatory methods connected to applied linguistic research and children are child-focused research, focusing on the perspectives and participation of children. Underlying the argument for including children more actively in research is the understanding that "children's views about aspects of childhood are inherently different from adult views" (Pinter & Zandian, 2015, p.236).

Participatory studies with children also build on ethical considerations in connection to Childism, which argues that children's voices should be heard in matters that concern them (Pinter, 2019, p.415); this is further discussed as an ethical consideration in Section 3.5. A participatory methodology was therefore chosen for this study, with the researcher aiming for the children to speak and analyse their own products and experiences. Highlighting children's voices also aligns with the aims of IT and critical literacy. Similar to these critical pedagogies, participatory studies view participants as subjects and partners or collaborators in the research project (Pinter, 2019, p.415). Thus, having the children participate as co-researchers in the analysis of their tableaux acknowledges that "in order to understand children in their own right (rather than as developing 'would be adults') [researchers] need to seek children's interpretations and involve them in research as partners and collaborators" (Pinter, 2019, p.415).

The students in the project are therefore considered co-researchers to ensure that the research is 'with children' (Pinter, 2019, p.415). It is, however, important to mention that this project is 'adult-initiated' (Pinter & Zandian, 2014, p.65) and that the researcher has set the project on the students' agenda. Nevertheless, within the study, children are considered the 'experts' on aspects that concern them (Pinter & Zandian, 2014, p.64). Therefore, their voices are highlighted in an attempt to prevent imposing the researcher's own perceptions of the

children's understandings and to avoid objectivistic research "on children" (Pinter, 2019, p.414).

The study's participatory approach has also been chosen because it focuses on minimising power distance between the researcher and students (O'Kane, 2001, pp.136 & 137), a concern shared with critical pedagogy and Theatre of the Oppressed. Moreover, power is an important consideration within the research study as it draws on the use of drama, where students feeling secure affects their participation. In order to get rich and authentic data, a participatory study design was thus considered the best methodological approach.

The choice of a qualitative approach was made due to its compatibility with the study's participatory methods. The nature of qualitative studies "is kept open and fluid so that it can respond in a flexible way to new details or openings that may emerge during the process of investigation" (Dörnyei, 2007, p.37). As a participatory approach, to a large degree, seeks out the active participation of its young co-researchers, the study needs to be flexible and not rigidly set within the researcher's perspective and ideas of the project. In addition, this research targets the ways in which IT facilitates the interrogation of multiple perspectives. Thus, it needs to thoroughly examine students' thought processes, which is less evident in quantitative research. This research examines the questions of 'why and how', what lies behind and what is going on inside students' minds, which would be difficult to represent numerically.

3.3   Data collection methods

In order to investigate the facilitation of students' ability to interrogate multiple viewpoints through IT, this thesis employs two main methods of data collection: IT and semi-open-group interviews, both of which were video and audio recorded. As explained in the thesis's clarification of terms (p.ix-x), the IT process refers to the creation, performance, and critical discussion that occurred after the IT. Thus, the semi-open-interviews are considered part of the critical conversations within IT. Nevertheless, the two are considered separately in the data collection methods section in order to provide a detailed description of the analysis of students' tableaux.

3.3.1 Sample

The study's sample was a class of Norwegian 6th-grade EFL learners following the Norwegian curriculum. The 6th-grade class consisted of 20 students, of whom 16 wanted to participate in the project and were granted permission by their guardians. One student was away during the data collection lesson, and two were away during the semi-open-interviews. The research was conducted in the 6th-graders' classroom, surrounding group rooms, and hallways, thus replicating traditional Norwegian classroom practice. The research was undertaken in the students' familiar environment for practical reasons and to ensure their comfort.

When working with IT, the students were divided into three groups of five students. The students worked in the same groups during the IT and semi-open interview(s). The groups were mixed based on the dynamics between the students.

Three factors were considered when choosing this 6th-grade for the master's project. Firstly, this 6th-grade class was a convenience sample (Dörnyei, 2007, p.98). As the researcher had been a teacher-students with the class previously, it was easy to contact their teacher and step into the teacher-role in the classroom. In addition, these students had previously participated in drama activities with the researcher, which provided a general idea of their willingness to participate and to what extent they needed scaffolding in the project.

Secondly, sensitive topics may arise when dealing with drama, particularly Theatre of the Oppressed. A familiarity between the students and the teacher is, therefore, important in order for the students to be comfortable producing and performing drama and fully exploring the potential of IT. The importance of researcher familiarity was also due to the participatory nature of the study, as a good relationship between the researcher and participants is essential with regard to power dynamics (Pinter & Zandian, 2015).

Finally, a 6th-grade class was selected as there is little to no research on 6th-graders and the use of tableaux in Norwegian and general critical literacy contexts. This thesis therefore aims to contribute to the research field through its choice of sample.

3.3.2 The researcher's role

The researcher assumed several roles throughout this project, including researcher, teacher, theatre practitioner, and joker[4]. The teacher role, often combined with the theatre practitioner and joker roles, focused on facilitating students' understanding of the tasks, their critical literacy ability, and their artistic expression. For example, the teacher would ask the students critical questions while they created the IT to scaffold or initiate their reflections. In addition, this role is concerned with looking after the students' needs and well-being. Additionally, the teacher needed to view her practice in correlation with critical literacy and question whether her pedagogy "privileged some and marginalised others" (Rozansky, 2015, p.58). Given the concerns of Theatre of the Oppressed, critical literacy, and participatory studies, the teacher role also aimed to lessen the power hierarchy between teacher and students, thus communicating with the students as a familiar teacher rather than a 'distant researcher', addressing Pinter and Zandian's (2015) concern about power imbalance (p.72). Other measures for lessening the power imbalance were undertaken through other drama conventions and games, as indicated in Subsection 3.1.2. This is also related to students' well-being, considering how drama might touch upon sensitive topics and trigger strong outbursts of emotion. A level of trust was therefore essential for the students to feel safe and immerse themselves fully in the activities.

The role of the researcher co-existed with the teacher's role and was concerned with equipment and the handling of data collection. Throughout the project, the researcher noted whether she viewed aspects of the lesson as worthwhile for the research, such as moments to revisit in the video recordings or for the researcher's overall understanding of the students' reflections. The notes were recorded as fieldnotes but were not included as a data collection method.

As a concluding remark on the dual teacher-researcher role, in situations where the roles of teacher and researcher were incompatible, the teacher's role was prioritised over the researcher's, always addressing the needs and well-being of the students first.

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[4] The joker is a Boalian term and refers to the many roles of a facilitator in Theatre of the Oppressed plays: such as "director, referee, and workshop leader" (Gökdağ, 2014, p.27).

3.3.3 Image Theatre

The study's Image Theatre (IT) used stories from the wordless graphic novel *The Arrival* as pre-texts. Using the pre-text as inspiration, the students were further asked to create two tableaux, one oppressed tableau representing the oppression from one of *The Arrival*'s immigrants' stories and one ideal, where the participants look to the future and how the immigrants could step out of oppression. Additionally, this thesis added thought-tracking as a method of dynamization[5].

The thought-tracking was done by having the students utter their characters' thoughts in the tableaux. The participants were free to organise and perform the thought-tracking as they pleased, the only requirement was that the utterance was in English. Baldwin (2012) argues that this method allows children to "engage more deeply with the thoughts and reactions of the character they are portraying" (p.133). Thought-tracking was thus implemented as a method to facilitate the interrogation of multiple viewpoints and as a method to provide data, as the students were uttering thoughts in character stances.

The IT creation and performances were audio and video recorded, similar to Branscombe and Schneider's (2013, p.99) study. The critical conversations that occurred directly after each IT performance were also audio and video recorded. However, the conversations were unfortunately rushed and not utilised to their full potential. The videos were necessary because this thesis focuses on drama conventions. Thus, the children's body language and facial expressions were considered additional indications of their understanding of multiple viewpoints.

Moreover, the students could use body language to express their meaning and planning to other students. Through video recordings, the teacher-researcher could also see the progression of the tableaux in addition to the students' non-verbal communication. As the students were moving around and talking over one another, an additional Dictaphone was placed in the centre of the room in case any audio was lost on the video recordings. The audio recordings were, therefore, an additional safety net to secure accurate data.

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[5] Dynamization in Theatre of the Oppressed are methods empowering its participants to become active in critical discussion and examination of oppression (Boal, 1995; Boal, 1979/2008).

During the IT performance, the teacher-researcher took a photo of the different tableaux, as in Branscombe and Schneider (2013, p.101). The photographs were added to the study as additional data collection. The children's ability to interrogate viewpoints could be represented through body language and facial expressions, and combined with their 'thought-tracking', these photos were considered "research text[s]" (Cahill, 2006, 62 & 64). Additionally, the photos were used in the semi-open-group interviews, which is further explained below.

3.3.4 Semi-open-group interview

According to Dörnyei (2007), a semi-open-group interview is a method that can generate a vast volume of qualitative data (p.144). As seen in Subsection 3.1.2, the semi-open-group interview occurred four days after the data collection lesson. The interview was later because the questions asked in the interview were based on the students' IT creation and performance. Therefore, the researcher needed time to view the video recordings and create questions based on these, resulting in three differently planned interview guides (see Appendix 5 for an example). The interview questions were asked in Norwegian, and the students could choose whether to talk in English or Norwegian (Pinter, 2011, p.214). Some students employed both languages, to which the researcher responded in the language the children used. Norwegian was, however, the dominating language. Even though the researcher had pre-made questions, she treated the interview as a conversation, where the co-researchers and researcher could engage in "brainstorming, (…), thinking together, inspiring and challenging each other and reacting to the emerging issues and points" (Dörnyei, 2007, p.144). Thus, the interview was considered semi-open, and the adult researcher allowed the students to take the interview in the direction they wanted to go.

The semi-open-group interviews served multiple purposes in this project. Firstly, the interview aimed for the co-researchers to read and analyse their text(s), thus providing authentic data from the children's perspective in relation to the participatory approach discussed in Section 3.2. Secondly, its purpose was to provide an alternative way for students to read their own visual artistic multimodal text(s) and to continue developing critical literacy abilities by interrogating different viewpoints. In the interview, students and the researcher put on their critical glasses to become aware of what lay behind their tableaux (Luke and Freebody, 1997 in Lee, 2019, p 212). Additionally, the photographed tableaux worked as visual stimuli and recall (Pinter, 2011, p.216).

3.3.5 Equipment and anonymisation process

Dörnyei (2007) describes video and audio recordings as threats to anonymity (p.65). With this in mind and given the strict regulations from SIKT when handling data and children, an anonymisation process was necessary to protect the children's privacy. The table below shows the equipment used to record, anonymise, and store the data. The anonymisation process is an ethical consideration; however, it is also included here as it affects the data collection and is the reason for most of the equipment. The anonymisation process is described below.

Table 1. *Overview of equipment.*

Equipment:
3 Video cameras
3 Dictaphones
1 iPhone with the nettskjema Dictaphone app
1 Photograph camera
1 Encrypted external hard disk
1 MacBook without internet access containing the software DaVinci Resolve

A detailed plan on how to preserve students' anonymity was developed in consultation with and approved by the data protection officer and the senior adviser for "informasjonssikkerhet og personvern ved seksjon for informasjonforvaltning" at the University of Stavanger. Approval from the institution was also a condition for SIKT to approve the project.

The video recordings were uploaded to an encrypted external hard disk shortly after collecting the data. Until the data was uploaded, the cameras were at no point left unguarded. The hard disk was then connected to a MacBook without internet access, where the software DaVinci Resolve was used to add an outline filter. The filter was inspired by Roger and Wetzel's (2013) MDA (see Subsection 3.4.3.). The MacBook was kept offline so that no cloud services or uninvited individuals could gain access to the videos. The outline filter removed recognisable features, with only the students' outlines kept in the video. The app was also used to distort the students' voices. Following this, the distorted video recordings were

uploaded to the encrypted external hard disk, the videos were deleted from the app, and the app was uninstalled. All unprocessed data will be deleted by the project's planned end date, December 1st, 2023.

In addition to the video recordings, the data collection also included Dictaphones. There were two types: one through a Dictaphone app that sent the audio recordings to the encrypted site Nettskjema and physical Dictaphones that were stored on an encrypted external hard disk. The Dictaphones were added as a quality assurance measure in case audio was lost on the video cameras due to students moving around. The audio and video recordings were transcribed, and the students' names were switched out with pseudonyms in the transcriptions and the MDA. Anonymisation is valuable as students may have shared sensitive aspects, they later regret (Pinter, 2014, p.178). In addition, anonymising students protects them as they cannot be connected to what is being said or shown.

As mentioned, the students' tableaux were photographed and used in the semi-open-group interviews and, after that, included in the thesis. The students received their original image in the interview, while the thesis contains a recreated outline drawing of the tableaux.

3.4   Data analysis methods

The thesis employed two different analysis methods, thematic analysis, and MDA. Before these analysis methods were employed, the video and audio recordings from the IT creations, performances, and semi-open-group interviews were transcribed in Word. During the transcription, the researcher noted significant visual moments from video recordings that could be interesting for discussion. The transcriptions were then uploaded to the software NVivo, where a thematic analysis was undertaken using inductive coding. An MDA was then employed for specific transcribed moments to further highlight and ground the themes identified in the thematic analysis.

3.4.1   Transcription method

This thesis collected much data through video and audio recordings of IT creations (approximately 25 minutes x three groups), tableaux performances (16 minutes), and interviews (approximately 45 minutes x three groups), resulting in 226 minutes of recorded raw data. As the transcription of spoken discourse is time-consuming (Fairclough, 1993,

p.229), the researcher needed to be time-economic to exploit the raw data. During these 226 minutes, students diverted from tasks, talked about other interests, and joked around. Therefore, only specific moments from the data collection relevant to the research questions have been transcribed (see Appendix 6 for the transcription key). Using fewer moments in the transcription allowed for a thorough examination of these moments. The transcription was done in Norwegian and English, depending on the students' language of choice. However, only the Norwegian quotes explicitly used in this thesis were translated.

Another choice concerning transcription was how detailed the transcription should be and where on the spectrum between naturalised or denaturalised transcription. Naturalised transcriptions focus on the language, the speech acts, the intonation, and the turn-taking of the participants and tries to mimic the actual speech. Denaturalised transcriptions focus on what is said and the content of it. Considering the aims of this study, the point of interest is what discussions and what thoughts occurred, and therefore mainly the denaturalised transcription (Oliver et al., 2005, p.1278). The focus is thus the "emic point-of-view," namely what is happening within the students, the "insider meanings" (Oliver et al., 2005, p.1278), not how their speech is uttered, nor their dialect or word stress. The transcription method was also considered in relation to Fairclough (1993) and the notion that "[n]o system could conceivably show everything, and it is always a matter of judgment, given the nature of research questions, what sort of features to show and in how much detail" (Fairclough, 1993, as cited in Oliver et al., 2005, p.1277).

However, the naturalised method becomes relevant when studying students' acting and thought-tracking. Thus, intonation and stress become relevant in drama, as the way the students talk when acting might be a direct connection to their characters' feelings and thoughts. Consequently, naturalised transcription has been employed when "how" the speech is uttered was also seen as relevant. The "how" was relevant when the students acted, as their intonation, stress, or non-verbal cues reflected their characters' feelings and, thus, if the students were interrogating multiple viewpoints. These transcription methods can be found in the MDA (see Section 3.4.3).

In summary, this thesis leans towards denaturalised transcriptions to gain an overview of discussions and shifts towards naturalised transcriptions where the researcher focuses on 'how' it is said, adding additional meaning to the students' understanding of multiple viewpoints.
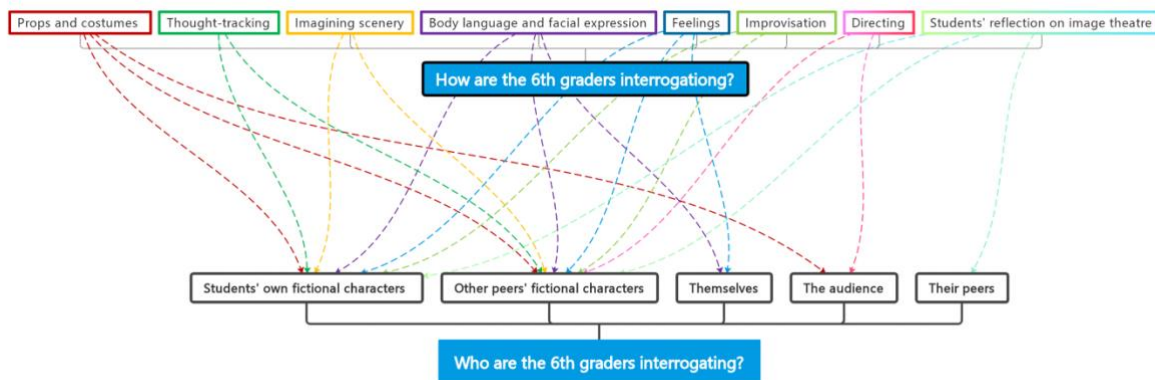
3.4.2 Thematic analysis

This study used thematic analysis with inductive coding. This analysis method is a "widely used qualitative analytic method" (Braun and Clark, 2006, p.4), where the purpose is to identify, analyse, and report patterns and themes in a dataset (p.6). The method "organises your dataset in (rich) detail" (p.4) and "interprets various aspects of the research topic" (Braun and Clark, 2006, p.6).

The themes in a thematic analysis are often referred to as emerging, according to Braun and Clark (2006), which they criticise (p.7). 'Emerging' or 'discovering' themes suggests that the themes in the dataset 'reside' in the data and that they will be found if one looks hard enough (p.7). According to Braun and Clark (2006), such language use provides a passive account of the procedure of the method. It does not describe the "active role the researcher plays in identifying patterns/themes, selecting which are of interest, and reporting them to the readers" (Taylor & Ussher, 2001, in Braun & Clark, 2006, p.7). It is thus essential to clarify that the themes are developed and created by a researcher whose convictions, perceptions, personal beliefs, and research topic may colour the themes through which the results are organised, or as Braun and Clark (2006) describe it, "data are not coded in an epistemological vacuum" (p.12). The researcher's stance is further elaborated on in Section 3.6. One can lessen this concern by cross-coding, where an external third party analyses the dataset. The themes from the researcher and the external researcher are compared and work as quality assurance. Unfortunately, due to time limitations and accessibility to an available third party, this was not employed in the research study.

Themes in a thematic analysis "capture something important about the data in relation to the research question and represent some level of patterned response or meaning within the dataset" (Braun & Clark, 2006, p.10). By applying inductive coding, creating codes while analysing the data, one makes the mode of analysis flexible (p.4). Combining this with the research gap identified in the theory chapter, the researcher believes this method to be more fruitful than employing rigid or deductive coding approaches. The research gap yields little literature to rely on in creating hypotheses and presumptions to pre-code, which could result in excluding valuable and essential data. Thus, the thesis employed thematic analysis with inductive coding, resulting in the researcher tweaking the research sub-questions slightly in light of the data analysis and the themes identified. While analysing the data, the researcher became aware of the different methods students used to interrogate multiple viewpoints in

addition to the different viewpoints that were interrogated. Thus, the themes became different ways of interrogation and different viewpoints interrogated, as can be seen in Figure 2. As such, "the themes identified are strongly linked to the data themselves" (Patton, 1990, in Braun & Clark, 2006, p.12).

Figure 2. *Identified themes and correlations to whose viewpoint.*

The researcher employed thematic analysis by following Braun and Clark's (2006) phases for thematic analysis:

"Phase 1: familiarising yourself with your data" (p.16-18)

"Phase 2: generating initial codes" (p.18-19)

"Phase 3: searching for themes" (p.19-20)

"Phase 4: reviewing themes" (p.20-21)

"Phase 5: defining and naming themes" (p.22-23)

"Phase 6: producing the report" (p.23-24)

During phase 1, the researcher watched the videos and noted what she found interesting. As the semi-open-group interview included questions from the IT creation, this phase also addressed what the researcher wanted to analyse in the interview. The researcher needed to be familiar with the data from the IT creation to conduct the interview. The IT creations, performances, and interviews were then transcribed, as explained in Subsection 3.4.1. The transcription was then read, and the researcher attempted to create a mental overview of the data. Following this, phase 2 consisted of generalising codes, and the researcher systematised the data, which led to phase 3, where the researcher created themes based on the initial data. Phase 4 was the same as Phase 3, where the researcher revisited and refined the themes.

Afterwards, the themes were defined and named (phase 5), which would be used in the result section. The final stage consisted of producing the report, as seen in Chapter 4. Even though this step-by-step guide is explained in phases, it has been an interrelated process, and the researcher has moved back and forth between the phases (Braun & Clark, 2006, p.16-24).

3.4.3 Multimodal Discourse Analysis

In addition to using thematic analysis, this thesis employs MDA. This type of analysis refers to the analysis of different modes, which in this case refers to visual modes such as body language and facial expression, spatial modes such as where the students are positioned, and aural modes including tone, intonation, and spoken words. The analysis, similar to video recordings, "captures information that would get lost" (Dörnyei, 2007, p.249) by transcribing mere audio recordings. This analysis method provides richer data and paints a bigger picture through its concerns for the multimodality of communication. Considering the multimodality of the tableaux (Branscombe and Schneider, 2013, p.96) and Boal's (1995) explanation of how body language provides additional meaning to a word (p.14), the researcher viewed it as natural to treat the data according to its multimodal nature.

Given the amount of data collected from the study, the researcher could not do extensive MDA due to time restrictions. Instead, the analysis focused on moments in the video recordings that the researcher found interesting in relation to the research questions and the defined themes. The MDA in this thesis thus provides additional support for the findings.

Implementing an MDA was inspired by two studies, Roger and Wetzel (2013) and Branscombe and Schneider (2013). Roger and Wetzel (2013) used MDA to "demonstrate how we read practices of literacy teaching and learning through a multimodal lens" (p.86). Similarly, this thesis used MDA to investigate the multimodal data occurring in the IT process, including the interviews.

The thesis examined the multimodal data from the IT process and interviews by creating an organisation principle inspired by Rogers and Wetzel (2013, p.145). As in Rogers and Wetzel (2013), the filtered videos (see Subsection 3.3.5) were screenshotted and analysed through the different modes according to the organising principle in Table 2 (p.145). However, due to time efficiency, only the modes that the researcher found relevant and essential based on the themes and research questions were addressed in the analysis. Additionally, only images

adding additional meaning to the context has been included in the analysis. If for instance the prior image was almost equivalent, it has not been added.

Table 2. *MDA template.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage.*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1 (…)					

In addition to the researcher's MDA, the students also analysed their tableaux and thus implicitly conducted an oral MDA of the tableaux guided by the researcher. This method of analysis was inspired by a combination of Branscombe and Schneider's (2013) and Coppock's (2011) methodologies. As in the current study, Branscombe and Schneider (2013) applied MDA to tableaux; however, a third-party researcher conducted the analysis, not the tableaux participants themselves. Coppock (2011), on the other hand, conducted a study where children collected and analysed their own data (p.433).

3.5   Ethical considerations

3.5.1   Obtaining signatures and SIKT approval

The project received approval from SIKT (Norwegian Agency for Shared Services in Education and Research), which is obligatory when handling personal data in Norway (SIKT, 2023). The approval from SIKT can be seen in Appendix 8.

The information about the research and rights was given in an understandable manner at the children's level (Pinter, 2014, p.172) during the first visit to the school (see Section 3.1.2). The legal guardians also received detailed explanations through the signature sheet (Appendix 7), in addition to a summary sent by email. Due to the students being considered "vulnerable research participants" (Pinter, 2019, p.419), guardian signatures were required by SIKT. As the study is also participatory in design and the students were "active contributors" to the data

collection and analysis, student signatures and consent were also collected (Pinter, 2019, p.420). Consequently, both a guardian's and the student's signature were required for the student's participation in the project. The students were free to withdraw from the project at any point in the research and were reminded of their rights also during the IT project.

3.5.2   Participatory study, critical pedagogy and childism as ethical considerations

The choice of a participatory study was an ethical consideration. As the children are investigating multiple viewpoints, and amongst others, examining the voices of marginalised immigrants, it would be problematic to conduct research that marginalizes children's voices, neglects Article 12 (see Section 1.1), and views its participants as objects, given the overarching concerns of critical pedagogies and participatory methodologies. Consequently, the children were included as co-researchers to create space for and highlight the students' voices, as this thesis aims to view them as equals and as experts in this research. The children know best their own minds (Pinter, 2019, p.415).

This ethical consideration also affected the choice of data collection methods. As Pinter (2013) states, creative participatory activities that demonstrate children's perceptions cannot be judged by only the product: "The process, as well as the meanings and the purpose from the child's point of view," need to be considered (p.177). Hence, the semi-open-group interview was included as an additional measure to clarify children's thoughts and ideas and to allow them to provide their own analysis. As the researcher is ultimately responsible for writing up the research, and given the personal interpretation inherent in such work despite efforts to remain objective, it is especially important that the researcher makes space for student voices in the written text as well. Thus, the thesis has included students' verbatim extracts, students' own answers to the research question, and has provided them with a separate preface to feature their recommendations and thought.

Considering the children's co-researcher involvement and the significant amount of work they contributed to the study, another ethical consideration emerges. Acknowledging the contribution of child co-researchers poses a challenge. Due to strict regulations concerning children's anonymity (SIKT, 2023), the researcher is prohibited from sharing any information that may lead to the identification of participants (without special approval). Viewing this anonymisation in relation to Pinter's (2014) arguments that child participants should feel ownership over the research product, one can argue that the children are being excluded from

the recognition as co-researchers due to their anonymity, and reduced to nameless contributors that are not credited. If one argues that children should be viewed in their own right and as experts, they should be treated as such, be allowed to speak for themselves with their own signatures, and decide whether they want to claim ownership to the research by name. In critical literacy, one questions who is justified to write literature; the same questions should apply to research. Who is justified to speak for the minds and experiences of children? Who is justified to sign on their behalf, and who is justified to write their perspectives?

At the same time, research should always consider the well-being of the students (National Committee for Research Ethics in the Social Sciences and the Humanities, 2021/2022). Thus, the researcher should consider if such named recognition and the lack of anonymisation it entails could potentially harm the child. It could be argued that due to children's cognitive maturity, they are not capable to understand the implications of being identified online. They could at a later point in life regret their contributions to the research (Pinter, 2014, p.178).

The conflict between the principles and objectives behind children's protection and anonymization, and the acknowledgment of children's voices and contribution to research thus presents an ethical dilemma worth reflecting on.

3.6   Credibility and trustworthiness

Cope (2014) describes the concept of "trustworthiness" in qualitative research to be the equivalent of the concept of "validity" in quantitative research (p.89). Trustworthiness refers to what degree a study is believable, and to what degree it can be trusted. In order to achieve trustworthiness, a researcher can employ quality criteria, such as Lincoln and Guba's (1985) taxonomy as referenced by both Dörnyei (2007, p.57) and Cope (2014, p.89). The following paragraphs consider this taxonomy and apply it to the current study, with the table below providing an overview of both the criteria and the employed strategies in this study.

Table 3 *Lincoln and Guba's taxonomy quality criteria in relation to the current study.*

Criteria	Employed strategies
Credibility- truth value of the study	Triangulation Audio Recording Video Recordings

	Photographed tableaux
	Co-researchers' own analyses
Transferability-applicability of the results in other contexts	Thick descriptions
	Sampling
Dependability- consistency of the findings	Audit trail
Confirmability- neutrality of the findings	Audit trail
	Peer checks
	Practice reflexivity
	Multiple analysis methods
	Co-researchers' own analyses

Credibility refers to the "truth value of the study," which concerns the true representation of the study's results and the extent to which its participants would recognize themselves in its presentation. This has been ensured through triangulation and the combining of data sources (Dörnyei, 2007, p.43). Through audio recordings, the researcher "preserves the actual language that is used, providing an objective record" (McKay 2006, p.55 & 56), which is also applicable to the video recording and photographs as they accurately visually represent the students. Additionally, the students contributed to the data analysis, which was incorporated in the thesis write-up, thus suggesting that they would recognize their own analysis.

Transferability concerns the extent to which the study can be transferred to another context (Cope, 2014, p.89). For instance, would the same results occur if the project were done with another 6th-grade class in another school? Cope (2014) argues that "[r]esearchers should provide sufficient information on the informants and the research context to enable the reader to assess the finding's capability of being 'fit' or transferable" (p.89). Thus, the thesis has addressed this criterion by providing thick descriptions and providing detailed context, such as the students' and researcher's prior experiences with drama, sample description, and an explanation of the classroom context, including the content of the pre-lessons, prior to the IT process. This consideration was also included as a measurement of transparency, so that other teacher and theatre practitioners can employ the same, or similar strategies with their leaners.

Dependability refers to the recurrence of data in other studies, its constancy (Cope, 2014, p.89). By grounding the findings in already existing studies, a researcher builds

trustworthiness by connecting the study to a bigger network of studies. In light of the research gap concerning both 6th-graders and Norwegian EFL learners in connection to IT and critical literacy, the researcher has employed other studies. Some might argue that the lack of similar studies weakens the trustworthiness of the thesis. Nevertheless, despite different learners, context, and sometimes lack of connection to critical literacy, different aspects of the studies have been viewed as valuable in the attempt to achieve dependability. Additionally, through the current study's employment of an audit trail (Dörnyei, 2007, p.60), with detailed description of the achieved results (3.3 & 3.4), the study shows transparency, and provides detailed explanations of how this type of study can be conducted.

Confirmability "refers to the researcher's ability to demonstrate that the data represents the participants' responses and not the researcher's biases or viewpoints" (Cope, 2014, p.89). As with *Dependability*, the transparency of the audit trail contributes to the study's confirmability. Additionally, a co-teacher and a student viewed the study's codes and themes, as a peer check. Ideally, this peer check would also constitute a cross-examination of the data. This was, however, not possible due to time limitations and available preservice-teachers. An additional measurement of *confirmability* was the use of two different analysis methods: thematic analysis and MDA. Additionally, the co-researcher themselves contributed to the analysis, allowing them to provide their own voices and interpretations to the study. However, as much as one can try to be objective, no one is ever completely neutral in their research (O'Toole, 2006, p.33). It is thus important to be transparent about one's personal position within the research field for the thesis's integrity (O'Toole, 2006, p.33) by pointing out the researcher's theoretical positions and values (Braun & Clark, 2006, p.7). The researcher of this thesis is a strong believer in using drama in schools and believes it to be very effective. This could result in an overly optimistic view of the children's creative process.

3.7 Limitations

The limitations of the thesis study have been included in the methodology chapter as they relate to the credibility and trustworthiness of the study. They are addressed in a separate section in order to clearly highlight the possible limitations of the study and are revisited in the thesis's conclusion.

To add to the study's credibility (3.6.), the study employed video recordings. The researcher brought two video cameras on the day of the semi-open-group interviews, where the intention was to have one camera as a backup. Despite this precaution, during Group 1 and Group 3's semi-open-group interviews the cameras overheated after 35 minutes of recording, which the researcher did not notice until after the interviews, resulting in only the Dictaphones recording the last ten minutes of the interviews. At the time of the final group interview (Group 2), the cameras were still overheated and unable to record for more than a couple of seconds at a time, thus Group 2's interview consists of only audio recordings.

Despite an extensive data collection comprised of fieldnotes, still photographs, and audio and video recordings of the IT cycle (6 hours and 27 minutes of audio and video recorded raw data), this study is still a small-scale study, consisting of only one 6th-grade class. As such, the findings cannot be generalized. Additionally, due to the extensive data collected, not all of the data could be transcribed or presented, and the data presented in the results chapter was selected by the researcher. As such the thesis does not provide an overview of all the data collected, but rather includes illustrative examples, which consist of selected moments drawn from the data. As discussed under confirmability (3.6), these illustrative examples could be coloured by the researcher's optimistic view on IT.

4   Results and analysis

This chapter presents the results of the study's data analysis from the photographed tableaux, IT performance, creation, and semi-open-group interviews.

The results are viewed in relation to the research questions:

- Does Image Theatre facilitate EFL 6th-graders' interrogation of multiple viewpoints? If so, in which ways?
- How do the EFL 6th-graders interrogate multiple viewpoints through Image Theatre and which viewpoints do they interrogate?

This thesis builds upon the critical literacy understanding of interrogating multiple viewpoints. As explored in the clarification of terms, the thesis defines interrogating multiple perspectives as the student's ability and attempts to understand perspectives and to put themselves in other's shoes. Hence, the results have been viewed in relation to embodiment, empathy and understanding of the different viewpoints.

The results are presented in two different sections. First, outline images of the group tableaux are presented along with the students' explanations of the tableaux from the semi-open-group interviews. Second, themes emerging from the Image Theatre creation and the post-tableaux interviews are presented. The reoccurring themes are (1) *Props and costumes, (2) Thoughts, (3) Backstories, (4) Imagining scenery, (5) Referral to characters through personal pronouns, (6) Body language and facial expressions, (7) Feelings, (8) Embodiment and improvisation,* and *(9) Directing.* The section ends with students' reflections concerning the use of IT to help them understand other perspectives.

Given the vast amount of data generated, the utilization of illustrative examples has been employed as a means to convey the identified themes. Additionally, particular attention has been given to the oppressed tableaux, as this emerged as a noticeable focus among all the groups during the IT creation(s) and interview(s).

4.1 Presentation of the Image Theatre Tableaux

In the semi-open-interviews, the children were handed photographs of their oppressed and ideal tableaux as a visual support for both discussion and analysis. This section presents the outline version of these images, along with paraphrased summaries based on the co-researchers' explanations given in the interviews. However, the presentations of Group 3's oppressed tableau include co-researcher quotations to demonstrate how they explained their tableaux. The outline versions of the tableaux images are the same as the co-researchers' analysed in their interviews, however they analysed the original photographs.

In the presentation of the results, students are identified by their group (G) and participant number (P), in addition to pseudonyms to facilitate referral to the images, such as Jerzy (G1.P1). These identifications, in combination with the students' verbalised thought-tracking, have been added to the images to provide an overview of where the students were situated in the tableau(x). To further facilitate such referral, the students' tableaux have been named based on their topics, such as Group 1's oppressed tableau *War tableau*.

Image 1. *Group 1's oppressed tableau: 'War tableau'*

Group 1's oppressed tableau was an image of war. The story they chose from *The Arrival* was about an older man who was a war refugee (Appendix 2). The students explained that Angelique (G1.P4) was a dictator with more power than Colette (G1.P3), who was forced to throw bombs at Jerzy (G1.P1) and Danielle (G1.P2). Catherine (G1.P5) did not want a war and tried to stop it. Jerzy (G1.P1), who was terrified of bombs because he had seen them in cartoons, hid behind a shield to protect himself. According to the students' explanations, the war-inflicted individuals found themselves on a bombing site.

Image 2. *Group 1's ideal tableau: 'Football tableau'.*

Group 1's ideal tableau represented a football match where Angelique (G1.P4) was the trainer, Colette (G1.P3) was the football player, and Catherine (G1.P5), Danielle (G1.P2), and Jerzy (G1.P1) were supporters rooting for Colette (G1.P3). The group was inspired by the Christmas Truce that occurred during the 1st World War, where the students wanted to convey that sport could unite people. Following this football match, the students planned bathe at a beach in Greece.

Image 3 *Group 2's oppressed tableau: 'Exterminator tableau'.*

Group 2 was inspired by the exterminator story where giants were vacuuming people (Appendix 2). Therefore, the group created an oppressed tableau where the giants, Pippa (G2.P1) and Uta (G2.P2), hunted down and killed the small people: Ariane (G2.P3), Bertolt (G2.P4), and Konstantin (G2.P5). The giants wanted to kill the small people because they found them annoying, as they climbed into their beds and made small cities. So Uta (G2.P2) vacuumed the dead bodies left by Pippa (G2.P1) and her great sword. Bertolt (G2.P4) and Konstantin (G2.P5) tried to escape through a tunnel to reach the 'squared place,' but they were stressed when they realized that only one person could fit at a time.

Image 4. *Group 2's ideal tableau: 'United tableau'.*

Group 2's ideal tableau consisted of the giants helping the small people up. The giants helped them because they had received new information and realised it was not the small peoples' fault, as they did not know it was the giants' beds. The giants realised that the small people were just like them and decided to unite and help them to their feet. Even though Bertolt (G2.P4) was sceptical, he and the other small people accepted the help.

Image 5. *Group 3's oppressed tableau: 'Child labour tableau'.*

Group 3 chose the story of the refugee woman who, according to the students' interpretations, escaped the exploitation of child labour (Appendix 2). To provide an illustrative instance of how the students analysed and explained their own IT, an excerpt has been presented. When queried about their oppressed tableau, the students explained:

Excerpt 1. *Ottilie (G3.P3) and Anne (G3.P2) explain the situation in the Child labour tableau.*

> Ottilie (G3.P3): That man *(points to Anne (G3.P2))* takes Gabrielle (G3.P1), or well that "girl" *(points to Gabrielle (G3.P1) in the photograph and adds air quotes).* Or, how should I say it? Takes Gabrielle's book that she was trying to read. And then there are the children *(points to herself, Henrik (G3.P4) and Antonin (G3.P5))* in the photograph) That work with coal because it is a coal place, and we are digging for coal.
>
> Anne (G3.P2): And then the man is about to hit her *(Gabrielle (G3.P1))* because she is reading.
>
> Ottilie (G3.P3): Yes, she is not allowed to read. She has to go in and work with the rest of the children.

In Excerpt 1 from the interview, Anne (G3.P2) and Ottilie (G3.P3) analysed the *Child labour tableau* and explained who their characters were, their location and explained the man's action. Ottilie (G3.P3), Henrik (G3.P4), Antonin (G3.P5), and Gabrielle (G3.P1) were child labourers, and Anne (G3.P2) was the man. When asked in the interview who these child labourers were, Gabrielle (G3.P1) expressed "poor", Ottilie (G3.P3) "stolen kids", and Henrik (G3.P4) stated, "forced". These considerations were also present during the IT creation, where for instance Antonin (G3.P5) talked about being "poor". Later in the interview, the children defined Anne (G3.P2) as the director of a coal mining factory and the one in charge. The title "director" did not occur during the IT creation and was first mentioned in the post-interviews. Anne (G3.P2) and Ottilie (G3.P3) further explained the man's action and reasons for action. The man forced the children to work and prohibited them from reading, which was stated in both the interview and the tableau creation.

Image 6. *Group 3 ideal image: 'Educating children tableau'.*

The man read for the children in Group 3's ideal tableau. He was now providing them with knowledge instead of stealing it. In the interview, the group explained that the man no longer oppressed the children because the government got involved and told him he could not use

children to dig for coal and earn money. The man was not happy about this, but the child labourers were. Group 3's presentation ended with the students lining up and uttering the slogan, "Stop forcing kids to work".

4.2 Themes

The subsequent themes are a result of thematic analysis and inductive coding of the transcribed data. The Multi modal discourse analysis (MDA) was employed later to further strengthen the results and themes and is included under the themes *Body language and facial expressions (6), Feelings (7), Embodiment through improvisation (8)* and *Directing (9)* but is also referenced under the other themes.

4.2.1 Props and costumes

The researcher did not consider introducing the use of props and costumes prior to the conducted lesson. Thus, it was the students' initiative to incorporate props and costumes into their IT.

During the IT creation, having agreed which story to take inspiration from, both Group 2 and 3 started by discussing and finding props. Before even entering the video-recording room, Ottilie (G3.P3) found a book, about which she announced proudly when entering, "I have the book! (*Raises book over head when entering the room, big smile*)". The giants Uta (G2.P2) and Pippa (G2.P1) immediately looked for objects that could be used as "vacuums". Uta (G2.P2) resorted to create a paper cylinder (MDA5), and Pippa tried several 'vacuums' such as a dustpan (MDA6), a milk cartoon, and finally a broom (also employed as a sword). The students' costumes and props were chosen to represent objects and clothing in *The Arrival* (see Appendix 2). The choice of props and costumes was continuously revised and altered throughout the entire IT creation, up until the point of performance. For example, moments before presenting Group 1's IT, Angelique (G1.P4) asked the teacher if she could add air pods as a prop in the *War Tableau*.

A common trend among the groups was the use of props to effectively communicate what the tableaux represented to the audience. Thus, Group 1 explained both during their *War Tableau* creation and their interview that they used balls to represent "bombs" in the first tableau and a "football" in the ideal tableau. The basket also transformed from a "shield" to a "goal". Group

1's props were not depicted in *The Arrival* but were based on the context provided within the graphic novel (see Appendix *2*). Group 2 added weapons, such as when Pippa (G2.P1) used a broom as a "sword", and Uta (G2.P2) used a self-made paper cylinder as a vacuum. Group 3 added black yarn to represent "coal" and a shovel.

Another recurring trend was the use of costumes that described the characters. For instance, Ottilie (G3.P3) and Henrik (G3.P4) wore aprons that Ottilie (G3.P3) stated: "represented working and that we had to struggle. And that we didn't have anything else besides this apron". Anne (G3.P2) wore yarn on her face and put her hair in a hat to demonstrate that she was a man. She also put more yarn in her hat to make her head look bigger, which was supposed to be ironic since, as she stated in the interview, "he has an insanely small brain" (G3.P2). Gabrielle (G3.P1) wore a safety vest that Anne (G3.P2) explained to both the researcher and Gabrielle in the interview, "was supposed to represent that you (G3.P1) were a child", to which Ottilie (G3.P3) supplemented "and in addition, it could represent that she (G3.P1), kind of, is the most important of all the children. She (G3.P1) is actually the one trying to escape and be the safest".

Groups 1 and 2 also used safety vests to add to their depictions of the characters. For instance, Pippa (G2.P1) had many vests underneath her sweater to make herself look bigger, like a giant, which she stated during the creation of the tableau. Angelique (G1.P4) and Colette (G1.P3) used the vests to show power dynamics, similar to military uniforms.

Excerpt 2. *Group 1 explains costume in the semi-open-group interview.*

Angelique (G1.P4): We have the same cloth, but yeah-

Colette (G1.P3): [and there are different colours]

Danielle (G1.P2): [there are different vests]. The pink one is soldier.

Danielle (G1.P2): The one with yellow is the one that rules, like decides over everyone.

Colette (G1.P3): The different colours show who is in charge.

Group 3 also used clothing to depict the power dynamics. The man wore a thick warm jacket, whereas the labourers wore no warm clothing. Antonin (G3.P5) even removed his sweater during the IT creation to only wear a t-shirt. The other students first encouraged him to wear a jacket on several occasions, as this was their preliminary costume plan in the *Child labour*

tableau. He disagreed with this. When probed about this in the interview, Antonin (G3.P5) stated that "they were poor" and "they did not have jackets available". Regarding the *Educating children tableau*, Ottilie (G3.P3) stated that they forgot to add more clothing, "No, we forgot to bring in that part where we perhaps would have more clothing. Because in the beginning, it is because we only get rags, and then we get plenty of clothes".

The results suggest that the students were engaged in the make-believe environment they created. For instance, in Group 1, Angelique (G1.P4), Jerzy (G1.P1), and Catherine (G1.P5) wore shoes. The shoes were explained by Jerzy (G1.P1), "We are outside". At the same time, the students' own realities came into play as not everyone wore shoes, because "it was a long staircase down to my shoes", as stated by Colette (G1.P3). The students' engagement in the make-believe environment was reaffirmed once more when they analysed an image from the IT creation. In the image Danielle (G1.P2) was on the floor pleading to Catherine (G1.P5) who was about to slap her pleading hands away. Angelique (G1.P4) stated that Catherine (G1.P5) was the one in power, as Danielle (G1.P2) was on the floor becoming both dirty and wet. Additionally, Jerzy (G1.P1) considered both his character's safety and his environment by putting on a helmet and using a shield as protection, as he was "scared to be bombed".

Another significant trend suggesting that the students were immersing themselves into the make-believe situation their characters were in, was the way they referred to the props. In almost all cases, the students referred to the prop as what it represented. For instance, Group 1 referred to "bombs", "shield" and "uniforms", not balls, basket, and safety vests.

4.2.2   Thoughts

In each group, thought-tracking occurred first after they had found props and costumes and planned the visual aspects of the tableaux. When performing, the thoughts accompanying the oppressed tableau performance were provided in the following chronological order for Group 3:

1) Gabrielle (G3.P1): I wish I was free.
2) Anne (G3.P2): I hate this naughty kid.
3) Ottilie (G3.P3): I am so tired.
4) Antonin (G3.P5): I am hungry.
5) Henrik (G3.P4): Can I do something else?

During the group interviews, the thought-tracking uttered by the students during the IT performance was recited sequentially by the researcher, with each thought being analysed before proceeding to the next one. During Group 3's interview, Gabrielle (G3.P1) explained her thought-tracking by providing additional details concerning her or her character's desires.

Excerpt 3. *Gabrielle (G3.P1) explains her thought-tracking.*

> Gabrielle (G3.P1): I wished that I was free. I wished that there weren't things I couldn't do, like read. That one was allowed to do what one wanted. Not just listen to what the man said. But that, yeah, not being scared to be caught trying to read.

Anne's (G3.P2) thoughts were "straightforward. I hate this kid". When probed why, she answered that "the child did not do what it was supposed to do", and consequently, she did not "earn enough money". Anne (G3.P2) contemplated how Gabrielle's character impacted her character and the dynamic between them. Thus, Anne (G3.P2) reflected on the perspectives of her character (the man) by considering his feelings towards the child labourer.

Similarly, Group 1's thought-tracking in the *War Tableau* depended on the characters' dynamic. Angelique (G1.P4), who was the Dictator in power, thought "fire" and wanted revenge on Danielle (G1.P2), her former bully. Danielle (G1.P2) had "to do this" to defend herself against her former victim. Colette (G1.P3) did not want to throw the bombs, which she explained was because there was no bad relationship between her and Danielle (G1.P2). In addition, Danielle (G1.P2) shows an understanding of Angelique's (G1.P4) character in Excerpt 4, by stating what she imagined the Dictator would do towards Colette (G1.P3).

Excerpt 4. *Colette (G1.P3) analyses her thought-tracking in the semi-open-group interview.*

> Teacher: Colette (G1.P3), you said: I don't really wanna do this. Why don't you want to do it?
>
> Colette (G1.P3): Because I was not a victim of bullying. So, I did not feel, eh. I didn't want to get involved.
>
> (…)
>
> Teacher: I thought it was a really good sentence in a war. I don't really want to do this. But why did you do it?
>
> Colette (G1.P3): Because she (Angelique (G1.P4)) was a dictator.
>
> Teacher: She forced you?
>
> Danielle (G1.P2): She will probably kill you if you don't do it.

In the reflection on Group 3's *Child labour tableau*, Ottilie (G3.P3) used her personal qualities to explain why she thought, "I am so tired". She stated she was a "people pleaser" and provided a real-life situation where she had become overworked, showing a conflation of character and person. The story has not been included due to anonymity concerns.

During the creation of the tableau, Ottilie (G3.P3) also considered using the thought-tracking "I've been working for so long." When she was probed about this in the interview, she responded by telling a backstory. Ottilie (G3.P3) indicated that she interrogated her character's perspectives by imagining her past, which was reflected in her proposed thought-tracking.

Excerpt 5. *Ottilie (G3.P3) tells a backstory.*

> Ottilie (G3.P3): Yes because, kinda the way I see, these kids have been raised at that place from they were younger kids. Maybe they have had it a little bit better when they were younger, but they have been there their whole life. They don't know what is outside, they don't know what they are missing. That's why the man did not want the kids to read, because he did not want them to find out, that the place they worked in wasn't happy. That place was just depressing. There actually were a lot of better places out there.

Antonin (G3.P5) clarified his thought-tracking by stating that "they are not getting enough food", suggesting that his hunger was a consequence. Antonin (G3.P5) interrogated his character's perspectives by imagining the situation that he was in.

When analysing his thought-tracking "Can I do something else", Henrik (G3.P4) clarified that he would rather have "played with friends". When asked during the Group 3 interview why he did not do that, the students had some interesting reflections, as seen in Excerpt 6.

Excerpt 6. *Group 3 interrogates Henrik's (G3.P4) thoughts-tracking.*

> Henrik (G3.P4): Because (*small pause)* if I had done it, then the man would probably have found me.
>
> Ottilie (G3.P3): And beat him. Because he didn't do his job inside and that he was doing something else than his job.
>
> Henrik (G3.P4): And I couldn't have done anything because I didn't have a book, so I couldn't read what to do. If I had-
>
> Anne (G3.P2): Do you see that ruler? It would be used to beat you.

Similar to Gabrielle (G3.P1) and Colette (G1.P3), Henrik (G3.P4) described that he could not do as he pleased because someone was oppressing him. Henrik's (G3.P4) descriptions suggest that he was interrogating two viewpoints simultaneously: why his character would not dare to do as he pleased and imagining what Anne's (G3.P2) character (the director) *would do*. Similarly, Ottilie (G3.P3) also stated what Anne's (G3.P2) character *would do* if Henrik (G3.P4) played instead of worked. In the extract, Anne (G3.P2) further considered the perspectives of her own character by giving a direct threat as her character of how she *would* beat Henrik.

4.2.3   Backstories

Another reoccurring theme during the IT creations and post-interviews was the creation of backstories. The term 'backstories' refers to the narratives generated by the students, through which they explored events or circumstances that impacted the character and their behaviours.

Angelique's (G1.P4) Dictator character is particularly interesting in this regard. As stated earlier in the result chapter, Group 1's oppressed tableau depicted war. The origin of the war

was not discussed during the IT creation; however, the group interview provided several explanations. Danielle (G1.P2) firstly stated that Angelique (G1.P4) "wanted their (*Danielle's (G1.P2) and Jerzy's (G1.P1)*) power", in answer to which Angelique (G1.P4) stated that she would like to speak on the behalf of her character. Colette (G1.P3) ignored Angelique's (G1.P4) wish and stated that the Dictator wanted fame, money and to be written about in history books. Angelique (G1.P4) built on her statement by saying the Dictator was "completely evil" and stated that "I was stupid, and he only used 1% of his brain". When the researcher asked if he was evil because he was stupid Angelique (G1.P4) answered: "Yes. (*Pause 2 seconds*). Yes, or well I was bullied". Angelique (G1.P4), Colette (G1.P3) and Danielle (G1.P2) continued by telling the researcher a story of how Danielle (G1.P2) was Angelique's (G1.P4) former bully. These reflections and stories were not present during the IT creation and occurred while examining Angelique's character's perspectives.

Similar to Group 1, Group 3 also provided the researcher with a backstory. While stating what the *Child labour tableau* represented, the students initiated a conversation concerning the circumstances that led to the child labourers' oppressive situation. These reflections were not expressed during the IT creation and surfaced for the first time during the interview.

Excerpt 7. *Group 3 discusses how the child labourers came to work in the coal factory in the Child labour tableau.*

Anne (G3.P2): The children probably lost their parents. Maybe.

Ottilie (G3.P3): The man adopted them. And instead of taking care of them, he forces them to work.

Henrik (G3.P4): What do you mean? Were they sent to an orphanage?

Anne (G3.P2): And then he thinks that it's a good thing that they work.

Gabrielle (G3.P1): And they are poor.

Anne (G3.P2): Yeah, probably.

Ottilie (G3.P3): Yes, he wants money from them, and they are not allowed to read.

Teacher (*to Anne (G3.P2)*): Do you believe he has good intentions then?

Anne (G3.P2) and Ottilie (G3.P3): No.

Ottilie (G3.P3): He just wants money.

Teacher: Yes.

Ottilie (G3.P3): That is why he doesn't want the children to learn- read. Because then they will find out how the world really is. And then they will find out that they have it bad and then they will try to escape.

In Excerpt 7, the students suggested how the child labourer came to work for the director. They mentioned they were poor and had no one to care for them. Due to the children being poor and that they lost their parents, the man became their legal guardian and exploited them through forced labour. In other words, the students imagined and interrogated the characters' past, as they reflected over how the child labourers came to be in this situation. Ottilie (G3.P3) further explained how the director oppressed the children by keeping them from reading and realising what the outside world was like and simultaneously explained how the man was able to keep them as laborers.

4.2.4   Imagining scenery

As mentioned in 4.2.1, the students explained their costumes in accordance with their characters' setting. The consideration of scenery was also elaborated on in the interviews through descriptive explanations.

When asked about location, Group 3 simply referred to a coal mining factory, whilst Group 1 and 2 provided descriptive responses.

Excerpt 8. *Group 1 describes setting in relation to the War Tableau and the Football tableau.*

Angelique (G1.P4): Greece, when you think about it you are at the beach tanning and stuff.

Colette (G1.P3): yeah, because after we played football, we can go and bathe.

Angelique (G1.P4): yes.

Angelique (G1.P3): No, we are standing at the sea, like a super pretty *[dritt fin]* sea *(the student gestures with her hands and looks out into the distanc*e). Sunrise or sunset.

(…)

Angelique (G1.P3): And then there is a super pretty *[dritt fin]* beach, new houses.

Excerpt 9. *Group 2 describes the setting when discussing the Exterminator tableau.*

Teacher: Where are you in the photograph (*Exterminator tableau*)?

Pippa (G2.P1): In a classroom. Or well actually we are in a city. With like tall buildings and a lot of small houses and buildings and stuff. (*Short pause).* Her there is a house (*points to a space within the photographed Exterminator tableau).*

Uta (G2.P2): If I am allowed to think about it as if I am dreaming myself away, then I would believe that it was a big screen there *(points to the smartboard situated within their tableau).* And then it would be normal outside, just quiet. And then suddenly there is us *(the giants)* that stood there. And then everyone tried to escape.

Pippa (G2.P1): If I were to imagine, then I would have a lot of tall buildings, or well small *(she was one of the giants).* Around there *(points to the screen where these buildings would be).*

4.2.5   References to characters through personal pronouns.

Talking in character was a reoccurring theme in all the groups, where they frequently used the personal pronouns "you" and "I" when they referred to their own or other students' characters. For instance, in Excerpt 6 Henrik (G3.P4) used the personal pronoun "I" when explaining his or his character's thoughts. In the same excerpt Anne (G3.P2) uttered "you" whilst giving Henrik a threat in character.

To indicate another example, Colette (G1.P3) described why the Dictator (G1.P4) attacked Jerzy (G1.P1) and Danielle (G1.P2) by stating to Angelique (G1.P4) that "It's because you are a dictator and that you want to be in history books and stuff". Colette (G1.P3) thus used the second-person personal pronoun "you" to indicate the Dictator's desires. Angelique (G1.P4) further explained the mind of the Dictator by firstly using the first-person personal pronoun and secondly a third-person personal pronoun, when describing the Dictator's characteristics, "I was stupid, and he only used 1% of his brain".

There are, however, exceptions, specifically when it comes to "the man". Anne's (G3.P2) character was often referred to by the third-person pronoun or simply as "the man" (e.g., Gabrielle (G3.P1) in Excerpt 3 and Henrik (G3.P4) in Excerpt 6). Ottilie (G3.P3) used the third-person pronoun frequently, such as in Excerpt 1, where she corrects herself from saying Gabrielle (G3.P1) by saying the "girl" accompanied by air quotes. The use of the third person may suggest that Ottilie (G3.P3) distanced and separated the characters from the students and made it clear that it was pretend when adding the air quotes. To indicate another example, Ottilie (G3.P3) corrected her language when talking about Anne's (G3.P2) character, "(…) So I am her, his favourite. His favourite".
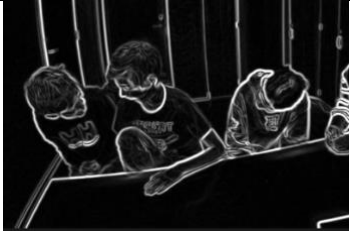
4.2.6   Body language and facial expressions
Through both the semi-open-group interview and the IT creation, the students employed nonverbal communication through body language and facial expressions. These nonverbal communication modes were seen to corroborate the initial findings. MDA has therefore been applied to these instances.

Due to their hunched positions, Group 3's oppressed tableau did not show the facial expressions of the three students representing child labourers. Consequently, the students

were asked to show their facial expressions in the interview. Ottilie (G3.P3) and Henrik (G3.P4) answered by showing what their facial expression looked like.

MDA1. *Ottilie (G3.P3) and Henrik (G3.P4) shows their facial expressions for the Child labour tableau.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	15.50	Ottilie (G3.P3)	I was like. *Breaths heavily out*	She pretends to hold an imaginary shovel. Closes eyes. Mouth pointing downwards and frowning. The body leans forward in a crumpled position.	
2	15.51	Ottilie (G3.P3)	I stood like this.	Moves hands to hold over her forehead, pretending to dry off her sweat.	
3	15.53	Anne (G3.P2)	Sweaty and tired *Comments Ottilie's (G3.P3) body and facial expression*		
4	15.57	Henrik (G3.P4)	Mine would be like this	He grimaces and shows his face to his co-students. Grimace includes pushing his jaw back, opening his mouth and looking through his eyebrows (Kubrick stare)	

5	16.00	Ottilie (G3.P3)	He actually was like that. *Laughter in voice.*	Henrik (G3.P4) is re-enacting his position from the tableau and adds his grimace, Antonin (G3.P5) mirrors.	
6	16.02	Ottilie (G3.P3)	It kind of worried me. Like I was like this and then I looked up.	Ottilie (G3.P3) shows her tableau position. She looks up and over to Henrik (G3.P4). When she looks over at Henrik (G3.P4), her eyes widen in shock.	

In MDA1, several modes of interrogation are apparent. Firstly, Ottilie (G3.P3) explained her facial expression in the *Child labour tableau*. Secondly, Anne (G3.P2) commented on what she believed Ottilie's (G3.P3) facial expression and body language represented. The multimodal transcript shows that Ottilie (G3.P3) examined her character's internal feelings by reflecting them in her facial expression and body language, in addition to Anne (G3.P2), who interpreted Ottilie's (G3.P3) character's facial expression and body language and stated them.

Similar to Ottilie (G3.P3), Henrik (G3.P4) also showed a facial expression. Even though this was a grimace, it sparked a group discussion concerning Henrik's (G3.P4) character and his reason for the facial expression (Excerpt 10). Simultaneously, Ottilie (G3.P3) also used Henrik's (G3.P4) information about his facial expression to embody another facial expression when she acted out the scene where she saw Henrik's (G3.P4) facial expression.

Excerpt 10. *Ottilie (G3.P3) and Anne (G3.P2) interrogate Henrik's (G3.P4) facial expression.*

Teacher: Well, what did you mean by that facial expression Henrik (G3.P4)?

Anne (G3.P2): He became mental by working so much.

Teacher: He became mental by working so much?

Ottilie (G3.P3): He tried to pretend that he liked it to give a positive thing to the others. But really, he just stands there *(re-enacts Henrik's (G3.P4) body position, grimaces, and adds a "crazy smile"),* this is fine. This is absolutely fine *(she pretends to be digging for coal)*

Teacher: I see, so kind of like an ironic smile?

Ottilie (G3.P3): Yes.

As shown in MDA2 below*,* Group 1 also portrayed facial expressions in the interview. When analysing their facial expressions in the oppressed tableau, Danielle (G1.P2) stated, "I think we forgot about our faces", and Colette (G1.P3) uttered, "I don't think I would have smiled in real life". When the group performed their IT, some had small smiles. These smiles were absent during the rehearsal that occurred during the IT creation. When asked what they would have done differently, Angelique (G1.P4) showed how she would have liked her face to look during the performance.

MDA2. *Angelique (G1.P4) shows her preferred facial expression and body language for the War Tableau.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	24.14	Angelique (G1.P4)	I should have done like this.	She moves her hands and points to the computer. She lowers her head and stares out through her eyebrows (Kubrick stare[6]).	

---

[6] Kubrick stare is the act of looking at the viewer with head tilted downwards and eyes peering upward from beneath the eyebrows.

4.2.7   Feelings

In most cases, the students' feelings were connected to the situation around them. For example, Gabrielle (G3.P1) stated that she was sad because "one was not allowed to read" and expressed that she felt "shock and very sad" when she was deprived of the book. When stating that she felt shocked, Gabrielle (G3.P1) first recreated her frozen position, paused, and then stated her feeling (MDA7, line 14). The child laborers' feelings were also connected to the situation. For example, Ottilie (G3.P3) stated that the child laborers were "tired and hungry", to which Antonin (G3.P5) restated "hungry".

When examining Anne's (G3.P2) character's internal feelings in Group 3's interview, students attributed the character a complexity of emotions. Anne (G3.P2) and Ottilie (G3.P3) first described "the man" 's feelings as positive, with Ottilie (G3.P3) suggesting "powerful" and Anne (G3.P2) stating "content and important". When asked why he was content and important, Ottilie (G3.P3) turned serious (MDA3). She explained that the reason for the man feeling this way was that he had control over the children's lives, suggesting that the man's accomplishment of a desire was the reason for his contentment. Later in the interview, Anne (G3.P2) provided a different interpretation. She explained that she felt "very cranky. I am very disappointed in that naughty kid", a negative feeling (MDA7, line 8). Her statement thus aligned with her original tableau thought-tracking: "I hate this naughty kid".

MDA7 line 6

MDA7 line 15

MDA3. *Ottilie (G3.P3) and Anne (G3.P2) interrogate the man's feelings.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	07.17	Ottilie (G3.P3)	Because he has control over the children's lives		
2	07.29	Ottilie (G3.P3)	They have no free will, so to speak. *Her tone of voice changes to serious and calm. A short silence follows her speech.*	She props herself up. She emphasises "free will" by moving her head slightly forward and raising her eyebrows up and down. Then, she places her hands in front of her.	
3	07.32	Anne (G3.P2)	Because they don't know what it is probably.		

4.2.8 Embodiment and improvisation

Improvisation was coded into two separate sub-codes, *improvising own character* and *improvising other students' characters*. Improvisation refers in these instances to the students' spontaneous acting of characters, due to embodiment. The findings from the IT creation show that students improvised their own characters, whilst the interviews show improvisation of both their own and other students' characters.

Improvisation of own character often occurred when the students explored their character's thoughts during the tableau creation. For example, as seen in MDA4, Gabrielle (G3.P1) tried out and improvised several thought-tracking phrases when in her frozen position. Anne (G3.P2) and Antonin (G3.P5) build on her thoughts and frozen position and improvise their own positions and thoughts. Ottilie (G3.P3) additionally reflected on Antonin's (G3.P5) character in the tableau and suggested a thought.

MDA4. *Group 3 improvises frozen positions and thoughts.*
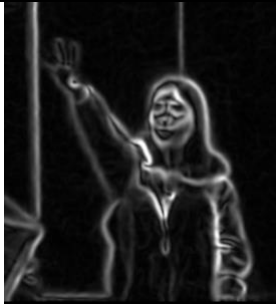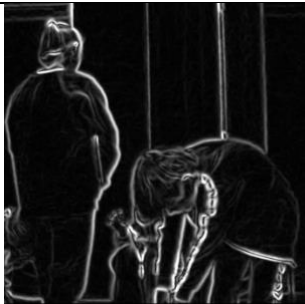
Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	08.41	Gabrielle (G3.P1)	I want the book. I wanna read	She stretches her hand and reaches.	
2	08.46	Gabrielle (G3.P1)	I want to be free.	Anne (G3.P2) positions herself in front of Gabrielle (G3.P1). She is holding the book where she reaches.	
3	08.46	Ottilie (G3.P3)	I am so tired	Gabrielle (G3.P1) and Anne (G3.P2) hold the freeze position. (Ottilie (G3.P3) is out of frame)	
4	08.49	Antonin (G3.P5)	I want a sandwich	He goes into his frozen position simultaneously as he voices his thoughts. He holds his arms in front of him, pretending to hold a shovel. His back is crumpled, and his face points down to the ground.	

5	08.53	Ottilie (G3.P3)	You could say I am so hungry. *Talks to Antonin (G3.P5).*	Ottilie (G3.P3) has her hands in front of her, palms facing upwards in a semi-pointing gesture towards Antonin (G3.P5).	
6	08.55	Antonin (G3.P5)	No.		

Similar to Group 3, Group 2 also improvised movements when planning their thought-tracking (MDA5). Uta (G2.P2) did not utter a thought, but the exchange below may suggest that she tried to find a fitting thought-tracking phrase while improvising a frozen position.

MDA5. *Uta (G2.P2) improvises frozen position while planning thought-tracking.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	09.10	Pippa (G2.P1)	I am thinking. (*pauses*). I am thinking.	She moves into a frozen position. Then, she raises her "vacuum" and points towards Bertolt (G2.P4) and Konstantin (G2.P5).	

The students' *improvisation of own character's* also occurred as the students spontaneously acted out scenes. Group 2 had many instances of such improvisation, such as the one in MDA6. The results shows that Uta (G2.P2) improvised in character as the giant and pretends

to vacuum the little older woman that Ariane (G2.P3) improvised, demonstrating two instances of embodiment.

MDA6. *Group 2 spontaneously acts out scenes.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	03.25	Ariane (G2.P3)	I could be an old woman		
2	03.29	Bertolt (G2.P4)	In that case you need to be on your knees because you are supposed to be little. (pause)	Ariane (G2.P3) falls to her knees. She then starts to walk on her knees. She uses a broom as a walking stick.	
3	03.37	Bertolt (G2.P4)	Yeah, just like that	Ariane (G2.P3) continues to walk on the floor.	
4	03.40	Uta (G2.P2)	I am rehearsing vacuuming you	Ariane (G2.P3) crawls on the floor. Uta (G2.P2) places a dustpan on top of Ariane (G2.P3) while walking behind her.	

Another example demonstrating the students' improvisation of their own characters was Angelique (G1.P4) responding in character while planning Group 1's oppressed tableau. As Jerzy (G1.P1) was told to lie down on the floor and be "powerless", Angelique (G1.P4) ran over to him, placed her foot on his back and screamed a victory scream, as seen in Image 7.

Image 7. *Angelique (G1.P4) improvising and demonstrating power.*

Group 1 analysed Image *7* in the group interviewed and was further questioned about being powerless. Angelique (G1.P4) responded by improvising with Danielle (G1.P2). Angelique (G1.P4) directed Danielle (G1.P2) to be on the floor like a horse and sat on top of her back. Angelique (G1.P4) then stated to the researcher that "I am in power. She (*Danielle (G1.P2))* is not" and continued to command "walk forwarded" to which Danielle (G1.P2) obliged.

As seen above, improvisation also occurred during the interviews. In contrast to the IT creation, the interviews' findings show that students in many instances improvised as other students' characters as well. These instances predominantly occurred during the interviews when another student's body language or facial expression was being analysed. To provide an illustrative example: Group 3 had 13 recorded improvisational acting moments where the students acted as another student's character in the span of 51 seconds. The acting consisted of mirroring the original frozen position or the student creating a new one. This can be seen in lines 2, 5, 6, 7, 9, 12, 14, 15, 16, 17, 18, 19 and 22 in MDA7. In some cases, the students added a thought-tracking or a line (uttered phrase in character) of the character they were portraying (lines 17 and 22).

MDA7 *Group 3 acts out characters and analyses body language and facial expression.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	16.58	Teacher	What was your face like Antonin (G3.P5)?		
2	17.00	Henrik (G3.P4)	He was like this	Mimics Antonin's (G3.P5) frozen position from the oppressed tableau. Raises his shoulders up towards his head. Moves his hands in the "digging position". Squints his eyes and presses his lips together hard. Eyebrows are raised	
3	17.06	Anne (G3.P2)	Yeah, those two became mental from working so much.	Puts two fingers up and points to Antonin (G3.P5) and Henrik (G3.P4).	
4	17.09	Ottilie (G3.P3)	I'm just trying to survive.		
5	17.10	Henrik (G3.P4)	[You (*Anne (G3.P2)*) are just like ha ha ha.] *Henrik (G3.P4) makes laughter that is mocking.*	He makes himself big by throwing his arm up in the air. He is semi-standing on the chair. Opens his mouth widely while making a mocking laughter	

6	17.10	Gabrielle	[You can see that I]	Points to herself in the oppressed tableau. (Image line 5). Continues to recreate her body language and facial expression from the oppressed tableau. Hand is reaching, her eyes wide and mouth open.	
7	17.15	Anne (G3.P2)	You can't see my face, but I am really cranky	Ottilie (G3.P3) improvises as a response to what Anne said. Fist clenched, crinkled nose, eyebrows moved together, mouth open, teeth closed showing lower teeth.	
8	17.17	Anne (G3.P2)	I am very cranky. I am disappointed in the naughty kid		
9	17.17	Henrik (G3.P4)	Gabrielle (G3.P1) is just like. Why! *He makes a screaming effect on why.*	Throws hands up in the air. Mouth open. Eyebrows raised slightly.	
10	17.20	Gabrielle (G3.P1)	You can see a little bit of your face		
11	17.23	Teacher	You (*Anne (G3.P2)*) are holding a ruler.		
12	17.24	Ottilie (G3.P3)	And just like.	Pretends to be hitting Anne (G3.P2) in the head. Multiple "punches" against her head.	

13	17.26	Anne (G3.P2)	I am showing disappointment.		
14	17.29	Gabrielle (G3.P1)	I am. *(pause)* Shocked. And very sad.	Before saying shocked Gabrielle (G3.P1) does the same movement as in line 6.	
15	17.31	Ottilie (G3.P3)		Ottilie (G3.P3) mirrors Gabrielle's (G3.P1) movement. She tilts her head and looks upwards. Hand reaching and mouth open.	
16	17.32	Anne (G3.P2)		Anne (G3.P2) mirrors Gabrielle's (G3.P1) hand movement. Does not add facial expression.	
17	17.32	Ottilie (G3.P3)	Let me have it!	Ottilie (G3.P3) acts out the scene where Gabrielle's (G3.P1) book is taken. Her facial expression is sadder rather than shocked this time. Screaming for the book.	
18	17.35	Ottilie (G3.P3) and Henrik (G3.P4)		Both students are now mirroring Gabrielle's movement. Ottilie (G3.P3) takes both her arms in front of her grabbing in the air. She adds a desperate look.	

19	17.40	Henrik (G3.P4)	Is this you Gabrielle (G3.P1)	Jumps down on the floor and mirrors Gabrielle's (G3.P1) position.	
19	17.43	Teacher	Why are you holding your hands like that? *The teacher refers to the Gabrielle's frozen hand position.*		
20	17.45	Gabrielle (G3.P1)	Because I want my book back.		
21	17.48	Anne (G3.P2)	And, you know. Because we couldn't use words. So.		
22	17.51	Henrik (G3.P4)	I want my book back. *Talks as Gabrielle's (G3.P1) character.*	Henrik (G3.P4) mirrors Gabrielle's position.	

4.2.9 Directing

During the IT creation, the students directed each other. The students directed their peers body position, spatial placement, thought-tracking, props and costumes, voice and intonation, and feelings.

A reoccurring method of directing was showing a suggested body position. Group 3 did this on several occasions. In one example, Ottilie (G3.P3) showed Anne (G3.P2) how she

envisioned the man taking the child labourer's book away, shown in MDA8. Ottilie (G3.P3) was at this moment acting as the man in order to direct Anne (G3.P2). Anne (G3.P2) also employed this strategy of directing when she told and showed Antonin (G3.P5) and Henrik (G3.P4) how to do the 'digging position'. Ottilie (G3.P3) and Antonin (G3.P5) mirrored her frozen position, and Henrik (G3.P4) acted out the digging dramatically.

MDA8. *Ottilie (G3.P3) directs the other students.*

Line	Timestamp	Participant	Verbal *Commentary and paralanguage*	Non-verbal (Gesture, body movement, facial expression, positioning)	Image from video
1	05.35	Anne (G3.P2)	How are we doing the frozen image if she?	Anne (G3.P2) points to Gabrielle (G3.P1) who is holding the book.	
2	05.41	Ottilie (G3.P3)	You could, for instance just.	Ottilie walks over to Gabrielle (G3.P1), stands over her, takes the book away and stops in a frozen position.	
3	05.44	Ottilie (G3.P3)	While you are looking really shocked. *Speaks to Gabrielle (G3.P1)*	Ottilie (G3.P3) walks back to her place in the tableau. Gabrielle (G3.P1) takes her hand up to her checks, opens her mouth and widens her eyes.	

The spatial placement of the students was directed by different methods. Anne (G3.P2), Angelique (G1.P4), Pippa (G2.P1), Bertolt (G2.P4), Uta (G2.P2), and Konstantin (G2.P5) gestured in the form of pointing where they wanted to place their peers. The gestures were often accompanied by a command such as Bertolt (G2.P4), who stated, "Okay, if you guys

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stand there". Another method of spatial placing was students verbally suggesting placement, such as Colette, "if you guys lay on the floor and are afraid of the bombs", which she suggested was because they were powerless. Colette (G1.P3) defined being on the floor as powerless which was reflected in her spatial placement of powerless roles. Bertolt (G2.P4) directed Ariane (G2.P3) to be on the floor and explained this was "because they (Pippa (G2.P1) and Uta (G2.P2)) are supposed to be big, they cannot shrink", Bertolt (G2.P4) used the floor to demonstrate size difference. Anne (G3.P2) and Ottilie (G3.P3) physically guided Henrik (G3.P4) and Antonin (G3.P5) to their desired placement beside Ottilie (G3.P3) around the yarn representing coal. Ottilie (G3.P3) possibly wanted the other child labourers to be around the place of labour, the 'coal' or yarn, hence the placement.

Directing through providing ideas for thought-tracking shows that the students interrogated the other students' character's thoughts by imagining their thoughts. A usual occurrence was that the students provided their peers with thought-tracking suggestions when the peer in question was in a frozen position. This can be seen in MDA4, where Ottilie (G3.P3) suggested the thought-tracking phrase "I am so hungry" when viewing Antonin's (G3.P5) frozen position.

Group 3 directed costumes by verbally suggesting them, such as shown in Excerpt 11. The excerpt firstly shows that Antonin (G3.P5) disagreed with the costume he had for his character and thus removed it. Anne (G3.P2) further commands Antonin (G3.P5) to put his hat under his shirt. Group 3 also directed props by physically giving it to the person they believed should have it, such as Ottilie (G3.P3) giving Anne (G3.P2) a book. Colette did the same in Group 1, where she asked, "why don't you (*Jerzy (G1.P1) and Danielle (G1.P2)*) use this as protection? (Holds up basket)", which Jerzy (G1.P1) later suggested could also be used as a football goal.

Excerpt 11. *Group 3 discusses costumes.*

(Antonin (G3.P5) takes off hat and scarf)

Henrik (G3.P4): you can't take it off. You can't change your things now.

Antonin (G3.P5): No, I think it's weird.

Henrik (G3.P4): Bro

Anne (G3.P2): you can take the hat under the shirt.

Antonin (G3.P5): What

Anne (G3.P2): Just do it.

Antonin (G3.P5): no.

Anne (G3.P2): Just do it. Yeah, just like that.

Antonin (G3.P5): I am supposed to look sick.

Concerning the *directing of voice*, Angelique (G1.P4) suggested that Jerzy (G1.P1) should scream in his thought-tracking as a representation of distress. Group 3 was mainly concerned with how Henrik (G3.P4) voiced his thoughts, where Ottilie (G3.P3) and Anne (G3.P2) did not find his delivery fitting and thus asked him to change it: "Anne (G3.P2): And not with that voice. Ottilie (G3.P3): Henrik (G3.P4), you have to have a normal voice". The girls' insistence on changing the aspects they did not find fitting, illustrated engagement with the tableau representation.

All of the groups directed feelings. In Group 1, Colette directed that the powerless should "be afraid of the bombs". Ariane (G2.P3) in Group 2 asked, "Konstantin (G2.P5) can you look very happy?". Finally, Ottilie (G3.P3) asked Gabrielle (G3.P1) to look shocked, to which Gabrielle (G3.P1) responded by creating an Edward Munch 'scream' face as shown in MDA8 *line 3,* and the recreated sketched version below.

Image 8. *Gabrielle (G3.P1) responds to Ottilie's (G3.P3) directing.*

4.2.10 Students' reflections on the interrogation of multiple viewpoints through image theatre

The last question in the interview targeted the students' reflections concerning whether IT facilitated the students' interrogation of multiple viewpoints. The students were asked the following question: "*I am researching if IT helps you understand other viewpoints, to understand people. What are your thoughts on that?*"

Excerpt 12. *Group 1's answer to the simplified research question.*

Angelique (G1.P4): Yes
Colette (G1.P3): Yes
Teacher: Why?
Angelique (G1.P4): Because it does. Because you understand that Colette (G1.P3), or that Jerzy (G1.P1) or that Catherine (G1.P5) want to stop it (the war) because she stands like that.
Teacher: So, because of the body language and stuff like that, you understand more?
Colette (G1.P3): Yes, you are putting yourself in their position.
Teacher: In their position, well said.

Excerpt 13. *Group 2's answer to the simplified research question.*

Pippa (G2.P1): It does help a little bit. We can kind of see how other personalities
       work and how active they are. If they like to talk a lot-

Uta (G2.P2): And then it is sort of like you said. One becomes a little bit familiar
with how to focus and how they express themselves.

Teacher: That you are the character in a way? And how they express themselves?

Pippa (G2.P1): yes

Excerpt 14 *Group 3's answer to the simplified research question*

Ottilie (G3.P3): Yeah, it does help you understand.

Teacher: Why?

Ottilie (G3.P3): Because it shows how other people might feel [*har det*]

(*The other student nods*)

This results chapter has presented the six tableaux images along with student explanations of their content and has presented relevant themes identified through thematic coding and MDA. The following figure sums up the multiple ways in which the students' interrogated viewpoints during their IT and post-group-interviews. The multiplicity of means through which the students consider multiple viewpoints is elaborated on in the discussion chapter, in light of critical literacy and theatre theories and in dialogue with previous studies in the field.

Figure 3. *Figure demonstrating the holistic and interrelated aspects concerning interrogating multiple viewpoints.*

5 Discussion

Drawing on previous research pointing to the affordances of Image Theatre to encourage empathy, multiperspectivity, understanding and reflection, as well as to mediate students' critical literacy, this study set out to explore whether, and in which ways, Image Theatre facilitates 6th grade EFL learners' interrogation of multiple viewpoints. The study's research questions were:

- Does Image Theatre facilitate EFL 6th-graders' interrogation of multiple viewpoints? If so, in which ways?
- How do the EFL 6th-graders interrogate multiple viewpoints through Image Theatre and which viewpoints do they interrogate?

The chapter will address these questions by discussing the study's results in light of theory and previous studies. The discussion is organised through a consideration of the following factors (1) *Identification with and embodiment of the fictional characters*, (2) *Paradox of acting*, (3) *Interrogation of the viewer*, (4) *Interrogation of peers*, and (5) *Interrogation through critical conversation*.

5.1 Identification with and embodiment of the fictional characters

Throughout the study the students showed extraordinary abilities to understand and empathise with their own and others' fictional characters through character identification and embodiment. Their identification with and ownership of the fictional characters was demonstrated through the students' creation and analysis of *Props and costumes*, character *Thoughts*, creation of *Backstories*, *Body language and facial expression*, character *Feelings, Imagining scenery,* and *Embodiment and improvisation.* This section considers the students' interrogation of fictional characters through the practices of identification and embodiment, arguing that such practices lead to the active process of trying to understand the fictional characters and to empathy development.

5.1.1 External systems of enactment

The results of the study suggest that students are able to imagine characters and their internal beings. Through external systems of enactment (ESE), such as body language, facial expression, props and costumes, the students worked from an outside-in method in correlation

with Stanislavski's method of acting (Jing et al., 2017). This method resulted in developing students' empathy, understanding, and ability to step into the shoes of their fictional characters by encouraging them to become the characters, both intellectually and physically (Jing et al., 2017). Thus, the thesis argues that IT facilitates the interrogation of fictional characters by encouraging character identification and embodiment, through ESE (Jing et al., 2017).

As mentioned in the results Subsection 4.2.1., props and costumes were not primarily a part of the research design but were added by the initiative of the students, thus underlining the importance of opening for student contributions to research, in line with the ideals of participatory studies (Pinter, 2019). The significance these ESE would have for the students' interrogation of viewpoints was thus unexpected. The interrogation of viewpoints through the use of props and costumes became evident when viewing the tableaux as a research text (Cahill, 2006, p.62 &64) and considering the student's own analyses and the justifications for these ESE. To indicate an example, Antonin's (G3.P5) visible lack of clothing and justifications (Subsection 4.2.1. & *Child labour tableau*) showed a consideration and understanding of the character's environment and what he had available, suggesting both an identification with and an embodiment of the character.

Some of these costumes were based on the images in *The Arrival*, such as Pippa (G2.P1) and Uta (G2.P2) wearing post-it notes on their face (*Exterminator tableau*) inspired by the giant's headlights (Appendix 2). Other props and costumes were added according to the context and not situated within the literature (e.g., bombs and shield in the *War tableau*), which aligns with Rozansky and Santos (2009, p.184), who report their students' imagining aspects and introducing props not found in the original literature texts.

In the IT creation, both Group 2 and 3 started by finding props and costumes. The fact that this was their first step in creating the tableaux may also indicate that they used the material as a gateway to become familiar with the characters and their surroundings, thus employing Stanislavski's outside-in method (Jing et al., 2017, p.422). Their first moves in creating tableaux may therefore indicate that the students needed to identify with and physically incarnate the character before they could represent them in the frozen images. This argument is furthered supported by the chronology of the students' IT creation, where all groups first formulated their thought-tracking after they had found *props and costumes*, planned the visual aspects of the tableaux and physically embodied their characters in a still image. IT may thus

facilitate the 6th graders understanding of and empathy with the fictional characters by encouraging identification and embodiment.

An important external system of enactment, the use of body language (Jing et at., 2017), is visualised in the result Subsection 4.2.8. In MDA5, Uta (G2.P2) used her frozen position when planning her character's thought-tracking in the IT creation process. Thus, body language was used to the same effect as props and costumes and worked as a gateway for Uta (G2.P2) to step into the giant's shoes. The repetitive movements of her frozen position may suggest a ritual to get into character and to examine her thoughts, suggesting the use of embodiment to help her determine 'what am I thinking while doing this with my body', thus used her body as a way to think (Wilson, 2003, p.379).

The students' ability to and reasons for stepping into their character's shoes are further evidenced in Subsection 4.2.7. Similar to Uta (G2.P2), Gabrielle (G3.P1) and Ottilie (G3.P3) recreated Gabrielle's (G3.P1) frozen position in the semi-open-group interview when discussing her character's feelings of shock. Like Uta (G2.P2), Gabrielle (G3.P1) used body language as a gateway to revisit her character when analysing what she felt in the *Child labour tableau*. Drawing on Branscombe and Schneider's (2013) arguments about the frozen tableaux positions making their participants empathise with their characters' feelings; it is possible that Gabrielle (G2.P2) recreated her frozen position to revisit the feelings evoked when being in the IT in order to discuss and analyse them further. Additionally, Ottilie (G3.P3) mimics and seemingly tries out the frozen position to understand and relate to what Gabrielle (G3.P1) expressed to be the character's feelings. By continuing her (G3.P3) improvisation and also adding lines to Gabrielle's (G3.P1) character, Ottilie (G3.P3) showed her embodiment of Gabrielle's character (MDA 7, line 17). Thus, body language as an ESE was employed when interrogating student's own and other students' characters and this physical embodiment of the fictional characters facilitated the interrogation of their viewpoints. Providing room for the use of ESE through embodiment within the semi-open-group interviews further opened spaces for the students' critical literacy and interrogation of viewpoints (Downey, 2005: Rozansky & Aagesen, 2010: Rozansky & Santos, 2009).

Comparing the ESE employed by the 6th-graders with traditional Boalian theatre reveals differences in the students' utilisation of the method. While the Stanislavski method uses ESE to encourage identification (Jing, et. al., 2017), IT employs gestures, body language and facial

expressions to depict social and oppressed circumstances (Boal, 2008; Wilson, 2003). In IT, the use of ESE aims to create visual images as a springboard for critical analysis and discussion in the plenum (Downey, 2005). In contrast, the Stanislavski method focuses on the individual and their connection to the character (Jing, et al, 2017). Nevertheless, the results showed that using ESE in the Stanislavski tradition also facilitated the critical conversations and students' interrogation of different viewpoints. Furthermore, due to the students' immersion into the worldview of their characters, they could analyse and investigate their tableaux through practices of embodiment, as shown in MDA7, where 4 out of 5 students re-enacted and physically embodied Gabrielle's (G3.P1) character when analysing her feelings.

A possible reason for the students' use of strategies similar to Stanislavski's might be related to the methods employed in this study. As mentioned in the methodology chapter, the study used IT as a response to literature (Downey, 2005; Rozansky & Aagesen, 2010; Rozansky & Santos, 2015; Rozansky & Santos, 2009; Wilson, 2003), and thus not traditional IT where the participants create images of their own oppression or self-chosen themes (Boal, 2008, p.112). Consequently, some of the students portrayed already existing characters, such as Pippa (G2.P1) and Uta (G2.P2) becoming the giants from the graphic novel (Appendix 2). Having worked with the text, the girls had a preliminary idea and a visual representation of their characters' actions (vacuuming small people, see Appendix 2). What they did not receive from the story was why the characters did what they did, as well as what they felt and were thinking. In contrast to Jing et al. (2017), the researcher did not give the students any ESE other than the story provided in *The Arrival.* Therefore, the additional ESE employed in the IT process were introduced spontaneously by the students and points to the important role they played in the students' identification with the characters.

The spontaneous employment of ESE may suggest the need to 'fill-in the blanks'. To return to a previous example, Uta (G2.P2) employed her frozen position as an ESE to examine the giant's mind. She may thus have used the giant's action provided to her through the graphic novel, recreated it with her body, and questioned her characters' thoughts. Thus, a natural call for character work emerged when connecting the IT to literature. If the students were to do pure Boalian IT, literature as a point of reference would not exist. Of course, some students added characters not depicted in *The Arrival*. However, these students still worked with a situation provided through the graphic novel, such as Group 3 adding three child workers to the *Child labour tableau*. The groups showed an understanding of the context depicted in the

graphic novel and explored it further, by imagining and incorporating other voices (Rozansky & Santos, 2009, p.184).

The spontaneous employment of ESE may therefore be a consequence of connecting IT to literature and, with the ESE sensitizing the students and allowing them to develop empathy towards their fictional characters (Downey, 2005; Rozansky & Aagesen, 2010; Rozansky & Santos, 2009). The students' empathy could be a result of character work and the students' immersion into their characters. In a different study, Branscombe and Schneider (2013) used a more traditional IT approach, as the pre-service teachers created tableaux of their own experiences of oppression. However, the use of the pre-service teachers' experiences in practice as pre-texts could have had the same effect as the use of literature, and may indicate why some of the results are similar. For instance, the pre-service teacher embodying the child having a temper tantrum based her character on a pre-text and supplemented this further with aspects not present in the pre-text, such as the reasons why the child behaved the way he did (Branscombe & Schneider, 2013), just like Uta (G2.P2) when she interrogated the Giants' thoughts.

In summary, the range of ESE possible within the IT process facilitated the student's interrogation of their characters as they provided them with the means to feel like the character (Jing et al., 2017: Tschurtschenthaler, 2013, p.84). According to the Stanislavski acting tradition, the students could step into their character's shoes by being and embodying the character, which facilitates understanding of and empathising with the character's viewpoints.

5.1.2   Ownership over the character
While the ESE appear to have facilitated the students' identification with their characters, this identification, and the idea of being the character may have been a factor in another exciting finding, the student's ownership over their characters.

For instance, Group 3 tried to direct Antonin (G3.P5) both in relation to costumes (4.2.1.) and thought-tracking (MDA4, lines 5 & 6). The group tried on several occasions to direct and make Antonin (G3.P5) wear a jacket, which he refused; some also tried to provide him with thought-tracking, to which he disagreed. This may indicate that Antonin (G3.P5) experienced ownership over his character. He knew best who and what his character was like. Therefore,

his opinion of his own character carried heavier weight. This suggests that Antonin felt entitled and justified to veto matters that concerned his character. He was the character; thus, he did not yield to the many attempts through which the other students tried to shape his character. Angelique (G1.P4) showed similar tendencies when stopping Danielle (G1.P2) from speaking on behalf of Angelique's (G1.P4) Dictator character (4.2.3). Her interruption could suggest that Angelique (G1.P4) felt entitled to speak her character's mind. The students are thus interrogating the viewpoints of their fictional characters by being and embodying these characters. Thus, it may feel unnatural when others speak for the character whom they are, which again can relate to Stanislavski and his idea of becoming the character (Jing et al., 2017).

5.1.3   Empathising and understanding the oppressor through the creation of backstories

The generation of backstories was explored in results Subsection 4.2.3. The results showed that students generated backstories for both oppressed and oppressor characters. The backstories may indicate that the students examined their characters' past history in an attempt to understand their or others' characters. The generated backstory could be interpreted as both a consequence and a part of the identification and embodiment process. Through becoming a fictional character, the 6th-graders envision the character's existence prior to the frozen-in-time image created in the IT. In addition, the students also envisioned their characters' future through the expression of their wants and dreams, such as Gabrielle (G3.P1) wanting to be free, and Angelique (G1.P3) who was going to take a bath in the sea after their *Football tableau*. Being a character involves taking on its whole persona, not just 'pretending' in the frozen moment of the image; instead, it addresses 'the was', 'the is', and 'the will be' of the characters.

To explore this in depth, the discussion will consider, in particular, Angelique's (G1.P4) oppressor Dictator character. The interrogation of the viewpoints of the oppressor characters is particularly interesting as these characters are most likely to deviate from the students' own identities. By understanding the oppressor's viewpoint, the students define oppression (Rozansky and Santos, 2015, p.56) and understand why there is oppression in society. Through investigating the oppressor's perspective, the students demonstrate a critical stance; they do not assume oppression without looking into other possibilities that may provide a reason for the oppressor's persona (Rozansky and Santos, 2009, p.186).

Becoming or being the fictional character generated character backstories in that the students created the characters' histories, including their reasons for behaviour or actions, such as when Angelique (G1.P4) recounted how the Dictator was a victim of bullying (4.3.3). A point of interest regarding these backstories was that some were not evident during the creation of the IT but occurred during the semi-open-group interview, indicating that they were a product of the critical conversation. For example, Angelique's (G1.P4) Dictator backstory was first mentioned in the interview. Similar to Tschurtschenthaler's (2013, p.163) students, through the critical conversation, Angelique (G1.P4) developed positive attitudes towards her character.

The results from the IT creation first showed the villainization of the Dictator, which was further evident at the beginning of the interview, where Angelique (G1.P4) answered that her character was utterly evil. However, when Angelique (G1.P4) stated this, a possible shift happened, and the student changed her mind about the character. Through creating backstories in the critical conversation, Angelique (G1.P4) took on the voice of the oppressor, which resulted in her shifting her dehumanised 'villain' perception (Branscombe & Schneider, 2013, p.106) to one where the character was seen as human and not without flaw (Rozansky & Santos, 2009). Thus, the backstories may be a means for the students to consider contextual factors in order to investigate the persona. In the words of Lewison et al. (2015), the student complicated the viewpoint (p.109).

The shift in beliefs concerning the Dictator may suggest that Angelique (G1.P4) tried to justify or explain his behaviours. By stating that the Dictator was stupid and then changing it to he was bullied, she gave him a reason for starting a war. Apparently, Angelique (G1.P4) developed empathy towards the Dictator when reflecting on why he was the way he was, including the potential underlying reason for his demeanour, and thus the rationale behind his behaviour (Downey, 2005; Rozansky & Aagesen, 2010; Rozansky & Santos, 2009). In accordance with the previous Subsection, Angelique (G1.P4) filled in the blanks of her character by trying to understand his actions. Her attempts at understanding resulted in student-generated scenarios explaining the Dictator's positioning, suggesting evidence of critical literacy, and interrogating his viewpoints, both by empathising and understanding the Dictator's actions, in addition to questioning the oppressor's morality (Rozansky & Aagesen, 2010, p 458; Rozansky & Santos, 2009, p.186). In line with similar findings in previous research, this suggests that the study's participants both defined oppression and actively tried

to understand the perspective of the oppressors. The identification with and interrogation of the oppressors' minds may help prevent the 6th-graders from becoming oppressors of the oppressed, thus leading to "democratic and emancipatory change" (Freire & Macedo, 1987/2005, p.ix).

To summarise the above discussion, the results of the master's thesis suggest that the critical conversation following the IT facilitates students' understanding of their characters' perspectives and encourages empathy towards their characters through the students' generation of backstories. Through examining, understanding and empathically interrogating the oppressors, one can prevent the systematic societal circle of the oppressed becoming oppressors (Freire, 2000, p.34).

5.1.4   The Power hierarchy between oppressors and oppressed

A reoccurring aspect throughout the students' IT creation and the interviews' critical conversations was power. Through analysis of the tableaux, the students were clear about who was the oppressor and the oppressed, such as Ottilie (G3.P3) stating the overlaying threat 'the man' had over Henrik (G3.P4) (Excerpt 6). The students' knowledge of power dynamics can also be seen visually in the tableaux "research text" (Cahill, 2006), with Angelique (G1.P4), the Dictator and oppressor, commanding and pointing (*War tableau*), and Ariane (G2.P3), the oppressed, feeling that she will die with her hands up in surrender (*Exterminator tableau*). The power dynamic was further visible during some of the students' improvisations, such as Angelique (G1.P4) running over to Jerzy, placing her foot on top of him and screaming a victory scream (Image 7), with students using their bodies to demonstrate power and social positioning (Rozansky and Aagesen, 2010, p.458)

These moments and aspects of students portraying power may indicate that they considered the dynamics and power hierarchy between the characters, which points to an understanding of their own character as well as an understanding of the character with regard to the other characters: thus, an interrogation of the viewpoints of both their own and their peers' characters. As a result, the IT process may have contributed to the participants naming oppression and looking towards change by considering how they can step out of oppression without becoming oppressors themselves (Boal, 1995).

5.2 The blurred line between self and character: The paradox of acting

The students' embodiment of the characters is also underpinned by the use of personal pronouns described in Section 4.2.5. The use of personal pronouns may indicate that the students are in this moment the characters. Simultaneously, the results suggest blurred lines between who their characters are and who they themselves are, and the two viewpoints thus co-exist at once (Tschurtschenthaler, 2013). The interrogation of the self was an unexpected viewpoint that the researcher found exciting and broadened her views on the complexity and meta-perspectives within the 6th-graders. This section will use Henrik's (G3.P4) quotations as illustrative examples for the paradox of acting, followed by Ottilie's statements (G3.P3) and an exploration of her interrogation of the self. Thus, this section considers the two simultaneously occurring viewpoints of the characters and the self.

With regard to Henrik's (G3.P4) analysis of his thought-tracking from the *Child labour tableau*, the student stated, "If I had done it, then the man would probably have found me.", "And I couldn't have done anything because I didn't have the book, so I couldn't read what to do" (Excerpt 6). The results suggest that Henrik is talking as if he is the character by referring to himself rather than a third person, 'the child labourer', suggesting that he viewed himself as the child labourer. The student's use of personal pronouns can be seen in relation to the paradox of acting and *metaxis* (Boal, 1995, p.43; Tschurtschenthaler, 2013, p.221), as it demonstrates that the students viewed themselves as the characters. It is possible that Henrik (G3.P4) in this moment is acting as someone else than the 6th-grader living in Norway; he is a child worker in a coal factory; he is and talks as if the coal worker is himself, although he is aware that the coal worker is not him; and he is thus experiencing a paradox (Tschurtschenthaler, 2013). Henrik is simultaneously himself and the other self (Tschurtschenthaler, 2013, p.221). This paradox might be why the 6th-graders, at times, shift in how they refer to the characters. For instance, Angelique (G1.P4) stated, "I was stupid; he only used 1% of his brain", employing both "I" and "he" when referring to her Dictator character. Consequently, the students consider both their own and others' viewpoints, which may lead to them seeing these viewpoints as two parts of a whole, and considering them parallelly (Lewison et al., 2002, p.383).

Simultaneously as the paradox of acting addresses the students' understanding of the other by 'being the other' (Jing et al., 2017), the paradox also addresses the students' personal identity (Tschurtschenthaler, 2013). As presented in the results, Ottilie (G3.P3) used personal qualities

to describe her character (4.2.2). These results can have different meanings. Firstly, Ottilie (G3.P3) might have used her own qualities which she embodied in her character, or she was herself in the make-believe situation. Alternatively, it could be the other way around. By working with the character, Ottilie (G3.P3) might have realised personal qualities about herself and, in that process, developed a *metaunderstanding* of the self, thus contributing to the development of a secure identity (MER, 2019).

Through the drama convention IT, the students may have learned about their own identity by recognising or connecting their personal experiences to the character, resulting in recognising themselves in the character and empathising with them (Tschurtschenthaler's, 2013, pp.166 & 222). Thus, one can argue that Ottilie interrogated both her character and herself by empathetically connecting them, actively trying to understand the self while simultaneously working on her character, thus ultimately build an understanding of the self.

The paradox of acting relates to the interdisciplinary topic of *Health and life skills* and the aspect of a 'confident identity' (MER, 2019, p.15). Through the paradox, the students are aware of the self in relation to others; they become the other and see the world from their point of view. Thus, the students may understand their viewpoints as culturally dependent in line with the English subject curriculum and the interdisciplinary topic of *Democracy and citizenship* (MER, 2019, p.2). Through IT facilitation, the students interrogated their identities and learned about themselves while embodying fictional characters. The question of how IT facilitates the students' interrogation of the self, and the interrogation of the fictional characters, can thus be grounded in embodiment and the paradox of acting. However, it is essential to point out that neither of these aspects of acting are reserved solely for IT but are present in drama approaches in general. Nevertheless, IT provided a platform where these aspects of acting could thrive.

5.3   Interrogating the viewer

When the student became the viewer of their own tableaux in the interview, they also considered the viewpoint of their peers as the audience during the creation of the IT. Through directing their peers, the students interrogated these peers' characters and considered the audience. As mentioned in Subsection 4.3.9, Bertolt (G2.P4) directed Ariane (G2.P3) to be on the floor to demonstrate the size difference. Bertolt (G2.P4) was viewing the tableaux from the audience's perspective and imagined what they would see and how his group could

communicate their tableaux to the audience. Rozansky and Santos (2009) also point to students directing through placement, facial expressions, and body language (p.187).

In contrast to this study, Rozansky and Santos' (2009) students often directed while simultaneously discussing, revisiting, and verifying the tableaux in relation to the literature. A possible reason why this study's participants did not discuss or verify with regard to *The Arrival* might be due to the vast amount of interpretative space within the wordless graphic novel. However, the researcher also specified that the students were allowed artistic freedom to be inspired, but not restricted, by the literature. In retrospect, this may have led to a lessening of the student's critical conversation with regard to the literature; the literature was not, however, the main focus of the study but rather IT as a method.

The 6th-graders' consideration of the audience's point of view was also shown through costumes. Simultaneously as this ESE helped the students get into character and understand and empathise with their character, the costumes also worked to mediate the group's ideas and thoughts to the audience. For the group to successfully communicate to the viewers, they needed to view their tableaux from their perspective and wonder what they would see. Group 3's employment of costumes may show consideration for the viewers. For instance, they used costumes to signal power dynamics, an ironically big head, and props to create visual representation of the situation (4.2.1). Additionally, Gabrielle's (G3.P1) safety vest served a dual purpose, representing the importance of her character (e.g., wanting her to be seen by the audience) and representing that she was a child. Drawing on the quotation from Ottilie (G3.P3) expressed in 4.2.1, the purpose of the safety vest was to direct the audience's attention to what the group viewed as the most significant aspect of the *Child labour tableau*.

The groups interrogated the audience's viewpoints by imagining what they would see in their created IT. They used a meta-perspective on their IT and questioned what others would see in their tableaux if they successfully communicated through the IT, thus also reflecting on how to communicate through their multimodal texts (MER, 2019, p.7).

5.4   Interrogating the other students

To further include the students as co-researchers within the project, the last question in the interview aimed for them to provide, in their own words, their perspectives and insights on the

central questions of the thesis, which also relate to the English subject curriculum and the ability to consider new perspectives (MER, 2019, p.2). The question they were asked was the following: *I am researching if IT helps you to understand other viewpoints, to understand other people. What are your thoughts on that?* While reflecting on using IT to understand other's viewpoints, Group 2 provided a reflection (Excerpt 13) that could indicate a viewpoint that the researcher had not considered, the student's peers.

> "Pippa (G2.P1): It does help a little bit. We can kind of see how other personalities work and how active they are. If they like to talk a lot-
> Uta (G2.P2): And then it is sort of like you said. One becomes a little bit familiar with how to focus and how they express themselves."

The quote could indicate that the students interrogated their peers' points of view. Through working in groups, they became familiar with how their co-students' "personalities worked", how they "expressed themselves", thus signalling an interrogation through understanding their peers. Alternatively, as first assumed by the researcher, the students could be referring to their characters as 'the others'. Nevertheless, the first interpretation draws parallels to the interdisciplinary theme *Democracy and Citizenship* (MER, 2019), and is enacted through the democratic nature of the theatre ensemble and the negotiating and re-negotiating of the laws within the groups (Rozansky & Aagesen, 2010; Storsve et al., 2021, p.2). Through the IT creation, the students needed to compromise, argue their opinions, and listen to other students' ideas.

5.5 Interrogation through the critical conversation

As explained in Subsection 1.1, LK20 and thus this thesis considers the concept of text in a wide sense (MER, 2019, p.3). With the dynamization through thought-tracking, the IT has been considered an artistic, visual, and multimodal text. Through the semi-open-group interviews, considered part of the IT process as a critical conversation, the students read and analysed their own artistic text. This process of critical analysis and conversation facilitated students' critical literacy ability to interrogate their own and their peers' fictional characters. As already explored in Section 5.1.3, the critical conversation generated backstories that suggested students empathising and actively trying to understand their characters. In addition, Section 5.1.1 showed how the students revisited their character through the use of body

positioning to analyse the characters. The following paragraph will examine further moments in the critical conversation and analysis that showed or facilitated the students' ability to interrogate multiple viewpoints.

The photographed tableaux worked as a research text (Cahill, 2006, p.62 & 64). Due to its three-dimensional nature, the tableaux generated data of the students' interpretations, ideas and understanding of literature embodied in the students' performance (Rozansky & Aagesen, 2010; Rozansky & Santos, 2015; Rozansky & Santos, 2009; Wilson, 2003). Spoken through multimodality, the students' tableaux communicated what they believed their characters were feeling, what they were doing and how their surroundings were. For instance, the *War tableau* generated data concerning Danielle's (G1.P2) character's feelings due to her clear facial expression; it generated data based on power dynamics where Angelique (G1.P4) gestures in the form of pointing and commands through her thought-tracking "Fire", to which Colette's (G1.P3) thought-tracking suggests that she is forced to throw the bomb, "I don't wanna do this". Jerzy's (G1.P1) body language, hiding behind a basket, his "scream" thought-tracking and his helmet suggested that he was scared and tried to protect himself. Thus, the research text generated data for the researcher that suggested interrogation of multiple viewpoints. Similarly, Wilson (2003) demonstrated in her study how one of her students communicated and showcased her understanding of her character through the tableau by the means of gestures, facial expressions, and props, suggesting that Wilson (2003) too implicitly used tableaux as a research text (p.377).

By researching with the students, viewing them as co-researchers and experts (Pinter, 2019, p.415: Pinter & Zadian, 2014, p.64), the communicated data from the tableaux became further grounded by the students' own analyses and explanations. The students viewed the images from the outside and thus through the perspectives of a viewer (Branscombe & Schneider, 2013, p.98). Consequently, the students viewed both the perspective of being in the world of the image and the outside perspective by analysing their tableaux. This simultaneous perspective suggests a new paradox as the students were both the subject-object of analysis and the researchers. This paradox gave the students a unique understanding of their IT. As co-researchers, they questioned what lay behind the text (Lee, 2019, p.212), and as the self-sculpted statues situated within the text, they could provide valuable insight into what lay behind their characters. Thus, the student had an outside perspective looking in and an inside perspective communicating out, a dual perspective.

To provide an illustrative example, one can revisit the results from Group 1, where Danielle (G1.P2) commented, "I think we forgot about our faces" (4.3.6) when analysing the *War tableau*, suggesting a meta- and an outside perspective on their group tableau. Danielle's (G1.P2) comment may suggest that the experience they had from within the IT did not communicate the way that they intended, which may be the reason Angelique (G1.P4) provided a new facial expression (MDA2). Relating this to the research question, the students interrogated the characters' viewpoints by having an idea of their internal feelings. When their performance did not represent this, it became wrong. Hence, Angelique (G1.P4) showed how she would have done it. One of Boal's purposes for IT was to serve as a springboard for critical analysis (Boal, 2008, p.112; Downey, 2005, p.36), and in this study, the IT tableaux became an alternative to both create and to read literacy (Freire and Macedo, 1987/2005).

As mentioned in Subsection 3.3.4, the interviews were considered part of the critical conversation following the IT. As the traditional critical conversation occurs directly after and during the IT performance, both audience and the participants in the tableau image may reflect and discuss (e.g., Downey, 2005; Rozansky & Aagesen, 2010; Rozansky & Santos, 2009). Although not a traditional way of conducting the critical conversation, this thesis argues that the semi-open-group interview had the same effect, if not an increased effect, because of the possibility of a dual perspective, a meta-perspective. Additionally, aspects of the traditional critical conversation occurred during the interview, such as the providing a platform that encourages interpretation, analysis, critical questions, and the development of critical literacy that results in divergent thinking (Downey, 2005). However, it is important to mention that the interview does not contain a complete outer neutral viewpoint as the students are analysing themselves, and no one sees the image with 'fresh eyes'.

The student's meta-perspective on their created tableaux is visible in Group 1's discussion of the simplified research question (4.2.10). Angelique (G1.P4) answered that IT was effective for understanding other viewpoints "Because it does. Because you understand that Colette (G1.P3), or that Jerzy (G1.P1) or that Catherine (G1.P5) wants to stop it (*the war*) because she stands like that". The quotation may indicate that the student is aware of how body language communicates and that because of Catherine's (G1.P5) body language, Angelique (G1.P4) was able to understand Catherine's (G1.P5) character's desire to stop the war, and in this sense interrogated the viewpoint of her character. Colette (G1.P3) further supplemented with "you

are putting yourself in their position", which may indicate embodiment and the idea of stepping into the character's shoes. Angelique (G1.P4) may have used her tableaux as a 'research text' (Cahill, 2006, p.62 & 64) from which she analysed the multimodality and the 'three-dimensional representation' of meaning (Wilson, 2003, p.375) situated within the tableau. She assessed the data provided by Catherine (G1.P5) and considered her peer's intentions. Angelique (G1.P4) interrogated two viewpoints simultaneously, Catherine's (G1.P5) fictional characters' intention and what the audience would view (see Section 5.3).

This master's thesis argues that by considering IT as an artistic, visual, and multimodal text and drawing on the dimensions of critical literacy, 6th-graders may recognise the reflection of reality and become aware of how society and texts try to position them (Lee, 2019, p.118). By recognising the potential within "these meaningful constructs", the students develop an awareness of power hierarchies, which is the first step towards "democratic and emancipatory change" (Freire & Macedo, 1987/2005, p.ix). By reading and immersing themselves in IT, the students are reading the world (Freire & Macedo, 1987/2005, p.ix), simultaneously as being in the world.

6   Conclusion

6.1   The interrogation of multiple viewpoints through Image Theatre

Through this small-scale qualitative participatory study, the researcher and co-researchers have considered whether IT facilitates the interrogation of multiple viewpoints and how and whose viewpoints 6th-grade EFL students interrogate through IT. The study drew on data collected in the form of photographed tableaux, IT creations, IT performances, and critical conversations in the form of semi-open-group interviews. The data was transcribed and analysed through thematic and multimodal discourse analysis.

The study found that IT facilitated EFL 6th-graders interrogation of multiple viewpoints in multiple ways, and that EFL learners interrogated several viewpoints during the IT process. Firstly, the students interrogated their own and co-students' fictional characters. These fictional characters were interrogated through external systems of enactment (ESE), such as body language, facial expressions, props, and costumes (Jing et al., 2017) whereby Stanislavski's outside-in method became a means of embodying the character. During the IT process, ESE were implicitly used as a gateway to facilitate the students' understanding, empathy, and ability to step into their characters' internal being, feelings and thoughts.

The students used their imagination and created backstories to understand their characters further. These stories were a product of students actively trying to understand their characters, empathising with them, and providing the characters with context. The creation of these backstories may result from character identification, where the students became the whole character, including their past, present and wishes for the future. IT thus facilitated the 6th-graders interrogation of viewpoints by providing a platform for embodiment and character development. The IT process also facilitated critical conversations that encouraged critical literacy reflections in the post-interviews.

In some cases, the interrogation of the students' character led to a sense of ownership over the character. The students seemingly felt entitled and justified to have a veto in matters concerning their character, which may indicate further evidence of character identification and embodiment and thus a consideration of their character's points of view. Furthermore, the discussion pointed out the connection between the students' use of personal pronouns and the

paradox of acting, that gave rise to two simultaneous viewpoints, the self, and the character (Tschurtschenthaler, 2013). This may suggest that IT facilitated the interrogation of viewpoints by creating an opportunity where this paradox of acting could exist.

A final viewpoint interrogated in the 6th-grader's IT process was the self. In the process of engaging with character work, and due to the nature of acting, the students interrogated their own perspectives, during which they imagined their own personal stories connected to their character situated in tableaux (Tschurtschenthaler, 2013).

The photographed tableaux were shown to be research texts that generated data (Cahill, 2006), and the study considered how the co-researchers' analyses of the photographed tableaux informed their critical conversations. Through reading their artistic visual text, the co-researchers showed an understanding of the viewpoints situated in their analysis. They revisited their characters through ESE and reflected upon the characters' viewpoints.

In summary, this master's thesis argues that IT facilitates Norwegian EFL 6th-graders' ability to interrogate multiple viewpoints. Through the IT process, the students interrogated the viewpoints of their own fictional characters, their peers' fictional characters, the viewers of the tableaux, themselves, and their peers. They interrogated these viewpoints through understanding, trying to understand, embodying, empathising, and stepping into the shoes of others. IT facilitated these interrogations of multiple viewpoints by providing a platform for developing critical literacy perspectives through character development, ESE, critical conversations, and the paradox of acting.

6.2   Implications, limitations, and recommendations

The findings and discussion presented in this master's thesis suggest several implications regarding the use of IT as a method for promoting critical literacy and the interrogation of multiple viewpoints with 6th-grade EFL learners. These implications are relevant with regard to the goals of LK20, to the use of IT within teaching contexts, and to future avenues of research.

The study has shown how the use of IT aligns with the aims of the English curriculum, as it enhances students' understanding of texts, develops their critical literacy skills, and encourages creative and multimodal text creation and interpretations. By drawing connections

to the interdisciplinary topic, *Health and life skills*, the thesis has shown how critical reflection through IT can contribute to the development of a confident identity, by allowing students to become familiar with themselves and communicate through different modalities. IT's multimodal nature places it firmly within the broad concept of text in the English subject, and points to IT's place within English language teaching. The democratic nature of the group work within IT, as well as interdisciplinary topic's focus on opening for different world views, shows IT's relevance for working with *Democracy and citizenship*. Additionally, by viewing the students as co-researchers and experts, the study's use of IT encourages collaborative learning and the development of democratic and participatory skills within the classroom.

The study has shown that IT provided students with the opportunity to explore multiple viewpoints and perspectives. Given that students became thoroughly engaged through the use of their bodies and were given the possibility to voice their own recommendations for the increased use of drama in schools, this thesis points to the positive benefits of using IT as a teaching method and recommends its incorporation in future teaching practises. Consequently, the researcher hopes this thesis will provide teachers and theatre practitioners with a foundation of relevant readings, ideas for didactic practice, and inspiration on how to use IT in the EFL classroom.

With regard to the research field, this study has contributed to 'diminishing the gap' concerning the use of IT to facilitate the interrogation of multiple viewpoints with 6th-grade EFL learners. It has mapped the viewpoints interrogated by a 6th-grade EFL class, including the fictional characters, the self, the audience and the other students, in addition to showing how these viewpoints were interrogated, through character improvisation, examining and creating thought-tracking, directing, becoming the characters through the use of ESE (including props, costumes, body language, and facial expressions), through the use of personal pronouns, and through the creation of backstories. This sort of mapping has to the researcher's knowledge, not been undertaken prior to the study at hand. In addition to this mapping of the ways in which IT facilitates the interrogation of multiple viewpoints, the study has corroborated existing studies connecting the use of IT with understanding literature and supports the use of IT to facilitate and mediate children's critical literacy.

The project's participatory design has provided further implications for research practice; it emphasises the importance of enabling active student participation and highlighting students' voices. The study demonstrates the importance of incorporating children's perspectives and giving them due weight (UNCRC, 1990), both in education and in research. Specifically, including students' analysis of their own tableaux in the semi-open-group interview provided a methodology that allowed children to express their viewpoints and to actively contribute to the research. Such findings align with the democratic principles highlighted in LK20, such as students experiencing democracy in practice (MER, 2017; MER, 2019). In order to facilitate meaningful engagement and the inclusion of students' perspectives, research methods should be designed to include children's voices and perspectives in matters that concern them (Pinter, 2019). This study shows IT to be a productive research method that enables active participation and allows students' voices to be heard.

Limitations of the study have been detailed in Section 3.7. These include the practical aspects of video recordings, the fact that the study cannot be generalised, the possibility of researcher bias, and the risk of the use of illustrative examples not providing a complete picture. The final limitation addressed the previously identified research gap and the lack of similar comparative studies. This final limitation underscores this study's call for more research on critical literacy and IT, particularly with primary school EFL learners.

As a concluding avenue for further research as well as a call for action, the researcher encourages practitioners and educators to look towards other drama conventions from the Theatre of the Oppressed, such as Forum Theatre and Invisible Theatre[7]:

Consider other aspects of critical literacies, look at the entire framework of Lewison et al (2002), use children's own written pre-texts, work with their experiences of oppression, connect these to the experiences of marginalised communities. Create praxis, be inquisitive, develop the future citizens of a global democracy, emancipate, go, and do!

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[7] If the curiosity is peaked, see *Games for Actors and Non-Actors* listed in the references.

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Appendix 1 Lesson plans for the master's project

Through this master's project the students were working on the following aims and interdisciplinary topics from the English subject curriculum:

Interdisciplinary topics:
Health and life skills
Democracy and Citizenship

Aims after 7th grade:

- use simple strategies for language learning, **text creation** and **communication.**
- explore and use pronunciation patterns and words and expressions in play, singing and **role playing.**
- listen to and understand words and expressions in adapted and authentic texts.
- **express oneself in an understandable way** with a varied vocabulary and polite expressions adapted to the receiver and situation.
- **read and present content from various types of texts**, including self-chosen texts.
- **read and listen to English-language** factual texts **and literature for children** and young people and write and **talk about the content.**
- write[8] cohesive texts, **including multimedia texts**, that retell, tell**, inquire about and express opinions** and interests adapted to the recipient.
- **investigate ways of living** and traditions in different societies in the English-speaking world and in Norway and reflect on **identity** and cultural belonging.

(MER, 2019, p.3, 7 & 8)

Please view the lesson plans for the three pre-lessons and the data collection lesson in the following pages.

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[8] In this study the children are creating and not writing the multi modal text, the tableaux.

1ˢᵗ Pre-lesson: introducing *The Arrival*
60 Minute lesson. 10 minutes to get in and out of class.

Name	Time	What?	Why?
'Teacher read' and reflection	30	1ˢᵗ and part of 2ⁿᵈ chapter (p.1- 34) from *the Arrival*. Without talking, the teacher flips through the pages on the smartboard and controls music that amplifies the mood[9]. The students then write down their interpretation of the text and share it with their learning partner and then the class. Following, the teacher leads a class discussion of how one can read without written words.	They are working towards understanding how body language and facial expressions communicate. How can we communicate and understand without words?
Analysing images	20	The teacher and students analyse an image from the Arrival and discuss the question below. After that, they analyse a new image by themselves. What is happening? What do you think the character(s) is/are feeling? What do you believe they are thinking? Why do you believe this? Followed by a class discussion, are there different interpretations?	They are practising their meta-perspective on the use of body and facial expressions and practising analysing their own tableau for their interview.

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[9] The music used was in the following chronological order: 1. *Prawnkus* by Clinton Shorter, 2. *Salusa Secundus* by Hans Zimmer, 3. *Longing* by Gustavo Santaolalla, 4. *Everything's Going to Be Okay* by Chris Bacon, 5. *Sanctuary* by Hans Zimmer, and finally, 6. *A Place Among the Stars*, by Hans Zimmer.
The songs were manually switched, and the volume was turned up and down to create a dramatic effect for the researcher while flipping through the pages. The page flipping was planned to match the music.

2ⁿᵈ Pre-lesson: The immigrant's story in *The Arrival*- a critical literacy lesson

60-minute lesson. 10 minutes to get in and out of class.

Name	Time	What?	Why?
"Teacher read" and class discussions	40	The students reads three immigrant stories from *the Arrival* to the teacher. These are all stories of how the immigrants were oppressed. The reading is done by sitting in an intimate circle where the teacher is physically flipping through the pages. Before each story, the teacher tells how the protagonist met the other immigrants. Then, the students look at the pages and give their interpretations, and discuss the story before moving to the next. The teacher asks critical questions in relation to critical literacy. See Appendix 9 for critical questions and the story the teacher told the students.	The 6ᵗʰ-graders are examining and discussing oppression in the Arrival.
Brecht game: Representing oppression through body language		The teacher plays music, and the students will dance or walk around the room. When the music stops, the students find their partners quickly. Next, the teacher will call up opposites/power dynamics that the children will have to represent, such as Rich and poor, king and servant, teacher and student, and evil and kind. Rule: NO talking. Teachers can also join in the dancing, to show that it is not 'embarrassing', and lessen the power dynamics by doing something fun together and making the students comfortable.	The students practise for the Image Theatre and represent oppression through their bodies.

3rd pre-lesson: practising tableaux

60-minute lesson. 10 min to get in and out of class.

| Name	Time	What?	Why?
Teacher talks and examples	20	The teacher will explain Image Theatre and then show pre-made examples on the smartboard.	The purpose is to provide scaffolding.
Sculpting tableaux	20	The researcher and co-teacher demonstrate how to direct respectfully. The teacher, co-teacher, and two additional students will be 'on stage' and be 'clay'. The rest of the class will physically form the 'clay' into a moment of oppression. What thought could be added to the characters? All students that want to form the 'clay' should be allowed.	It serves the purpose of scaffolding and lessening the power dynamic between researchers and students.
Students create tabelaux	20	The students will, in groups, try to create their own tableaux. Based on an image pre-chosen from the Arrival. Scaffolding: poster Appendix 4	The teacher observes if they need additional information/explanation before doing the research lesson.

Data collection Lesson
90-minute lesson

Name	Time	What	Why?
Teacher talk	10	Teacher explains the project, the fact that the students can address the camera, and face the camera when practising the tableaux. Allow time for student questions.	To provide transparency for the students.
Warm-up activity Guess the emotion	10	The class will be divided into two lines. The line will face each other. One line will read an emotion on a paper and portray the emotion to the opposite line using body language and facial expressions. Then they switch.	Rehearsing to portray emotions. Warming up to make tableaux. Create a comfortable environment for theatre.
Image Theatre creation: Oppression and ideal tableaux	30	In groups (4-5 students), students will create tableaux based upon an image/theme from *The Arrival* showing oppression and an ideal image. They will practise moving from the oppressed image to the ideal image and adding thought-tracking. Scaffolding: poster Appendix 4	Collect data through video and audio recording.
Performance	20	One group at a time show their Image Theatre. They will then get the opportunity to say what they see in the image, and the students presenting can express what they meant by the tableaux. Then, the teacher follows the impulses from the students for discussion.	During the Image Theatre, the teacher collects data through video and audio recordings and photographs the performance.

Appendix 2. Excerpts for *The Arrival*

This Appendix shows Excerpt from *The Arrival* by Shaun Tan (2006). These images show the stories the students used as inspiration for their IT.

Excerpt from group 1's inspirations story "war". Page 87- 92.
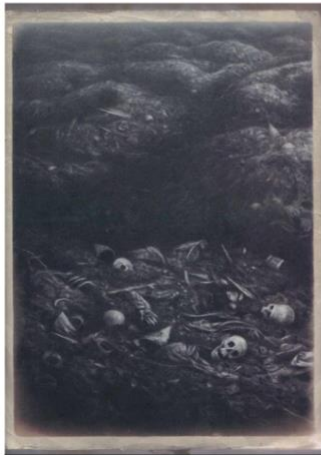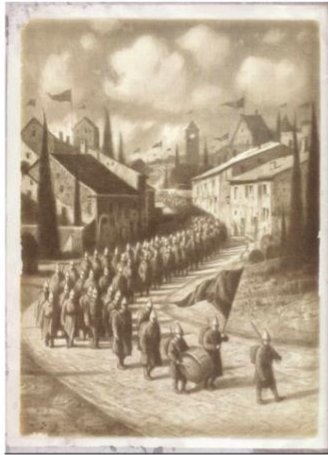
Excerpt from group 2's Exterminator inspiration story. Page 64-66.

Group 3 inspiration story "child labourer". Page 53-55.
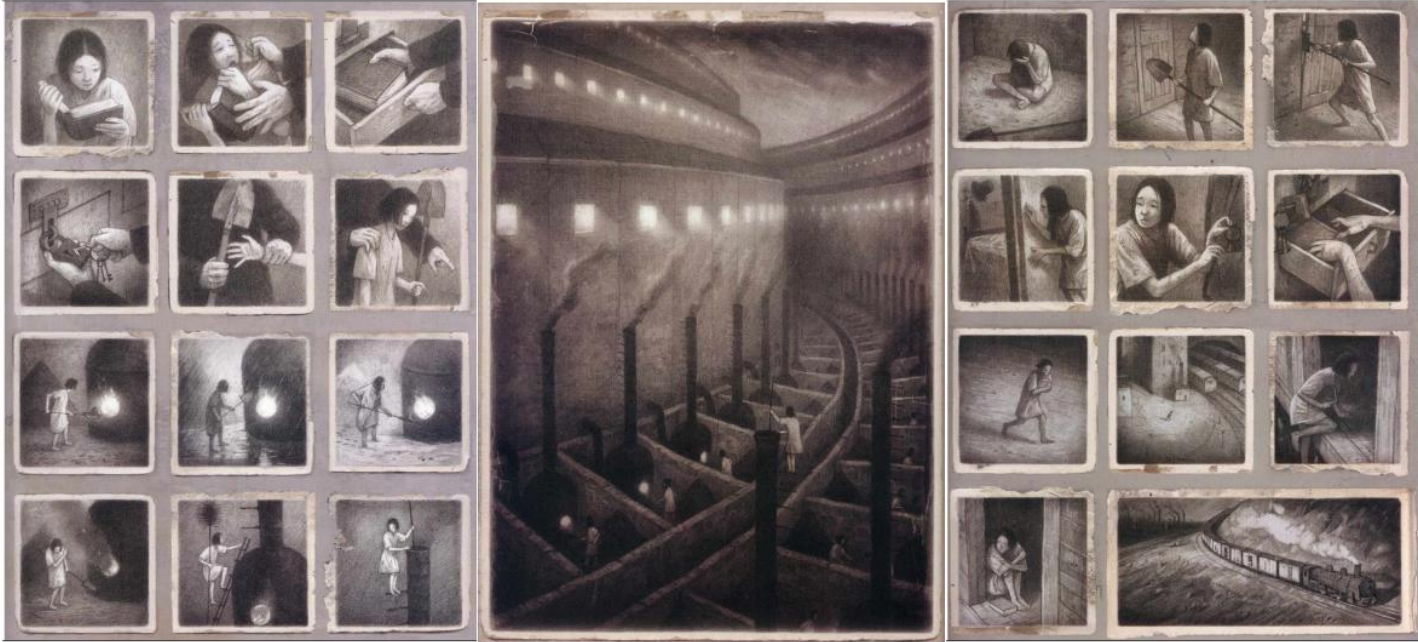
Appendix 3: Tableaux examples

This Appendix shows two examples of IT consisting of both ideal and oppressed tableaux. These tableaux were created by the researcher and fellow teacher-students and was inspired by Excerpt from *The Arrival*. Both tableaux and inspiration excerpt can be seen on the next pages, in addition to the questions asked whilst the students analysed the tableaux.

What is happening?

What are they feeling? How can we tell?

What do you think each character is thinking?

These questions were asked for all the tableaux.

1st example.

2nd example.

Inspiration image

Ideal tableau

Oppressed tableau

Appendix 4: Scaffolding poster

The poster is created based upon Normand's (2022) scaffolding poster for tableaux creation (p. 203).

What is happening?

Where are you?

What are you thinking?

What are you feeling?

Appendix 5: Interview guide example

Intervjuspørsmål til gruppe 2

Før intervjuet: Dere har gjort en superbra jobb! I dette intervjuet kommer jeg til å stille dere noen spørsmål knyttet til de timene jeg har hatt med dere. Dere må ta på dere forskerhatten, for som jeg nevnte i starten av prosjektet, trenger jeg at dere er med-forskerne mine. Vi skal analysere bildene dere laget sammen. Stille dere mange spørsmål som lyder som «hvorfor?»- og det er ikke ment som kritikk mot bildene deres, det er heller fordi jeg er nysgjerrig på hva deres tanker og meninger er. Jeg kommer til å stille spørsmål som sikkert kan oppfattes som «dumme spørsmål» av dere, men jeg spør fordi jeg ønsker å forstå hver enkelt av dere og ikke misforstå deres tolkninger av bildene.

Som dere ser så har jeg kamera til stede, og det betyr at dere også kan vise frem fysisk hva dere tenker på. For eksempel kan dere vise frem kroppsspråk, ansiktsuttrykk eller lignende.

Lav terskel:
- Hva synes dere om prosjektet?
- Timene før, å lage tablåa, vise tablåa.
- Hadde dere en favorittaktivitet?
- Hva var det beste og det verste?

Analyse av det vonde bildet (SE FRA ALLE VINKLER)
- Hva skjer i dette bildet?
- Hva tror dere andre ser i dette bildet?
- Hvem har makten?
- Hvem er dere i dette bildet?
- Hvor er dere?
- Kan dere forklare kroppsspråket deres i dette bildet?
- Hva føler dere i dette bildet?
  - Hvorfor er de redde for å bli «tatt av kjempene». Hva skjer hvis de kommer inni disse maskinene?
- Tankene dere sa i oppvisningen til det vonde bildet var:
  - Pipa (G2.P2): "I feel like I need to kill this person"
    - Hvorfor føler du at du trenger å drepe denne personen?
  - Ariane (G2.P3): "I feel like I'm going to die"
  - Uta (G2.P2) "I say I wanna take you"
    - Hvorfor vil du ta dem?
  - Bertolt (G2.P4): «I am afraid»
  - Konstantin (G2.P5): «I am scared»
  - Pipa (G2.P1): Du svarte noe interessant når jeg spurte dere etterpå om hvorfor dere ville drepe de små menneskene. Husker du det? Du sa de krøp i senga di og at du synes de var ekle. Vil du si noe mer om det?
    - Er dette noe som kunne ha skjedd på ekte, altså følelsen av å ønske å bli kvitt andre mennesker fordi de er ekle eller annerledes?
- Dere vurderte også (når dere planla):
- Hvem er de «slemme» i dette bildet? Hvorfor tror dere at karakteren oppfører seg slik Finnes det slike mennesker? Hvorfor er de slik?
- Kunne dette ha skjedd i dag?
- Ville dere ha gjort noe annerledes om dere gjorde det igjen?

Analyse av det gode bildet: (se fra alle vinkler)
- Hva skjer i dette bildet?
- Hva tror dere andre ser i dette bildet?

- Hvem er dere i dette bildet?
    - Var det lett/vanskelig å relatere til karakterene i bildet?
    - Hva har skjedd med de som hadde makten?
- Hva føler dere i dette bildet?
- Kroppsspråket: Kan dere fortelle om det? Hvorfor har dere valgt å posere slik?
    - Alle er sammenkoblet på en måte i dette bildet, er det noen spesiell grunn til det?
- Tankene i bildet:
    - Olivia: «I think that we have to help these people. They are just as us"
    - Uta (G2.P2): "I want to help you"
    - Ariane (G2.P3): "I feel very grateful for them helping me"
    - Bertolt (G2.P4): "I am so happy"
    - Konstantin (G2.P5): "I am happy"
- Hva gjorde karakterene deres mellom de to bildene? Hvordan kan de gå fra det vonde til det ideale bilde?
- Er det gode bildet realistisk? Hvordan kan det bli realistisk?
- Ville dere ha gjort noe annerledes om dere gjorde det igjen?

Kostymer:
- Hva var kostymene deres?
    - Pipa (G2.P1): refleksvest under genseren. Hvorfor?
    - Gule lapper i fjeset på Uta (G2.P2) og Pipa (G2.P1)
    - Jakken min
    - Ryggsekk
    - Kost
    - Hørselsvern
    - En slags tube ting
- Hva var tankene deres bak kostymene?

Produksjonen:
- Dere sang på Ghost Busters, ble dere inspirert av dem?
- Bertolt (G2.P4) og Konstantin (G2.P5). Dere snakker om å Escape i en tunnel. Hva mener dere med dette?
- Når dere diskuterer hva dere tenker, så sier Pipa (G2.P1): «you little spoiled rat I need to take you». Kan du forklare hva du mener med dette?
- Bilde 1: Første utkastet av stillbildet deres.
    - Uta (G2.P2), hvor peker du «støvsuger greien». Hvorfor?
    - Bertolt (G2.P4) "Oh no we are going to run» Hvorfor skal dere løpe?
    - Ariane (G2.P2) foreslår videre at Uta (G2.P2) og Pipa (G2.P1) skal tråkke oppå henne. Hva tenkte dere rundt det?
- Bilde 2
    - Ansiktsuttrykket til Bertolt (G2.P3): hva skjer her? (dere snakket på forhånd at kjempene måtte hjelpe de små) Hvorfor har kjempene byttet mening? Hva kunne de små menneskene ha gjort for at kjempene skal bytte mening?
- Bilde 3, forklare ansiktsuttrykket.
    - Bertolt (G2.P4) sier når dere øver på å bevege dere fra det vonde til det gode bilde: «det går fra at dere suger oss opp til at dere sleper (drar) oss.» Hva mente du med dette? Kan du fortelle litt mer om hva du synes forskjellen på bildene var?
    - Når dere øver på tankeboblene, så sier du Bertolt (G2.P4) i det gode bildet «I think they are good not bad». Hvorfor det?

- Bilde 4: Dette var når dere planla det gode bilde. Kan dere forklare litt tankene deres rundt kroppsspråket her?

Avsluttende OG VIKTIGE spørsmål:

- Jeg forsker på om bildeteateret hjelper dere til å forstå andre mennesker. Hva tenker dere om det?
- Hvis jeg skulle ha gjort dette med en annen klasse, hva burde jeg ha gjort annerledes?
- Er det noe dere vil si før vi avslutter intervjuet?

Appendix 6: Transcription key

Symbol	Significant
.	End of spoken sentence.
Word in normal writing.	Transcription of the oral word communicated by the students.
(*Cursive writing)*	Supplemented information on body language, facial expression, or action. Or additional contextual information (e.g., who the students refer to or what they are referring to)
-	Student was interrupted while talking causing a stop of the spoken sentence.
[normal writing]	Overlapping talk.
(…)	researcher did not transcribe this part as it was not related to the study. (e.g., digression)
X	Unclear utterance
[*cursive writing in Norwegian]*	The Norwegian version or expression of the prior phrase/word. Used in instances where the translation may have a slight difference in meaning, or there is no direct translation.

Vil du delta i forskningsprosjektet
Interrogating multiple viewpoints through drama tableaux with 6th-grade EFL students

Dette er et spørsmål til deg om å delta i et forskningsprosjekt, hvor formålet er å finne ut om bildeteater fasilitere 6 klassingers evne til å forhøre andre menneskers perspektiver. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål
Formålet med masteren er å se om bildeteater fasilitere 6 klassingers evne til å forhøre seg i andre menneskers perspektiver. Det vil si at denne masteroppgaven ser på bildeteater som en læringsmetode. Masteren kommer til å se på kroppsspråk og diskusjoner som oppstår i bildeteaterprosessen. Bildeteaterprosessen består av produksjonen og oppvisningen av to frysbilder. Et frysbilde vil representere et øyeblikk i boken *The Arrival* hvor en karakter føler seg undertrykt, som eksempelvis vil si redd, motløs, eller forvirret. Det andre frysbildet skal være et idealbilde, hvor vi tar situasjonen fra det første frysbildet og presentere det slik vi skulle ønske at det var.

Jeg (Sara Sedberg) kommer også til å ha et intervju med elevene, slik at jeg kan finne ut hva de tenkte under bildeteaterprosessen. De blir litt som med-forskere da de skal være med å analysere eget bildeteater. Det jeg ser etter er elevenes forståelse av andre menneskers perspektiver og hvordan bildeteater hjelper med forståelsen. Jeg vil også se etter hvordan elevenes kunnskap blir uttrykt i bildeteateret. De forskjellige perspektivene kan være mennesker som er i boken *The Arrival*, eller mennesker som elevene legger til selv i bildet. Kort fortalt handler boken om en immigrants reise og bosetning i et nytt land. Problemstillingen min er (oversatt fra engelsk):
 Fasilitere bruken av bildeteater 6.-klassingers evne til å forhøre seg i andres perspektiver når de arbeider med den ordløse bildeboken The Arrival av Shan Tan?
I tillegg har denne masteren to hjelpespørsmål:
- *Skaper prosessen av 6.- klassingers bildeteater med tankesporing refleksjoner angående å forhøre seg i andres perspektiver? Hvis så, hvilke?*
- *Hvilke refleksjoner, om noen, viser 6.klassingers evne til å forhøre seg i flere synspunkter når de analyserer fotografi av egnet bildeteater i et etter-intervju.*

Hvem er ansvarlig for forskningsprosjektet?
Universitetet i Stavanger. Fakultetet for utdanningsvitenskap og humaniora/ Institutt for grunnskoleutdanning, idrett og spesialpedagogikk.

Hvorfor får du spørsmål om å delta?

Innenfor det jeg vil forske på finnes det ikke forskning på 6. klassinger. Av den grunn ønsker jeg å forske på 6.klassinger og gjøre et bidrag til forskningsfeltet. For meg er det viktig at elevene kjenner meg, og har derfor valgt å gjennomføre forskningen i en klasse jeg har vært sammen med tidligere. Denne klassen er den eneste klassen som vil delta i prosjektet.

Skolen har også vært positive til at de vil være tilgjengelig for masterstudenter.

Hva innebærer det for deg å delta?
Hvis du godkjenner at ditt barn skal være med i prosjektet, innebærer det at du godkjenner at han/hun vil bli filmet og tatt opp på lydopptak. Video og lydopptakene vil forekomme ved to anledninger - førstegang i bildeteater prosessen og andre gang i gruppeintervjuene. Bildeteaterprosessen vil være en del av en 90 minutters økt, hvor det bare er bildeteaterprosessen som filmes og blir tatt lydopptak av. Gruppeintervjuet vil skje 1-2 dager etterpå, og forventes å ikke ta mer enn 30 minutter.

Gruppeintervjuet vil skje senere da intervjuet i større grad vil ta utgangspunkt i hva elevene sier og gjør i bildeteaterprosessen. Intervjuet vil gjøres i de samme gruppene som produserer bildeteater sammen. Under intervjuet vil elevene få utlevert deres eget fotograferte frysbildene som de videre skal få være med på å analysere og forklare tankeprosessen bak. Ved å delta i dette prosjektet godtar du at jeg kan ta bilde av frysbildene til elevene. Bildene av frysbildene kommer til å gjenskapes ved omriss, slik at ingen personlige egenskaper kommer til å vises. Originalbildene av elevene vil bli slettet ved prosjektslutt. Elevene kommer ikke til å være gjenkjennelige i bildene.

Lydopptakene kommer til å bli transkribert, som vil si at jeg kommer til å skrive ned det elevene sier slik som teksting på en film. Jeg kommer til å bytte ut elevenes navn med kodenavn, slik at andre ikke kan gjenkjenne elevene. Videoene er for min egen del, slik at jeg kan se hvordan elevene bruker kroppsspråk og ansiktsuttrykk. Videoene kommer ikke til å bli publisert, men kroppsspråk og ansiktsuttrykk kan bli beskrevet i masteroppgaven. Som nevnt vil det blir brukt kodenavn, også i beskrivelsen av kroppsspråk.

Dersom foresatte eller elever ønsker å se forslag på intervjuspørsmål eller har andre spørsmål, kan de kontakte meg på 94137847 eller 250456@uis.no.

Det er frivillig å delta
Det er frivillig å delta i prosjektet. Hvis du velger å la ditt barn delta, kan du eller ditt barn når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser hvis du/ditt barn ikke vil delta, eller senere velger å trekke deg. Det vil ikke påvirke deg/ditt barns forhold til skolen eller lærere om du ikke ønsker å delta, dette er helt valgfritt. De som ikke ønsker å delta i forskningen vil få et annet tilbud på skolen. Jeg kommer til å være tydelig på når forskningen starter og når video- og lydopptakene settes på.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger
Video opptaket av bildeteater prosessen og interjuvet vil innen kort tid samme dag bli lastet opp til en kryptert server og hvor video vil bli slettet fra filmkamera. Filmkamera vil ikke under noen omstendigheter etterlates uten oppsyn/ulåst rom. Deretter vil videoen bli behandlet ved å legge på et filter, slik at elevene blir anonyme. Lyden på videoen vil også bli forvrengte som et videre anonymiserings tiltak. Behandlingen vil skje på Davinci Resolve, på en datamaskin uten internettilgang. Originalvideoen vil deretter bli slettet og den behandlede videoen bli lagret på ekstern kryptert harddisk.

Vi vil bare bruke opplysningene om ditt barn til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket. Bare jeg og min veileder vil ha tilgang på de ubehandlede dataene. Navnet til elevene vil bli erstattet med et kodenavn. Video- og lydopptaket, samt fotografiene av frysbildene vil bli lagret på en trygg og kryptert server. Ved prosjektslutt vil all ubehandlet data bli slettet. Signerte samtykkeerklæringer (dette arket) vil bli lagret under lås separat fra den andre dataen.

Som nevnt tidligere vil ikke elevene være gjenkjennelige i masteroppgaven for andre. Det kan være at elevene kjenner igjen det de har sagt eller gjort, men det vil ikke andre utenfra. Det som vil kunne bli publisert er data fra:

- Transkripsjonene fra intervjuet
- Transkripsjon fra bildeteaterprosessen
- Beskrivelser av kroppsspråk og ansiktsuttrykk fra videoene
- Bildene av elevenes frysbilder som er blitt omgjort til omriss.

Anonymiserings tiltak ved videoopptak har blitt vurdert og godkjent av seksjon for informasjonsforvaltning i samråd med personvernombudet ved UiS.

Ta gjerne kontakt om du/ditt barn vil se eksempler på filter som brukes på videokamera.

Hva skjer med personopplysningene dine når forskningsprosjektet avsluttes?
Prosjektet vil etter planen avsluttes 1. desember 2023. Etter prosjektslutt vil datamaterialet med dine personopplysninger anonymiseres. Ubehandlet data, lyd- og videoopptak, samt bilde vil da slettes. Transkripsjon og omriss beholdes, da dette kan bli brukt videre forskning.

Hva gir oss rett til å behandle personopplysninger om deg?
Vi behandler opplysninger om deg basert på ditt og ditt barns samtykke.

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

Dine rettigheter
Så lenge du kan identifiseres i datamaterialet, har du rett til:
- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med:
- Universitetet i Stavanger. Fakultetet for utdanningsvitenskap og humaniora/ Institutt for grunnskoleutdanning, idrett og spesialpedagogikk ved Silje Normand, tlf: 51831286, e-post: silje.h.normand@uis.no
- Universitetet i Stavanger. Fakultetet for utdanningsvitenskap og humaniora/ Institutt for grunnskoleutdanning, idrett og spesialpedagogikk ved Sara Sedberg, tlf: 94137847, e-post: 250456@uis.no
- Vårt personvernombud: Rolf Jegervatn, e-post: personvernombud@uis.no

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

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

Med vennlig hilsen

Silje Normand   Sara Sedberg
(Forsker/veileder)

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Samtykkeerklæring- foresatt

Jeg har mottatt og forstått informasjon om prosjektet *Interrogating multiple viewpoints through drama tableaux with 6th-grade EFL students* og har fått anledning til å stille spørsmål. Jeg samtykker til at mitt barn:

- deltar i bildeteater prosessen hvor det blir tatt video og lydopptak.
- deltar i gruppeintervju hvor det blir tatt video og lydopptak
- blir tatt bilde av i bildeteateret

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

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(Signert av elevens foresatt, dato)

Samtykkeerklæring - elev

Jeg har mottatt og forstått informasjon om prosjektet *Interrogating multiple viewpoints through drama tableaux with 6th-grade EFL students* og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i bildeteater prosessen hvor det blir tatt video og lydopptak.
- å delta i gruppeintervju hvor det blir tatt video og lydopptak
- å bli tatt bilde av i bildeteateret

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

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(Signert av deltagende elev, dato)

Appendix 8: SIKT assessment

Sikt

Meldeskjema / Interrogating multiple viewpoints through drama tableaux with 6th gr... / Vurdering

Vurdering av behandling av personopplysninger

Referansenummer	Vurderingstype	Dato
289393	Standard	18.01.2023

Prosjekttittel
Interrogating multiple viewpoints through drama tableaux with 6th grade EFL students

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

Prosjektansvarlig
Silje Normand

Student
Sara Sedberg

Prosjektperiode
29.11.2022 - 01.12.2023

Kategorier personopplysninger
Alminnelige

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

Behandlingen av personopplysningene er lovlig så fremt den gjennomføres som oppgitt i meldeskjemaet. Det lovlige grunnlaget gjelder til 01.12.2023.

Meldeskjema

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

KOMMENTAR TIL GJENNOMFØRINGEN
Nettskjema og DaVinci Resolve er databehandlere i prosjektet.

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

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

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

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

Lykke til med prosjektet!

Appendix 9: Critical Literacy Lesson Questions and Stories of Migration

This Appendix was created before the critical literacy lesson as support for the teacher when reading three immigrant stories from *The Arrival* (Tan, 2006). The introduction to each story was written creatively by the researcher based on her interpretation of what was occurring in the moments before the immigrants tell the protagonist why they left their homes. The question was created as suggestions, as the teacher followed the students' conversation.

Child labour story (p.49)

While trying to use public transport, our main protagonist is offered from a woman. She seems to have seen the man struggle and offers to help. Perhaps she understood his struggle, as she, too, is an immigrant. She shows him her documents and tells him the story of why she had to flee her country. …..

Questions:

• Who is telling the story?

• Why did she leave? (Slavery, child labour)

• Do you think she wanted to leave?

• Who is not heard in this story (the man/woman making her work)

o How do you think he/she would tell this story? Why do you think he/she forces the child to work?

• Why do you think someone forces a child to work?

• The children were not allowed to learn. Why would anyone take away learning from someone else? Knowledge is power. (No idea what rights, how to get help etc.)

The Man and the Exterminators (p.59)

When exploring new fruits and foods, our protagonist meets a man with glasses that shows him what food is good food. Our protagonist is also Introduced to the man's son and his animals. At first, the protagonist is frightened as the animals remind him of the horrors in his home country. The man with glasses tells him of his own monsters and why he and his wife fled their home country….

The man and his son bring the protagonist home and introduce him to new dishes that are exotic to the protagonist.

Questions:
- What is happening in this story?
- Why did he and his wife leave?
- Does anyone know what an exterminator is? Treating them like insects. Why? Because they are different? Persecution of religious and political opinions (Anders Bering Breivik, Africa, persecution of Christians, Muslims etc.), people that look different or are of varying sexuality (homosexuality, Nazi Germany, disabled)
- Why would someone try to kill a whole population? What are they thinking? (Nazis and Jews)

The old man (p.84)

When given a job at a factory to send home money to his family, our protagonist meets an old man with a pointy hat. The old man gives the protagonist something to drink and tells him the story of horror from a country he once called home.

Questions:
- What is happening?
- Who is telling the story?
- Why did he have to leave the country? (The war destroyed the country)
- Who is not telling the story? Would the story be different if someone else told it? (e.g., the winners of wars are the ones who get to tell the story, how would it be if we heard the story from the ones who started the war?) (USA started a war to find terrorists, but a lot of locals have suffered from this, how do you believe they view the war the USA started?)
- What do you think they are thinking?
- Why do people start wars?

Shan Tan wrote this book dedicated to his parents, who are immigrants. Why do you believe he wrote this book? What do you think the author wants us to feel after reading these stories? Would the story be different if it was written from another perspective? How and why?