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Social participation as a possibility to promote pupils' social integration

Qualitative research of 5 drama lessons

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Tiivistelmä - Referat - Abstract <p>Aikaisemmassa tutkimuksessa sosiaalisen integraation tutkimiseen on pääsääntöisesti käytetty kysely- ja haastattelumenetelmiä. Oppilaiden sosiaalista integraatiota ei ole aiemmin juuri tutkittu havainnoimalla todellisia opetustilanteita eikä varsinkaan draamatunteja. Aiemmat tutkimukset ovat osoittaneet, että sosiaalinen osallistuminen on keskeisessä asemassa, kun tutkitaan sosiaalisen integraation toteutumista. Tutkimuksen tavoitteena on selvittää, miten draamatunnit tarjoavat mahdollisuuksia oppilaiden sosiaalisen integraation toteutumiselle. Tutkimuksen tavoitteena on myös antaa toisenlainen näkökulma oppilaiden sosiaalisen integraation tutkimiseen koulukontekstissa. Tutkimuskysymykset ovat seuraavat: (1) millaista oppilaiden osallistumista esiintyy videoiduilla draamatunneilla ja missä määrin, sekä (2) millä tavoin draamatunnit voivat antaa mahdollisuuksia oppilaiden sosiaalisen integraation edistämiseksi. Tämä tutkielma kuuluu KEHU-hankkeen osatutkimuksiin (www.kehuprogram.fi).</p> <p>Tätä tutkimusta varten on käytetty valmista, viiden oppitunnin videoaineistoa, kolmen opettajan pitämistä draamatunneista. Aineisto on kerätty vuonna 2014 Helsingin yliopiston Haasteena tyhjä tila -hankkeessa. Tutkimusmenetelmäksi valikoitui kvalitatiivinen aineiston havainnointi ja tutkimusotteena on käytetty tutkivan (aineistolähtöisen ja teoriaohjaavan) sisällönanalyysin elementtejä sekä aineiston kvantifiointia.</p> <p>Tulokset osoittavat, että oppilaiden osallistuminen voidaan luokitella kolmeen tyyppiin: osallistumattomuus, osittainen osallistuminen ja kokoaikainen osallistuminen. Oppilaiden sosiaalinen osallistuminen määriteltiin osittaisen ja kokoaikaisen osallistumisen avulla. Analyysi osoittaa, että oppilaat osallistuvat sosiaalisesti keskimäärin puolet ajasta jokaisen tutkitun draamatunnin aikana. Draamatunnit tarjoavat mahdollisuuden edistää oppilaiden sosiaalista integraatiota aktiviteettien avulla, jotka edellyttävät yhdessä leikkimistä ja yhteistyötä, sekä yhdistämällä aktiviteetteja, jotka edellyttävät oppilaiden pakollista ja vapaaehtoista osallistumista. Lisätutkimusta tarvittaisiin vielä, jotta voitaisiin tutkia myös oppilaiden henkilökohtaista näkemystä siitä, miten sosiaalinen integraatio toteutuu draamatunneilla.</p>		
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Tiivistelmä - Referat - Abstract <p>Common methods of social integration research are questionnaires and interviews. Pupils' social integration has not been studied much through observation of drama lessons. Previous literature shows that social participation is a key aspect when studying the occurrence of social integration. The aim of this study is to investigate whether drama lessons can possibly support the occurrence of pupils' social integration. The research questions were (1) what kind of pupils' participation occur in the videotaped data and to what degree, and (2) in what ways could the videotaped drama lessons provide opportunities to promote pupils' social integration. This thesis is part of the KEHU program (www.kehuprogram.fi).</p> <p>The archived data used in this study was five videotaped drama lessons of three teachers, and it was conducted for the purposes of the Challenge of empty space -program of University of Helsinki in the year 2014. The research method was secondary analysis based on observation of videotaped data and the research design was based on elements of exploratory content analysis (data-driven and theory-driven) and data quantification.</p> <p>The analysis provided information about pupils' participation type and degree. Pupils' participation can be defined as non-participative, partially participative, and fully participative. Pupils' social participation was defined through partial and full participation, and the analysis shows that pupils participate socially almost half of the time of each drama lesson. The drama lessons provide opportunities of promoting pupils' social integration through activities that require pupils to play and work together, and by combining activities that require mandatory and voluntary pupil participation. Further research is needed to study pupils' personal perspective of social integration occurrence in drama lessons.</p>		
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1 Introduction

Imagine being a 10-year-old pupil in a new school. All your friends stayed in your previous one, so you do not have any acquaintances in this new environment. The pupils in your new classroom have their own group of friends, with whom they play with during the breaks, and you end up spending your lunch breaks alone in the schoolyard. During the lessons you have no social contact with your classmates as the lessons are mostly static, so you are not given the opportunity to talk to them. How likely are you to join an already formed group? Now, imagine this same situation in the new school with the difference that the activities during the lessons give the pupils multiple opportunities to talk to one another, share thoughts and play together. How likely are you now to join an already formed group during the lunch breaks?

Someone is considered to be socially integrated when they are a member of a group and takes actively part in its activities, has formed friendships with the other members and feels like an accepted member of the group. A key question here is: why social integration in classrooms should be studied? Due to inclusive education, discussions about studying together in mainstreamed classroom has popped up. Similar situations of integration like the one mentioned above happen in schools a lot. It is rare nowadays for a class to stay the same throughout elementary education. Thus, the classroom hierarchy changes whenever a new member join. Some teachers have also expressed that it is almost impossible to group a class of pupils later-on if they have been together for years and have already formed certain statuses within the class. For that reason, every teacher or group instructor should be interested in boosting their group's climate from the beginning of its formation. Especially if the group's membership changes every year, it is important to strengthen team spirit each year. That is when strengthening social integration comes in the centre of our attention.

Why is social integration so valuable? Studies show strong connections between childhood loneliness and loneliness later-on in life (see Bartels, Cacioppo, Hudziak & Boomsma, 2008). Negative social experiences with classmates may drive the rejected one to seek membership in a group of students who misbehave or even encourage to drop out of school (Juvonen, Espinoza & Knifsend, 2012, p. 397). Children who change schools and start the school year as the class' "newbie" could spend time alone due to already formed cliques in school. A study showed that during 7th grade, if the pupil does not form friendships in

school, they will most probably be lonely throughout secondary education (Junttila, 2010). Mannerheim Child Welfare Association (2013) proposes that when a new group starts the school year, it is worth investing in building group security and grouping. Therefore, it is the teacher's job to make sure that new pupil gets properly integrated in the classroom. By accepting all the members of a group and being their friend, a person could less likely bully a member of the group.

Ways to promote social integration have been studied for example through music therapy (Wölfl, 2016), and integration programmes (Caglitutuncigil, 2018). The drama aspect in the research of social integration is not widely examined. Drama education is a theatre-based field of study in educational research, that aims to include pupils through interactive participation in classroom activities. Through drama education studies and my theatre background, I have experienced that interactive activities bring people together no matter of their backgrounds and personalities. Working towards a common goal, like a theatre performance or a presentation, demands teamwork, putting aside differences, and making compromises in order to achieve the goal.

This master's thesis aims to examine whether drama education can provide opportunities to promote social integration among pupils. Study method is observation of archived videotaped data and by defining pupils' social participation can be examined in what ways drama lesson could be promoting pupils' social integration. This thesis is a sub-study of the KEHU program.

2 Theoretical background

2.1 Social integration

Integration is being formed when two different parts are being put together to form a new synthetic part from where the originals cannot be separated. When the integration is done intentionally, we can assume that the new synthetic part is better than the two parts on their own. (Moberg & Savolainen, 2015, “Integraatiosta inklusioon”.) According to Moberg and Savolainen (2015), for integration to be occurred, three dimensions need to be fulfilled. The first dimension is physical integration, which contains only the physical dimension, for example in a classroom setting when pupils of different backgrounds are being put together in the same class. The second dimension is functional integration where the pupils act together in the same activities. Social integration is the third dimension of integration along with psychological integration which occurs when every participant develops acceptance, positive social relationships, participation, and sense of belonging. (Moberg & Savolainen, 2015, “Integraatiosta inklusioon”.)

Social integration is a difficultly defined term. Koster, Nakken, Pijl and van Houten (2009) conducted a literature review on the definition of social integration. In their study they found that social integration in previous literature is being defined as a synonym for social inclusion and social participation (Koster et al., 2009, p. 131). Koster et al. (2009, p. 131) conclude their findings as follows:

[T]he analysis of the 62 articles shows that the concept of social integration and its related concepts, social inclusion, and social participation, hardly seem to differ in practice with respect to content, if at all. These three different concepts are often used in very similar ways. In daily (research) practice the concepts social integration, social inclusion and social participation are used almost synonymously. Much has been written about the differences, especially between the concepts - integration and inclusion, but in describing the social dimension of inclusion these differences in meaning seem suddenly irrelevant to most authors.

Even though the terms are used synonymously, we cannot ignore the substantive differences of inclusion and integration. Inclusive education is about learning together from the start, excluding no pupil due to their special needs or differences. Integration though, means that external participants are being integrated into an existing group. Social inclusion can be referring to a situation of a new group that is being formed. The participants might be all acquaintances and they are being together as a group for the first time. In social integration the majority of the group’s participants were already members of the group when new

participants were integrated. That is why I will be using the term social integration when referring to this kind of situation.

According to Bouton and Bryant's definition, successful social integration in general education classroom context means the ability to be visible to other pupils, to be someone with whom other pupils want to spend time, and to be a member of a group of friends who spend time together (Koster et al., 2009, p. 120). Cullinan and colleagues argue that in order to be socially integrated, a child must be a member of a group and socially accepted by peers, have at least one mutual friendship, and participate actively and equally in the activities of that group (Cartledge & Johnson, 1996, p. 52). Upon Cullinan and colleagues' definition is also based Stinson and Antia's definition of social integration. They argue that peer acceptance, friendships, and peer interaction have a significant influence in the realization of social integration. In addition to the above, Juvonen and Bear also point out in their own interpretation another aspect, which is the pupil's own experience of being socially accepted. (Koster et al., 2009, p. 120.)

In the literature, social integration is seen to be strongly fulfilled with the presence of positive social interpersonal relationships. The condition of becoming accepted is an important part and it must also be experienced by the individuals themselves. The fulfilment of social integration is influenced by the sense of belonging, the cohesion, and the feeling of a united group.

In their analysis, Koster et al. (2009, p. 134) present a pattern of social integration that shows the four key themes that emerged from their analysis. The authors conclude that the concepts of social integration, social inclusion and social participation do not differ significantly in practise (Koster et al., 2009, p. 133). The key themes that were conducted from their analysis were friendships/relationships, Interactions/contacts, Perception of the pupil with special needs, and Acceptance by classmates. Figure 1 presents an overview of the measurable ways that each key theme was measured in previous literature. (Koster et al., 2009, p. 134-135.)

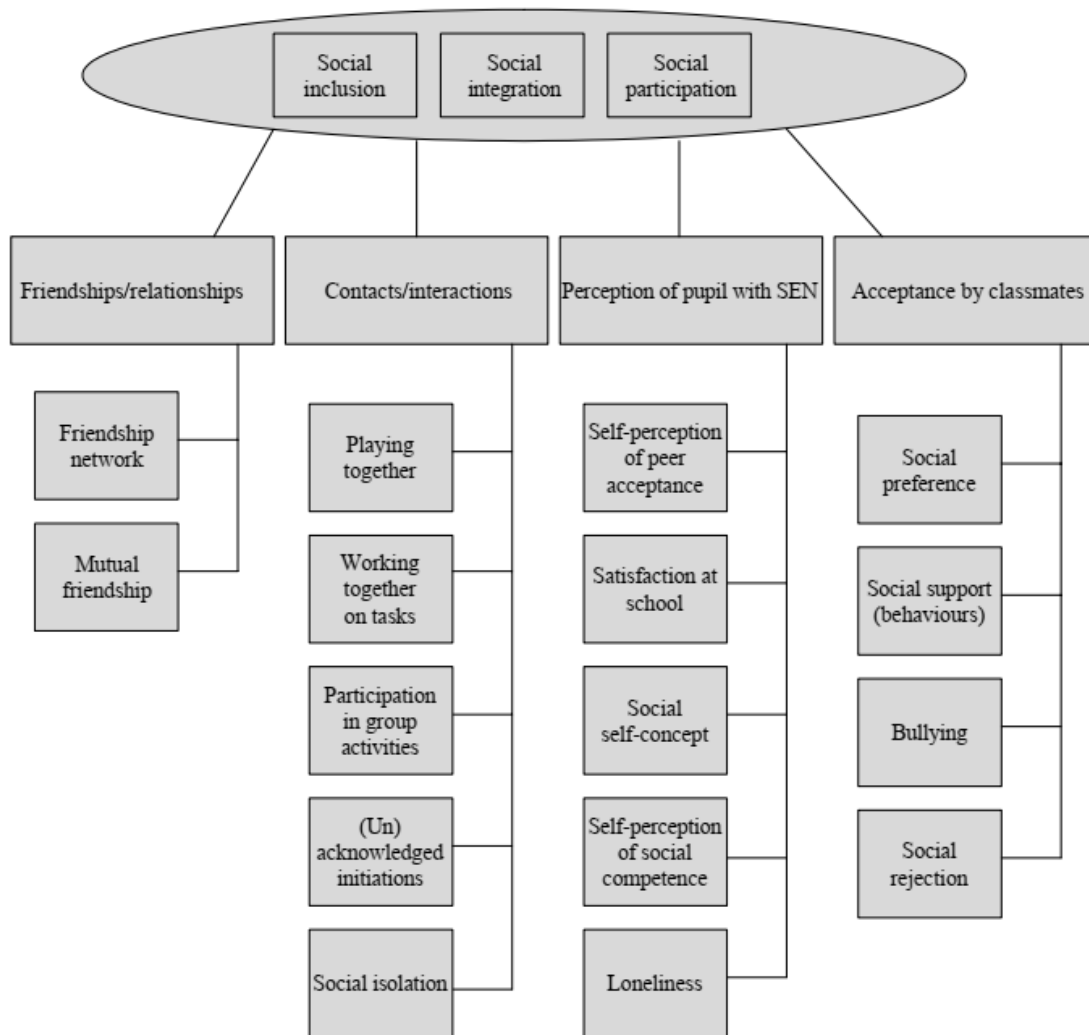


Figure 1: Overview of key themes and their aspects within social integration (and the related concepts social inclusion and social participation), (Koster et al, 2009, p. 134)

2.1.1 Social Participation

Koster et al. (2009) prefer to use the term social participation to describe the social dimension of integration. Therefore, they give a provisional description of the term as follows:

Social participation of pupils with special needs in regular education is the presence of positive social contact/interaction between these children [with Special Educational Needs] and their classmates; acceptance of them by their classmates; social relationships/friendships between them and their classmates and the pupils' perception they are accepted by their classmates. (Koster et al., 2009, p. 135.)

Other authors describe social participation as social activities within friends or groups (Shattuck, Orsmond, Wagner & Cooper, 2011), taking part in voluntary activities (Konlaan, Bygren & Johansson, 2000), or being involved in activities of social nature (Glass, de Leon, Marottoli & Berkman, 1999).

Levasseur, Richard, Gauvin, and Raymond (2010) conducted a literature review of definitions of social participation and created a taxonomy of social activities. Their analysis found out seven interrogative pronouns (who, how, what, with whom, where, when and why) related to the definition, but only the first five were majorly used in the literature (Levasseur et al., 2010, p. 2144). Their conclusion on the definition of social participation, according to their findings, is: “social participation mostly focused on the person’s [who] involvement [how] in activities that provided interactions [what] with others [with whom] in society or the community [where].” (Levasseur et al., 2010, p. 2146.)

Levasseur et al.’s (2010) definition of social participation covers a broader range of concepts and their taxonomy can be used in the study of different concepts of social participation. That is why the authors did not include the ‘where’ and ‘when’ pronouns to the taxonomy. (Levasseur et al., 2010, p. 2145.)

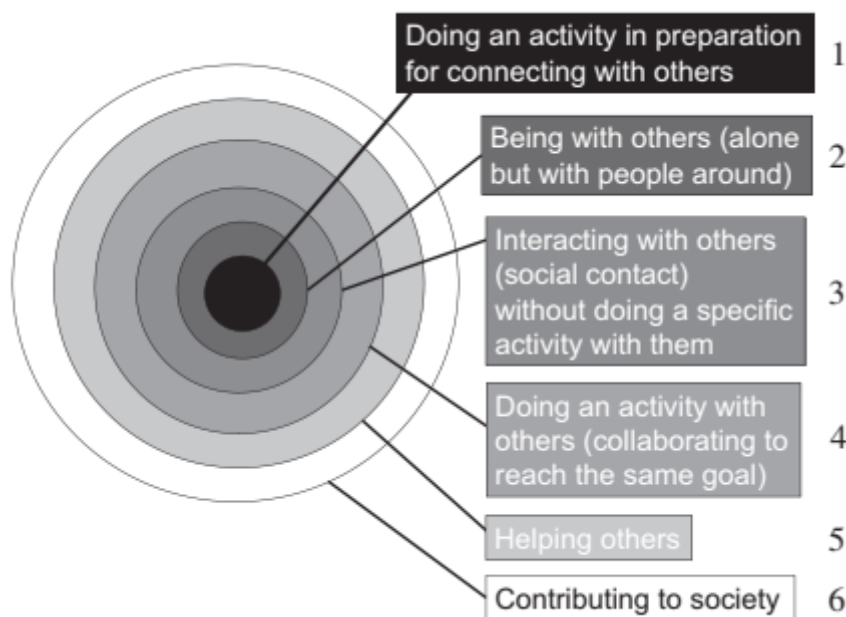


Figure 2: Proposed taxonomy of social activities based on 1) levels of involvement of the individual with others, and 2) goals of these activities. (Levasseur et al., 2010, p. 2146).

Levasseur et al.’s (2010, p. 2146) focus was on critical components of social participation – “the interaction of the individual with others in social activities having different goals”. Their taxonomy is structured on six levels of proximal to distal involvement of individuals with others. Each level is based on a different goal for the social activity. Levels 1 and 2

are based on performing for oneself, levels 3 and 4 are based on activities with others, and levels 5 and 6 are based on activities performed for others. (Levasseur et al., 2010, p. 2145.)

2.1.2 Sense of belonging

Research on social integration in classroom settings is often about pupils with special educational needs being integrated in mainstream classrooms. Though, it is important to point out that a classroom's hierarchy can also change when new pupils arrive to new schools due to living changes. That is why a sense of belonging needs to be reinforced from the start.

In Deci and Ryan's (2012) theory of self-determination as one of the basic human needs is the sense of belonging in addition to experiencing autonomy and competence. A person needs to feel being competent and qualified in what he is doing. They must feel autonomous so that they can control their own life choices. They need to experience belongingness with the people in the same group as them. A person must have significant interpersonal relationships and belong to a community in order to feel belongingness. (Deci & Ryan, 2012.)

Goodenow (as cited in Capps, 2003, p. 9) defines sense of belonging in schooling context as follows: a person feels included, accepted, and supported by other people – peers and teachers - and belongingness is seen as a person's interaction with the environment to which they belong. According to Goodenow, important components for the sense of belonging are the kindness felt from others and the experience of personal appreciation. (Capps, 2003, p. 9.) Osterman (as cited in Capps, 2003, p. 10) refers to a sense of belonging within a community when members feel that they are a cohesive group and identify with each other. Therefore, community members feel both socially and emotionally integrated so that the group is important to them and that they are important to the group. (Capps, 2003, p. 10.)

Many studies have identified problems that are related to the lack of sense of belonging. Pupils and teachers report that in modern school, problems arise from feelings of alienation and distrust, lack of understanding, respect, and absence of personal relationships. (Capps, 2003, p. 11.) Whiting (2021, p. 207) expresses that especially for youngsters the basis of the schooling experience forms the possibility of rejection and its consequences, being left behind, and not achieving a sense of belonging in school. Osterman (as cited in Capps,

2003, p. 11) expresses that the experience of belongingness involves important psychological processes. Children who experience a sense of identification have stronger internal resources. They feel more qualified and independent and have a high internal motivation. They have strong identity experience, commitment, and performance ability. Pupils who experience a sense of belonging also have a more positive attitude towards school, classroom work, teachers, and their peers. (Capps, 2003, p. 11.)

The connection between internal resources and the sense of belonging has also been found by Xin (2003), who points out in their study that pupil's mental and physical conditions affected the pupil's sense of belonging, with the only most significant predictor being the pupil's self-awareness. A sense of belonging or identification is associated with a positive attitude towards oneself and others (Capps, 2003, p. 11). Baumeister and Leary (as cited in Capps, 2003, p. 12) have also found in a study of belongingness that being accepted, included, and welcomed influences the occurrence of positive emotions such as happiness, joy, and serenity. Consistent with these findings is Whiting (2021, p. 208) whose study recognized niceness, friendliness and acting happy as important emotions for belongingness at school.

Toivanen (2002, p. 190) emphasizes the development of a sense of belonging during a theatre process. The first group gatherings are consecrated for orientation and group introduction, and in the next 3-6 gatherings, group roles and the activity itself begin to form. Through the actual activities the group begins to feel comfortable. (Toivanen, 2002, p. 191.) Toivanen, adapting to Niemistö, states that the emotional relationships formed in a group indicate a rather permanent group structure and an accepting atmosphere (2002, p. 192).

2.2 Drama education

Tapio Toivanen (2015) describes Drama education as a theatre-based field of study in educational research field, with central aim in teaching and research area are three sections: participatory, applied and performing theatre. In participatory theatre, the emphasis is on the acting group that creates the imaginary roles and situations themselves. This aspect is essential in school settings, as the group interacts with each other without an audience. In applied theatre, the focus is on blurring the line between performers and the audiences by

activating the audience during the performance. In performing theatre, the boundary between performers and the audience is visible, so that the audience is clearly the object of the performance. (Toivanen, 2015, p. 10.) Toivanen also opens the concept of drama in school settings, which is an interactive, functional, and experiential teaching activity in the classroom that focuses on working together using theatrical means (2015, p. 11). Drama practices aim to structure the interactive activity during the lesson and are developed especially for drama work, which can be extended into multi-lesson process dramas. (Toivanen, 2015, p. 12.) Also, Patrice Baldwin (2008, p. 4-5) defines drama education's main purpose being to create mutual imaginary situations to develop children's learning, confidence, self-esteem, creativity and critical thinking, and communication skills through role play. Baldwin (2015, p. 5) describes that drama develops the child culturally, emotionally, linguistically, creatively, aesthetically, cognitively, mentally, socially, and physically. Drama is about role play and thus visual, auditory, kinaesthetic, cognitive, and it involves the child physically and mentally, being socially interactive with others, with the intention of learning and thinking (Baldwin, 2008, p. 3). Thus, drama develops children holistically.

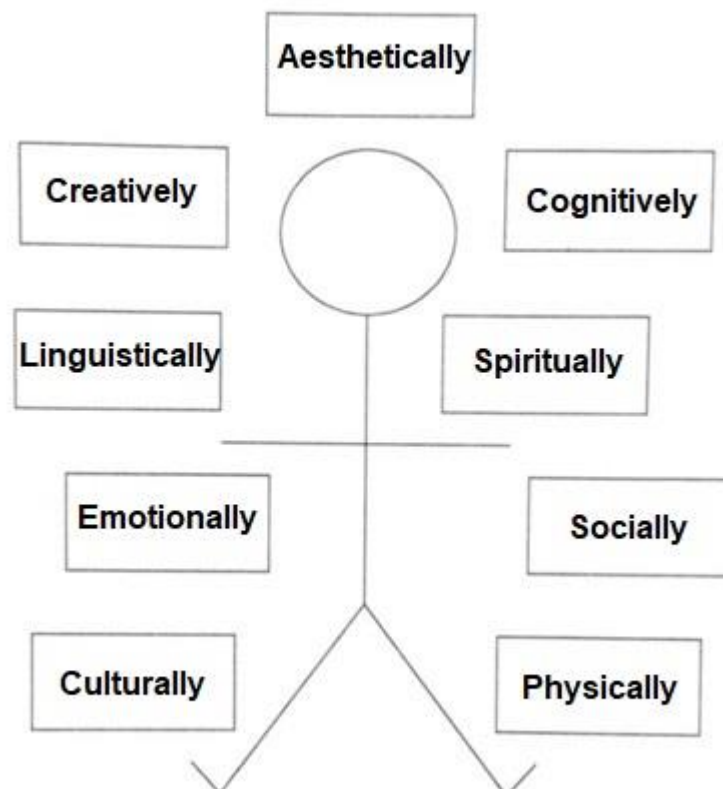


Figure 3: Drama engages and develops the whole child (Baldwin, 2008, p. 5).

Also, Toivanen (2015, p. 26) points out 3 learning areas, which are the focus of the drama class: a personal-learning area, a social-learning area, and an art-learning area. In a personal-learning area a child develops self-confidence, self-esteem, concentration, communication skills, problem detection and problem solving, creativity, school motivation and empathy. In a social-learning area the child develops social skills due to constantly changing social assembly and because in drama we focus on working together towards a common goal. In an art-learning area the child develops drama and theatre skills and their linguistic and bodily expression through drama and theatre techniques. (Toivanen, 2015, p. 26.)

2.2.1 Supporting positive social behaviour

Why should the drama aspect in social integration theory be studied? In my bachelor's thesis I studied 5 articles in which researchers used drama and theatre techniques in elementary school classes to study its effects on pupils' social behaviour. Findings were categorized in three main categories: social interaction, mutual behaviour, and emotional skills and awareness.

The first category, social interaction, included all the findings that indicated the development of social interaction or social skills. Cojocariu and Butnaru (2014) reported that the implementation of drama techniques developed communication between participants and the greatest development was seen in the pupils' interpersonal skills. Miller, Rynders and Schleien (1993) reported that there were significantly more positive interactions between pupils in the intervention group and that pupils with special needs were perceived as friends rather than in the control group. Teachers had found that the need for their group guidance was lower in the intervention group, as pupils' interaction worked more seamlessly than in the control group. This shows that pupils in the drama group were more proactive in social interaction, while in the control group teacher's intervention during tasks was necessary. In Hefferon's (2000) study, findings showed that participation in process drama developed a sense of belonging within the group. In a study by Togia, Charitaki and Soulis (2017), teachers had noticed developments in interaction and communication between pupils. Positive development was seen in social skills of pupils with special educational needs, as they took each other's feelings into account during the process and said they had made at least one new friend. In the study by Mavroudis and Bournelli (2019), after the intervention period, pupils' trust in the other members of the group and team spirit were strengthened.

Pupils shared their experiences with each other and even the shyest pupils wanted to participate in role-plays during the process.

The second category, mutual behaviour, included all findings that indicated a change in behaviour among pupils. In Hefferon's (2000) study, findings indicated that participation in process drama developed inclusive behaviour among pupils. The findings of research by Togia et al (2017) showed that drama games had developed pupil collaboration and integration. Conflicts between pupils had also been decreased and teachers said that pupils were hyperactive during the games. The research findings of Mavroudis and Bournelli (2019) highlighted the development of pupil collaboration. After the intervention period, respect between pupils was strengthened. Pupils' negative attitudes toward others were decreased and eventually all participants were included in the activities. Pupils also expressed more positive comments about each other and assisted each other when needed.

The third category, emotional skills and awareness, included findings that indicated development in pupils' emotional skills or a change in their emotional awareness. Cojocariu and Butnaru (2014) reported that the use of drama techniques developed pupils' social awareness and mutual sympathetic relationships. In the study by Miller et al. (1993), teachers had observed a slightly positive change on pupils' personal level, but the researchers do not elaborate on what kind of personal change it involved. In Hefferon's (2000) study, pupils themselves became aware of changes in kindness and inclusive behaviour. The development of self-esteem was observed both by boys and girls and this was possible only because of the development of inclusive behaviour. In a study by Togia et al. (2017), teachers had observed a positive change in the mental well-being of pupils with special educational needs. Through drama games, pupils had also developed their expressive skills. A development was also noticeable in the pupils' creative thinking and they were also aware of their own excitement. Mavroudis and Bournelli (2019) reported that the intervention period helped pupils develop their self-esteem and self-image. This was also noticed by the pupils themselves. Pupils formed a better relationship with themselves and their trust in other pupils had developed. Pupils felt more confident, knew how to let go of their stress, and were aware of the quality of their own acquaintances.

All studies have in common positive findings in pupils' self-awareness and positive interaction. Findings are in line with recent meta-analytic studies. A meta-analysis shows that

drama has positive effects on social communication skills, and effects are highest in students from primary to high school (Batdi & Elaldi, 2020, p. 448-449). Another meta-analysis on thirty years of research of the effects of drama-based pedagogies on student outcomes brought up also positive effects on achievement, 21st century skills, arts skills, and literacy motivation. Strongest effects were seen when the classroom teacher led the intervention programs (Lee, Enciso & Brown, 2020, p. 20).

2.2.2 Structuring a drama lesson

A typical drama lesson is structured as follows: beginning/warm-up, working phase, ending (Toivanen, 2015, p. 26). During warm-up, the teacher tends to create a positive atmosphere between them and the pupils to promote pupils' courage of expression, social well-being, learning processes and skill development. It can be observed in classroom work through teacher-pupil and peer respect, positive peer interaction and verbal/nonverbal communication. (Toivanen, 2015, p. 28.) During warm-up it is important to bring up the goal of the lesson. A working phase can be exciting for the pupils but if it does not have a clear goal, it cannot be attached to children's life or learning, therefore the work lacks meaning. (Toivanen, 2015, p. 26.)

Toivanen (2015, p. 29) suggests starting teaching drama with small working sessions as it is easier to maintain the intensity and group acquaintances rather than with a whole lesson-lasting-session. Usually, 2-3 drama techniques or exercises are enough for a lesson as they can be used again in further practises. The repetition of drama techniques is important for pupils' learning and skill development as they can notice their development themselves. A drama lesson should form an ensemble where we process and practise only one goal at a time. (Toivanen, 2015, p. 30.)

A drama lesson should end with a joint summation and evaluation of what has been learned. It can be a discussion about the activities or a task where pupils are asked to demonstrate their learning in practise. In drama work, these discussions are called drama conventions. The evaluation is targeted to reflect pupils' personal drama work, especially to what an individual can do. In drama work we learn a lot about working with ourselves and others, therefore, leaving evaluation out is problematic for the individual's personal, moral, social, and mental development, as children tend to act upon them. (Toivanen, 2015, p. 30-31.)

2.3 Classroom climate

Research about preventing bullying has shown a connection in reducing negative behaviour by enhancing an environment's climate towards a positive way (see Bosworth & Judkins, 2014; Wang, Berry & Swearer, 2013; Hinduja & Patchin, 2012; Orpinas & Horne, 2006). A poor classroom climate quality can affect the exclusion of minority children therefore a positive classroom climate might reduce this risk (Khalifaoui, Garcia-Carrión & Villardón-Gallego, 2021).

By classroom climate I am referring to the global classroom atmosphere of a classroom in which pupils and their teachers function together. According to Gazelle (2006, p. 1180), classroom emotional climate refers to the way a classroom function. In a positive emotional climate, the classroom functions smoothly, harmoniously and the interactions are characterized as positive, while in a negative emotional climate, the classroom's functioning is frequently disrupted, conflictious, and disorganized. Therefore, interactions that contribute to the classroom climate are the teacher's behaviour, teacher-student interaction, and peer interaction (Gazelle, 2006, p. 1180.) Khalifaoui et al (2021, p. 72) sum up this definition as follows: "The classroom climate is reported to be a "positive climate" when a sense of connectedness and belongingness, enjoyment and enthusiasm, and respect are observed among the students and in the teacher-student relationship." In classrooms with a positive climate, the teacher focuses on engaging the children in the instructional activities (Khalifaoui et al., 2021, p. 72).

A Negative classroom climate can weaken peer relations and emotional adjustment especially in children with social anxiety. These children are in high risk of peer rejection, poor peer acceptance, and peer victimization when the interactive environment is characterized as chaotic and conflictual. Conversely, in a positive classroom climate, children with social anxiety were less victimized and better accepted by peers. Therefore, classroom climate has a major impact in promoting healthy peer relations in children with vulnerabilities. (Gazelle, 2006, p. 1187-1188). Other research has shown that warm and direct instruction related to positive social skills can decrease children's behavioural problems (Harman & Manfra, 2016, p. 1378). Children in classrooms of high emotional support showed improvements in their peer and teacher relationships (Moen, Sheridan, Schumacher & Cheng,

2019, p. 331). These findings underline the importance of emotional support in teacher-student interaction.

A meta-analysis of Wang, Degol, Amemiya, Parr and Guo (2020, p. 11) aimed to study the connection between classroom climate and youth outcomes. In their findings they describe how three classroom climate dimensions – instructional, socioemotional, and organizational – have a combined effect on children’s educational and psychosocial outcomes, suggesting that measuring them apart when studying classroom climate might be problematic as the quality of one dimension may influence the quality of others. Another interesting finding in their study revealed a strong connection between children’s positive social relationships and interactions and low socioemotional distress as well as having a more adaptive psychological adjustment. (Wang et al., 2020, p. 11.) Classroom components that are strongly connected to psychosocial functioning is the quality of relationships within the classroom (teacher-student and peers) (Wang et al., 2020, p. 12). Previous research has also shown a positive connection between pupils’ social competence and positive peer interaction (Hoglund & Leadbeater, 2004, p. 541). Thus, positive social interactions in classroom have a positive mental effect on children.

The teacher’s role in building a positive classroom climate

Previous research (see Khalfaoui et al., 2021) on classroom climate bring up two dimensions related to positive climate – structural aspects and pedagogical practises. In the study conducted by Khalfaoui et al (2021), these dimensions included aspects of teacher-student instructional interaction, student engagement, teacher training on emotional support, teacher-family relationships, group size and classroom’s physical space.

The teacher’s role in the classroom climate is crucial as they are the instructor and the one who designs and organizes the group activity. Teacher’s behaviour and teacher-student interaction are key aspects in classroom climate research (see Gazelle, 2006; Khalfaoui et al., 2021). Structural aspects are functions that relate to organization of the classroom work such as groupwork. Choosing activities that enhance peer-to-peer sharing and organizing the classroom into small groups strengthens positive classroom climate. Groupwork opens the opportunity for more dialogue among peers and creates a safe atmosphere of sharing. (Khalfaoui et al., 2021, p. 76–77). In Finnish and Nordic pedagogical tradition, this aspect is called the didactic part, that contains planning and goal setting, activity instructions and

structure, choosing teaching methods, giving feedback, and reflecting (Kansanen & Meri, 1999, as cited in Toivanen, Mikkola & Ruismäki, 2012, p. 2083).

The literature review conducted by Khalfaoui et al (2021, p. 74) show, that the classroom climate is more positive when the teacher-student relationship is instructionally and emotionally supportive. Certain forms of teacher-student interactions supported positive classroom climate, such as support and encouragement on academic tasks, situational and individualized feedback, asking questions, asking for more information, pupil contribution acknowledgment, respectful encouragement, and support for participation. Researchers recommend teachers to learn their pupils' names and use a moderate tone of voice, have clear activity rules that provide security and meet the demands and needs of the children for them to feel included. (Khalfaoui et al., 2021, p. 74.) The teacher's knowledge on promoting prosocial behaviour and limiting conflicts was also seen to have a positive impact on classroom climate. Close relationships with pupils and their families tend to enhance respect in teacher-student relationship and make children feel respected, safe, motivated, and excited in learning activities. (Khalfaoui et al., 2021, p. 76.)

According to Stivers and Sindell (as cited in Toivanen et al., 2012, p. 2083) pedagogical interaction includes two teacher's actions – vocal acts and visuospatial actions. Vocal acts include verbal communication such as instructions, questions, voice's tone and strength, and concepts. Visuospatial actions include non-verbal communication such as gestures, facial expressions, body language and use of space. (Stivers & Sindell, 2005, as cited in Toivanen et al., 2012, p. 2083.)

3 Research task and questions

The aim of this study is to examine how can drama lessons create opportunities for social integration occurrence in classroom settings. An additional goal for this study is to give a different perspective to the research field of social integration. Drama classes, as mentioned earlier, are built on interactive activities which demand teamwork and active participation. To investigate the opportunities drama lessons could provide, firstly had to be examined the participation happening during the lessons. The research questions were formed as follows:

1. What kind of pupils' participation occur in the videotaped data and to what degree?
2. In what ways could the videotaped drama lessons provide opportunities to promote pupils' social integration?

4 Research data and methods

This study is a qualitative research conducted with elements of different qualitative methods. Quantitative techniques have also been used during the analysis. The analysis method was observation of videotaped data. The research design was qualitative theory-guided and data-driven content analysis with the use of quantitative techniques. The data used for this study is archived videotaped data of drama lessons. This study is a sub-study of the KEHU program's research that aims to develop teacher's holistic communication skills in professional interaction. The program is funded by the Finnish Ministry of Education and Culture. More about the program can be found at www.kehuprogram.fi.

4.1 Collection of data and Participants

The archived videotaped data of drama lessons were conducted for the purposes of the Challenge of the empty space -program of University of Helsinki. The data was collected during the year 2014 in primary schools of the Helsinki Metropolitan area. For the current study, only the teachers who had their own classrooms were selected. Therefore, the participants selected are three qualified classroom teachers and their classrooms (grades 1 to 3), and all three are specialized in Drama Education (university course of 25 ECTS). Teachers A and B teach two lessons each and teacher C teaches one lesson. I named the lessons according to the teacher (letter) and the number of the lesson they teach (number). For example, lesson A1 and A2 are taught by the teacher A and lessons B1 and B2 by the teacher B. The lesson C is taught by the teacher C. Data information is presented in table 1.

Table 1: Videotaped drama lessons: data

	Lesson A1	Lesson A2	Lesson B1	Lesson B2	Lesson C
Teacher	A	A	B	B	C
N of pupils	17	19	15	17	9
Videotape duration	31min 8sec	36min 57sec	39min 22sec	39min 41sec	34min 41sec

The duration of the lessons varied from approximately 31 to 40 minutes. A typical duration of a classroom lesson in Finland is 45 minutes. The drama lessons were videotaped in the pupils' own classroom setting and taught by their own teacher. No demographic data

of neither the children nor the teachers were collected for the purposes of this study. No names, gender or school names will be mentioned in this study to protect the anonymity of the participants. To avoid gender assumptions, this thesis is written using gender-neutral language (plural third-person pronouns), as recommended by the American Psychological Association (2019).

4.2 Observation of Videotaped data

A key question for the analysis of social integration is: how possible is it to identify social integration through observable events? Questionnaires, interviews, and surveys have been used as a data collection method in many studies of social integration. Koster et al. (2008) aimed to develop a questionnaire for teachers to assess pupils' (with special educational need) social participation in regular primary schools. Niemi (2017) studied pupils' social integration in scholastic activities through semi-structured interviews in groups of two or three pupils. Hoffman, Hamm, and Farmer (2015) studied the association between teachers' attunement to pupils' peer group memberships and pupils' social centrality and status in early elementary classrooms by interviewing individual pupils and analysing pupils' and teachers' surveys and reports.

All these studies aim for the perception of the actor or the instructor. To answer questionnaires and interview questions a person must be aware of their actions and activities. It needs the ability to put actions into words and reflect on them. It is a skill one can expect from adults or adolescents, but what about when it comes to young children. Are children able to reflect on their activities and answer on their behalf, for the purpose of studying their social integration?

Questionnaires and interviews give information about how the participants observe their environment, what they think, feel, and believe. However, these forms of data collection do not tell what really happened. Through observation can be found information about how the participants really act. (Hirsjärvi, Remes & Sajavaara, 2016, p. 212.) Observation is seen as a common and necessary basic method of science, even though it is not as used as questionnaires and interviews due to its laborious nature. (Hirsjärvi et al., 2016, p. 213.)

Metsämuuronen (2011, p. 119) states, that the best method to measure a phenomenon in human research is direct observation. The biggest advantage of observation is that researchers can get immediate and direct information about the participants' action and behaviour.

Through observation we can have access to their natural environment. It is said to be a study of the real world, without artificial aspect like other research methods. It is a good fit when we want to study communication and situations, which constantly change and are difficult to predict. For these reasons, observation fits well in qualitative research. (Hirsjärvi et al., 2016, p. 213.)

Observation as a method has been criticised, as the researcher could possibly disturb or even change the happenings of the situation. Efforts have been made to reduce this harm by the researcher getting to know their participants in advance, and after that to start the observation. In addition, during some observation situations the data can be difficultly saved, so the researcher must rely on their notes and memory. (Hirsjärvi et al., 2016, p. 213-214.)

Analysis of videotaped data is an often-used method to observe live situations. It enables to watch activities multiple times and observe everyone acting. It is a huge advantage comparing to physical observations as the researcher cannot observe every activity happening and might miss relevant happenings. “The most important thing researchers have to do is record what they see, usually in fieldnotes but sometimes on tape or film, because anything not recorded is lost” (Delamont, 2004, p. 214). By videotaping data, the situation is saved as it happened.

Videotaped data analysis places the researcher in The Complete Observer -position as there is no participation of any kind from the observer’s viewpoint (Metsämuuronen, 2011, p. 248). Regarding this study, even though I am not the researcher who collected the data, an observer was present in the classrooms behind the camera. The researcher’s presence was occasionally noticed by the participants, especially by the teachers who sometimes talked to them. According to Hirsjärvi et al. (2016, p. 213), a disadvantage of observation is the risk of getting emotionally engaged with the participants, and for that the objectivity of the study could be at stake. The benefit I provide to this study is that I am not familiar with the participants. Therefore, the risk of emotional engagement on my behalf is lower than that of the original researchers.

Social integration is not something that can be observed directly. The ways with which videotaped data can be analysed to examine the possibility of social integration need to be reviewed. Worth noticing is that through videotaped data, the perception of an individual

and friendships or relationships cannot be analysed. These aspects fit best to be analysed through interviews and questionnaires, as they have been in previous literature. This study aims to give a different angle to the research of social integration through social participation and observation.

4.3 Qualitative research analysis

The analysis of this study was conducted by elements of qualitative research analysis. Qualitative research analysis can be defined as a description of the format of the data. The research design of this study is exploratory content analysis. According to Krippendorff (as cited in Drisko & Maschi, 2015, p. 90) exploratory or descriptive content analysis aims to describe or define the content and/or context of the data. Exploratory research design can give a new perspective in observing events and communications, especially on new phenomena or novel settings (Drisko & Maschi, 2015, p. 93).

Different reading techniques, including quantitative ones, can be applied to qualitative data. (Eskola & Suoranta, 1998, p. 11.) According to Mayring (as cited in Drisko & Maschi, 2015, p. 85), qualitative content analysis is a set of techniques that aim to analyse texts systematically and find themes and core ideas as primary content. Drisko and Maschi (2015, p. 83) stated that content analysis focuses on describing the data than seeking to develop a theory. The content analysis starts by coding the data and adding code marks (Tuomi & Sarajärvi, 2015, p. 148). Although my research data is not in a textual form, I found the coding process of content analysis to serve the purposes of the first research question best.

4.3.1 Data-driven content analysis

The first half of the first research question was analysed with elements of data-driven content analysis. The first step was to identify and code the structure of the drama lessons to help the analysis process.

According to Eskola and Suoranta (as cited in Tuomi & Sarajärvi, 2018, p. 148) the coding process has five important tasks: (1) to work as notes, (2) to help structure the researcher's perceptions on what the data is about, (3) to help describe the text, (4) to work as a testing tool for structuring the material, and (5) to work as guidelines to help find parts in the text.

After coding comes the categorization of the data. This can be done through classifying the data and sorting it by theme or by type. (Tuomi & Sarajärvi, 2018, p. 148-150.) By coding the data, the researcher aims to find new knowledge and for that they need to be fully informed about its content (Drisko & Maschi, 2015, p. 102). Drisko and Maschi (2015, p. 102) state that “[c]oding is also used to reduce and summarize those meanings that are most relevant to answering the research question.” That is why first needs to be identified the main categories and their subcategories, that provide more details and nuances (Drisko & Maschi, 2015, p. 103).

4.3.2 Data Quantification

In the second half of the first research question, I analysed the degree of pupils’ participation to examine the extent of their interactive participation.

Brissette, Cohen and Seeman (2000) collected various research on measuring social integration and they created guidelines to choose an appropriate measure for each study’s purposes. Their four social integration measure guidelines are role-based (assessing participation in different types of social relationships), social participation (assessing the extend and frequency of social activities), perceived measure (assessing individual’s own views of integration) and complex indicators (combining various assessing approaches). (Brissette et al., 2000, p. 56.) They suggest choosing a measure according to the hypotheses and the population of the study (Brissette et al., 2000, p. 54). For the purposes of the analysis, I used different quantitative techniques to assess the extent of pupil participation.

Eskola and Suoranta call the use of quantitative techniques in qualitative research analysis quantification of the data. Quantitative analysis can also be applied to qualitative data to calculate length and classifying data into different categories according to different factors. Eskola and Suoranta state that data quantification may not be the best analysis technique of qualitative research, but it gives an easy start to the analysis process. (Eskola & Suoranta, 1998, p. 119.) To assess pupils’ participation in each lesson, quantifying the data fitted the purposes of this study best. Though, differences between lessons cannot be investigated with quantitative methods due to the small number of cases. However, the results can be examined in relation to each other.

4.3.3 Theory-driven content analysis

Theory-driven content analysis is based on a specific theory, model, or thoughts of an authority. The studying phenomenon is defined by an already-known theory. Thus, data analysis is driven by a theoretical background, that is based on previous literature that created a theory, a framework, or a model. (Tuomi & Sarajärvi, 2018, p. 155-156.)

This analysis technique is usually used for testing a theory on a new context (Tuomi & Sarajärvi, 2018, p. 156). Even though social integration research has not reached the field of drama education widely yet, I did not aim to test the theory on this data. I did not use any certified and validated measure, because no measure was developed to assess social integration through drama education. Many researchers used measures of social skills or interviewed participants when studying their social integration. Developing a new model or measure contains aspects of validity and reliability that should be taken into consideration, such as test-retest and inter-rater evaluation (Metsämuuronen, 2011, p. 76). Researchers could spend years of research until they can create a valid and reliable measure model.

The second research question was analysed with elements of theory-driven content analysis. I chose to use the figure of Koster et al. (2009, p. 134) which summarizes the key themes of social integration. The figure can be found on page 5. In the figure, Koster et al. (2009) assembled four key themes of social integration: Friendships/relationships, Contacts/interactions, Perception of pupil with special educational needs, and Acceptance by classmates. Three of these key themes were not used in this study's analysis due to limitation in the data. The three excluded themes aim for a personal perception which was not included in the data collection. The theme used for the purposes of examining the possibility of social integration promotion was the Contacts/interactions. This theme is divided into five dimensions: playing together, working together on tasks, participation in group activities, (un)acknowledged initiations and social isolation. These dimensions were used as ways to measure the key theme in previous literature of social integration (Koster et al., 2009, p. 135).

The term social integration has been assimilated to the term social participation. Due to the social nature of the tasks in drama lessons, I used the term social participation when

referring to activities requiring interactive participation. I used the definition of Levasseur et al.'s (2010) of social participation as a basis of the analysis with a small variation to fit the concept of the study: the degree to which a person is involved in interactive activities with others in the classroom.

5 Analysing participation and social integration

The focus of this study was on pupils' participation and the opportunities drama lessons provide for the promotion of social integration. The analysis was conducted through observation and elements of content analysis. Although the main analysis method was data-driven content analysis, data quantification and elements of theory-driven content analysis were also used.

5.1 Step 1: Coding structure of lesson

From my own drama education studies and experience, I knew in advance what drama lessons were and how they are usually structured. A typical drama lesson is structured on tasks and activities intended to be implemented either individually, in pairs or in groups. The first step of the analysis was to create a structure of the data's context. I used as an example of the coding process the lesson A2. As seen in table 2, the lesson A2 was structured on three main tasks: a warmup game, Soundscape -task, and Telling and acting -task.

Table 2: Structure of lesson A2

Lesson A2	Task 1: Warmup game
	Task 2: Soundscape
	Task 3: Telling and acting

I wanted to examine pupils' social integration; thus, I would need to examine pupils' participation during the lessons. Therefore, I started classifying the data by separating each lesson's tasks into sections, because pupils' participation differed within tasks. I noticed that a task could have many sections according to its context as can be seen in table 3.

Table 3: Separating tasks into sections, Lesson A2

Tasks	Sections
T1 Warmup: Fast counting and touching head, shoulders, knees, and toes.	T1.1 Instructions
	T1.2 Activity
T2 Soundscape: making sounds and voices with the use of the bodies and mouth.	T2.1 Revision
	T2.2 Instructions 1/2
	T2.3 Planning
	T2.4 Instructions 2/2
	T2.5 Presentations by group
	T2.6 Discussion
	T3.1 Storytelling
	T3.2 Instructions

T3 Telling and Acting: drama method where one read a story and the other group members act according to the storyteller's sayings.	T3.3 Planning
	T3.4 Presentations by group

For example, in Task 2 (Soundscape) of lesson A2, participants made sounds and voices with the use of their bodies and mouth to create a specific soundscape given by the teacher. Task sections were separated according to the teacher's instructions. The teacher started the task by asking questions about where they had left off in their story last time (Revision). After revision, the teacher gave instructions about the activity (Instructions 1/2), therefore the section changes from revision to instructions. After that, the teacher gave the pupils permission to start planning their presentations in small groups (Planning). After planning, the teacher instructed the groups to stop the planning and come to sit in a circle and start the performances (instructions 2/2). The teacher gave permission to the first group to start preparing their settings and perform (Group presentations). Each small group had approximately the same amount of time to perform what they had planned. In the end of the task, the teacher started a discussion about what the children had heard during presentations (Discussion). The same section separation process was applied to all lessons.

5.2 Step 2: Categorizing participation

The second step after the coding process was to categorize the data according to pupils' participation differences. I used as a categorizing technique Tuomi and Sarajärvi's (2018, p. 150) sorting by type. Tuomi and Sarajärvi (2018) explain this technique to be used when the data needs to be categorized according to mutual features. I had to define how the pupils' participation differed in each section. I use as an example the Task 2 of the table 3. In sections T2.2 and T2.4 during instructions, the pupils were passive listeners while the teacher instructed the activity, in sections T2.1, T2.5 and T2.6 the pupils were partially involved as the sections required some pupils to participate while the other pupils listened quietly. In drama conventions, the teacher led the conversation by asking questions and pupils had to raise their hand and be given permission to answer. In the group presentations, one group at a time performed while the other groups formed a passive audience. In section T2.3 the pupils were all actively participating in the activity at the same time. I applied the same data structure method to all lessons. All data structure information can be found in the appendices A-C.

I started the categorizing process by adding a column next to the sections of each lesson. According to my interpretations, I found that the sections in all the lessons could be sorted in three types of pupil participation. Each task included sections in which the teacher instructed the pupils to either participate or be passive. In drama conventions, only a few pupils at a time could participate. In other activities, all pupils were encouraged to participate simultaneously, such as during warmup games and groupworks. Due to differences in pupil participation, I divided the activities that required pupils' participation into partially and fully participative activities. Therefore, partially participative were coded those sections where not all pupils could participate simultaneously, and fully participative were coded those sections where all pupils got to participate simultaneously. Sections, where children were asked to listen to the teacher and stay quiet, were coded as non-participative. These sections included all the activities where pupils were instructed to stayed passive and listen, such as during instructions, storytelling, or the end of the lesson. An example of the sorting process can be seen in table 4.

Table 4: Sorting the data into types of pupil participation in lesson A2

Task	Task in sections	Pupil participation
T2 Soundscape	T2.1 Revision	Partially participative
	T2.2 Instructions 1/2	Non-participative
	T2.3 Planning	Fully participative
	T2.4 Instructions 2/2	Non-participative
	T2.5 Presentations by group	Partially participative
	T2.6 Discussion	Partially participative

5.3 Step 3: Quantification of participation

After sorting the tasks into pupil participation types, I was interested to see how much time did each participation type cover in every lesson. For this analysis, I had to quantify the data by calculating section durations.

I interpreted that each section stopped when the teacher instructed the next one and set the section lengths according to the video timing. I added an additional column between task and sections for the duration. An example of how duration was set can be seen in table 5. The same duration setting process was applied to all lessons.

Table 5: Example of duration setting in lesson A2, Task 2

Task	Duration	Sections	Pupil participation
T2 Soundscape	00:04:35-00:05:57	T2.1 Revision	Partially participative
	00:05:57-00:08:51	T2.2 Instructions 1/2	Non-participative
	00:08:51-00:13:28	T2.3 Planning	Fully participative
	00:13:28-00:14:50	T2.4 Instructions 2/2	Non-participative
	00:14:50-00:17:28	T2.5 Presentations by group	Partially participative
	00:17:36-00:20:46	T2.6 Discussion	Partially participative

In Task 2 of the table 4, between T2.5 and T2.6 can be noticed a gap of eight seconds between durations. These kinds of gaps were necessary to track as during that time the previous section ended, but the next section did not really start. Some gaps happened due to interruptions in the lesson by an external factor. I noticed that same gaps were very long and that is why I calculated them as a separate category. I named the gaps ‘transitions’, as during that time no activity of any kind was instructed by the teacher.

Typical transitions occurred when the teacher gave the pupils props for their presentations. An example of an interruption was in lesson C, when someone knocked on the classroom’s door and told the teacher C that there was an emergency. The lesson C’s videotape was cut in two parts due to that interruption and it can be seen in appendix C. The transitions or interruptions happening between or during the tasks took some time off the lesson and tended to cut the flow of the lesson. I included them in the duration analysis to examine how much time they took away from the total duration of the lesson. Even though social interaction was visible during transitions, they were not instructed by the teacher. That is why I did not include them in any of the pupil participation categories.

After calculating the length of each section, I converted each section into minutes and then into seconds. Then, I added each participation type section together to get the summative duration of each participation type. The formula that was used to convert the time into percentages was the following:

$$\text{Formula} = [\text{summation time in seconds} / (\text{time in seconds of the whole lesson} / 100)] / 100.$$

I applied the same formula to all pupil participation percentage conversion. The formula was applied in Microsoft Excel and an example can be found in the appendix D.

5.4 Step 4: Subcategorizing social participation

Social integration and social participation have been used as terms alongside in previous literature (Koster et al., 2009). I decided to use the term social participation to describe the two categories that included activities of social nature. Social integration dimension would be examined through those activities. Participant perception had a main role in the definition of social integration (see Koster et al., 2009), but because the perception of the pupil was excluded from the analysis, I could not use the term social integration directly to describe the purpose of the activities. Therefore, the activities could not be examined as possible social integration promoters, but they could provide information about the extent of social participation.

Before moving on to the analysis of social integration, I had to define which pupil participation types could be interpreted as social participation. In the non-participative activities, such as instructions, revisions, and storytelling, the pupils were active listeners, but social activity was absent. On the other hand, partially and fully participative activities contained elements of social activity. Therefore, socially participative activities included all the activities where children were actively speaking to the teacher or peers, or physically participating in the activity.

After defining social participation, key questions arose during analysis: do all partially and fully participatory activities contain the same kind of participation and how do pupils participate during partially and fully participatory activities? I noticed that partially and fully participative activities did also differ regarding pupils' social participation. Therefore, I divided them also into two subcategories each.

I categorized the activities according to participation quality. In both socially participative activities, the teacher aimed to activate the pupils in different ways. Partially participative activities could be split into two subcategories according to mandatory participation. Activities that required pupils to participate in turns were coded as participation in turns and activities that required pupils' willingness to participate were coded as voluntary participation. Fully participative activities could be split according to participant status. Activities that required all pupils to participate within a smaller group were coded as groupwork and

activities that required all pupils to participate as individuals were coded as simultaneous participation. An example can be seen in table 6.

Table 6: Social participation subcategory coding, lesson A2

Task	Duration	Sections	Pupil participation	Social Participation subcategory
T1 Warmup	00:01:47-00:02:26	T1.1 Instructions	Non-participative	-
	00:02:26-00:04:04	T1.2 Activity	Fully participative	Simultaneous participation
T2 Soundscape	00:04:35-00:05:57	T2.1 Revision	Partially participative	Voluntary participation
	00:05:57-00:08:51	T2.2 Instructions	Non-participative	-
	00:08:51-00:13:28	T2.3 Planning	Fully participative	Groupwork
	00:13:28-00:14:50	T2.4 Instructions	Non-participative	-
	00:14:50-00:17:28	T2.5 Presentations by group	Partially participative	Participation in turns
	00:17:36-00:20:46	T2.6 Discussion	Partially participative	Voluntary participation
T3 Telling and Acting	00:20:46-00:22:40	T3.1 Storytelling	Non-participative	-
	00:22:40-00:23:32	T3.2 Instructions	Non-participative	-
	00:23:32-00:28:38	T3.3 Planning	Fully participative	Groupwork
	00:28:38-00:36:17	T3.4 Presentations by group	Partially participative	Participation in turns

5.5 Step 5: Social participation alignment to social integration

For the analysis of social participation, I decided to use a theme from the figure of Koster et al. (2009). The Contacts/Interactions -theme of the figure contained dimensions that fitted the social participation definition in my opinion perfectly. As presented in the theoretical background, social participation is defined as taking part in interactive activities of a classroom. I will use the term social participation when referring to activities of social nature. The dimensions of the Contacts/interactions -theme were playing together, working together on tasks, participating in group activities, (un)acknowledged initiations, and social isolation.

The dimensions Playing together and working together had to be defined more clearly. According to Oxford English Dictionary (n.d.a), the verb *playing* means “to engage in activity for enjoyment and recreation rather than for a serious or practical purpose”. In the

phrase *working on tasks*, the verb *working* means “to produce something [...]; to perform a task or tasks” (Oxford English Dictionary, n.d.b). However, a clear line cannot be drawn between these verbs, as the activities in a drama lesson can be characterized overall as playful. I tried to interpret the nature of the activities according to these definitions.

The dimension - Participation in group activities - was examined by calculating the degree of mandatory and voluntary participation activities. Participation was mandatory when activities required all pupils to participate. Participation was voluntary when the pupils could decide whether to participate or not.

The dimensions (Un)acknowledged initiations and Social isolation were eventually excluded from the analysis. First, I started the analysing process by examining pupils’ initiations and observing which pupils did not participate even when it was mandatory. Soon I realized that there were parts in the videotaped data where pupils’ groupwork activities could not be seen due to the position of the camera in the classroom, and every initiation could not be observed. I thought that these matters could potentially skew the findings and interpretations of my study if they were included. In addition, the fact that not all pupils appeared visually in the video, for example during groupwork, could distort possible conclusions regarding the manifestation of social isolation. For these reasons, I decided to exclude both dimensions from the analysis to ensure the best possible outcome.

I added an additional dimension – Other forms of participation – which included all the activities that could not be interpreted as playing or working together. Therefore, the possibility of social integration promotion was examined through four dimensions: activities requiring pupils to play together, activities requiring pupils to work together, activities requiring other forms of participation, and mandatory participation in group activities.

Key questions that helped the analysis of this research question were: (1) in which activities pupils play together, (2) in which activities pupils work together on a task, and (3) what other activities pupils participate in. I included in this step only the activities that fit the definition of social participation. I examined each drama lesson separately. Social integration has been defined in this study by the three dimensions of the Contact/interactions - theme as presented above and an additional dimension – other form of participation. An example of how research question 2 was analysed can be seen in appendix E.

Table 7: Lesson A1: Social participation degree values aligned to dimensions of social integration

<i>Social integration dimensions</i>	<i>Social Participation</i>			
	Partial participation		Full participation	
	Participation in turns	Voluntary participation	Groupwork	Simultaneous participation
Playing together	T3.3: (5min 28sec). 17.56 %			T1.2: (2min 13sec). 7.12 %
Working together on a task		T4.2–T4.4: (8min 2sec). 25.80 %	T3.2: (6min 23sec). 20.50 %	
Other forms of participation				
Social participation degree	17.56 %	25.80 %	20.50 %	7.12 %
	43.36 %		27.62 %	

In lesson A1, Tasks 1.2 and 3.3 required participants to play together and Tasks 3.2 and 4.2 – 4.4 to work together. Task 1.2 required pupils to walk in different animal style simultaneously but individually. Task 3 included two types of participation – groupwork (T3.2) and participation in turns (T3.3). During groupwork, pupils had to plan and rehearse their upcoming performances. Pupils were actively talking to each other by negotiating and proposing ideas. After planning, each group got to perform to the others in turns (presentations T3.3). In Task 4 (T4.2 - 4.4), a pupil in role led the activity by giving permissions to the audience to ask questions regarding their on-going story. The audience raised their hands as an indication of willingness to participate. Table 7 shows how much time in percentages each socially participative activity covered and each activity’s alignment to the social integration dimensions.

Table 8: Lesson A2: Social participation degree values aligned to dimensions of social integration

<i>Social integration dimensions</i>	<i>Social Participation</i>			
	Partial participation		Full participation	
	Participation in turns	Voluntary participation	Groupwork	Simultaneous participation
Playing together	T3.4: (7min 39sec). 20.70 %			T1.2: (1min 38sec). 4.42 %

Working together on a task	T2.5: (2min 38sec). 7.13 %		T2.3: (4min 37sec). 12.49 %	
			T3.3: (5min 6sec). 13.80 %	
Other forms of participation		T2.1: (1min 22sec). 3.70 %		
		T2.6: (3min 10sec). 8.57 %		
Social participation degree	7.13 %	12.27 %	26.30 %	4.42 %
	19.40 %		30.72 %	

In lesson A2, Task 1.2 (warmup game) required pupils to play together. The whole class participated simultaneously but individually following the teacher’s lead – as fast as possible, everyone touched their heads, shoulders, knees, and toes while counting to a certain number in each round: 8, 4, 2 and 1. Task 2 contained activities that required pupils to work together (T2.3 & T2.5) and an activity with a different form of participation (discussions in T2.1 & T2.6). Task 3 included an activity requiring pupils to work together (T3.3) and an activity requiring pupils to play together (T3.4). During performances (T2.5 & T3.4), pupils had physical contact with each other, prepared together the settings of the performance and made eye contact during the performance. A clear interpretation cannot be made regarding to whether presentations in tasks 2 and 3 could be interpreted as playing or working together. I interpreted the Soundscape performances in task 2 as working together, as the pupils had to make sounds and voices at the same time, which demanded concentration and teamwork. Degree values can be seen in table 8.

Table 9: Lesson B1: Social participation degree values aligned to dimensions of social integration

<i>Social integration dimensions</i>	<i>Social Participation</i>			
	Partial participation		Full participation	
	Participation in turns	Voluntary participation	Groupwork	Simultaneous participation
Playing together	T3.5: (5min 42sec). 14.48%			T2.2: (2min 8sec). 5.42%

Working together on a task			T1.3: (4min 3sec). 10.29% T3.4: (8min 5sec). 20.53%	
Other forms of participation		T1.1: (35sec). 1.48% T1.4: (1min 42sec). 4.32% T3.1: (1min 5sec). 2.75%		T4.2: (26sec). 1.10%
Social participation degree	14.48%	8.55%	30.82%	6.52%
	23.03%		37.34%	

In lesson B1, Task 1 included two types of participation, groupwork (T1.3) and discussions (T1.1 & T1.4). Task 1.3 required groups to work together to find their hidden map. Task 2.2 required pupils to play together in a simultaneous game by walking around the classroom individually in different walking styles given by the teacher. Task 3 also included several types of participation, a discussion (T3.1), groupwork (T3.4), and performances (T3.5) that required groups to perform what they had planned in the previous activity. During groupwork in T3.4, pupils talked to each other negotiating and making suggestions and proposals. The lesson included a task 4, where pupils participated individually in a Gallup led by the teacher. Pupils had to raise their hand to the question they believed was true. Degree values can be seen in table 9.

Table 10: Lesson B2: Social participation degree values aligned to dimensions of social integration

<i>Social integration dimensions</i>	<i>Social Participation</i>			
	Partial participation		Full participation	
	Participation in turns	Voluntary participation	Groupwork	Simultaneous participation
Playing together		T4.3: (16min 53sec). 42.55 %		T2.4: (3min 30sec). 8.82 %
Working together on a task				
Other forms of participation		T1.3: (47sec). 1.97 %		

		T2.2: (17sec). 0.71 %		
		T2.6: (1min 47sec). 4.49 %		
		T3.2: (1min 7sec). 2.81 %		
		T4.1: (1min 34sec). 3.95 %		
Social participation degree	0.00 %	56.49 %	0.00 %	8.82 %
	56.49 %		8.82 %	

In lesson B2, Task 2.4 pupils were required to play together by walking around the classroom with their eyes closed. When a selected pupil whispered in their ear the line “the treasure is mine”, the player with their eyes closed would be dropped out of the game. In Task 4.3, pupils were also required to play together. While the teacher read the story, actors performed. In each round, volunteers from the audience could participate as Thought givers by touching the actors’ shoulder and speak their thoughts out loud. Volunteer pupils could participate as actors or Thought givers in each round of the activity. The lesson contained several activities that required other forms of participation (discussion in T1.3, T2.2, T2.6, T3.2, T4.1). Pupils participated in these sections voluntarily by having verbal communication with the teacher. Degree values can be seen in table 10.

Table 11: Lesson C: Social participation degree values aligned to dimensions of social integration

<i>Social Integration dimensions</i>	<i>Social Participation</i>			
	Partial participation		Full participation	
	Participation in turns	Voluntary participation	Groupwork	Simultaneous participation
Playing together	T5.3: (1min 23sec). 3.99 %			T1.2: (1min 52sec). 5.38 %
				T2: (1min 30sec). 4.32 %
			T4.1: (32sec). 1.54 %	

Working together on a task			T4.3: (4min 52sec). 14.03 %	
			T5.2: (3min 20sec). 9.61 %	
			T6.2: (3min 9sec). 9.08 %	
Other forms of participation	T4.4: (1min 40sec). 4.81 %	T3.2: (2min). 5.77 %		
	T6.3: (2min 15sec). 6.49 %	T4.5: (1min 29sec). 4.28 %		
Social participation degree	15.28 %	10.04 %	34.26 %	9.71 %
	25.32 %		43.97 %	

In lesson C, Tasks 1.2 and 2 required pupils to play together in simultaneously played games. The first game (T1.2) was based on physical contact (touching other players' knees to get points) and the second game (T2) on individual horse-riding play led by the teacher. Task 3 included an activity where pupils participated in discussion with the teacher. Tasks 4, 5 and 6 included different types of social participative activities. Task 4 included groupworks (T4.1 & T4.3), group presentations (T4.4), and a discussion (T4.5). In Task 5, each group had to plan and rehearse their presentation together (T5.2) and during presentations (T5.3) pupils performed having physical contact with each other. Task 6 required pupils also to plan together (T6.2) and perform (T6.3). Degree values can be seen in table 11.

The fourth dimension of social integration – participation in group activities – was slightly contradictive with the first two dimensions. Both dimensions (playing and working together) indicated in my opinion participation in group activities, therefore the third dimension was already included in both. Then, I realized that participation in all lessons could be examined through a mandatory perspective. I decided to examine the third dimension through mandatory and voluntary participation. The mandatory participation degree values were calculated by adding three of the social participation subcategory degree values together - participation in turns, groupwork, and simultaneous participation. All three subcategories required pupils to participate at least at one point during activity. The voluntary participation degree values were used as they were found in the fourth type of social participation category (voluntary participation), as it was the only subcategory which activities

had a voluntary nature. Figure 4 shows the participation in group activities dimension structure.



Figure 4: Participation in group activities dimension of Social integration

6 Findings by research question

In this chapter, will be presented the findings of this study. Each research question's findings will be presented under their own subtitle.

6.1 Pupil Participation

6.1.1 Types of pupil participation

The first research questions aimed to define pupils' participation and find the participation degree as it could be interpreted in the videotaped data. The analysis was conducted with elements of data-driven content analysis and data quantification. The figure 5 shows the categories and subcategories that emerged from the analysis.

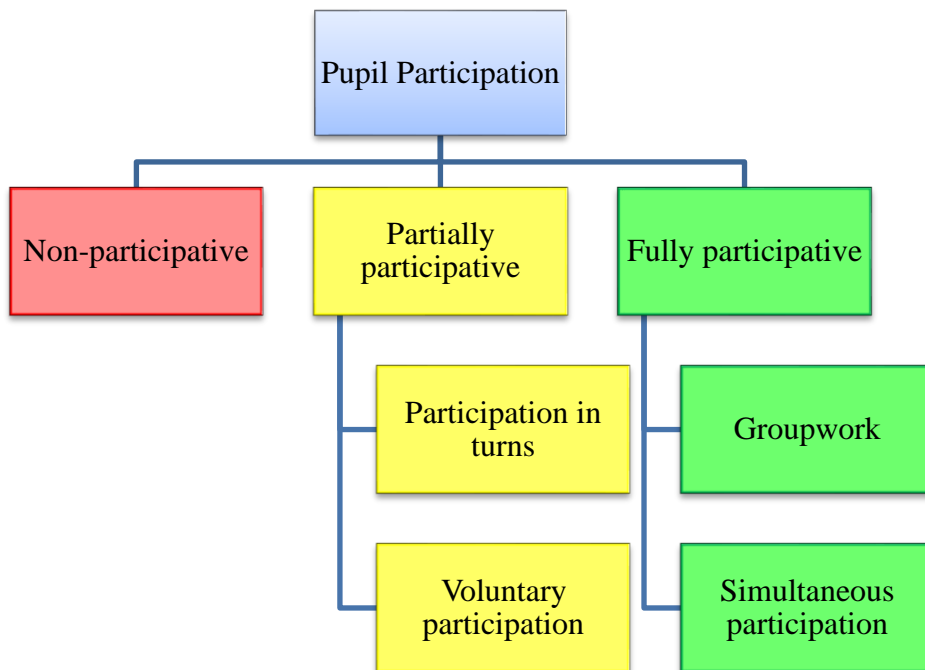


Figure 5: Pupil participation categories and subcategories

The data-driven content analysis brought up three main categories of pupil participation: Non-participative, Partially participative, and Fully participative.

Non-participative activities. Non-participative activities were Teacher-oriented, and pupils' interactive participation was not encouraged. No interaction with peers nor with the teacher occurred during this type of participation. Children were asked to listen to what the teacher had to say, such as during instructions, storytelling, and reading time.

Partially participatory activities. I included in the partially participative activities all the sections in which only few pupils at a time participated and the other stayed passive. These sections were presentations and drama conventions. During presentations, each small group at a time presented or performed in front of the others and the rest of the pupils were instructed to watch. During drama conventions, the teacher was usually leading the conversation by asking questions about the lesson topic and the pupils answered voluntarily by raising their hand. Conventions were either about revision or reflection of the lesson topic. An exception was in lesson A1, where the discussion in Task 4 was led by pupils in role. The teacher asked the pupils to present themselves as a specific character of the story and the other pupils were presenting questions to that character about the happenings of the story. In all drama conventions, pupils were asked to participate voluntarily which meant that not all children could or wanted to participate.

In the Partially participative category, pupils' participation could be divided into two additional subcategories: *participation in turns* and *voluntary participation*. In activities of participation in turns, all pupils would participate in the activity in their own turn and were therefore their participation was mandatory. These activities were either presentations or performances, where each group presented their performance to the others (audience). While a group performed, the others were asked to watch quietly, which means that from the perspective of an individual, during participation in turns -activities each pupil stayed passive for most of the time. Each group had approximately the same amount of performing time and each pupil represented their group during presentation. In activities of voluntary participation, pupils could participate voluntarily. This means that according to each pupil's will, they could participate multiple times in each activity or even not at all. The teacher was usually giving permission to talk, while the pupils raised their hands as a sign of participation request. An exception was in lesson A1, where the teacher A gave the pupils in role the authority to choose the asking pupils. In some lessons, even though pupils were meant to raise their hands to get permission, some pupils spoke without getting permission. This happened usually during drama conventions when the teacher was asking for the pupils' opinion.

Fully participative activities. All the pupils were meant to participate simultaneously. These activities were warmup games at the beginning of the lesson (lessons A1, A2 & C), simultaneously played games (lesson B1 & B2), or groupworks. In the fully participative

category, pupils' participation could be divided into two subcategories: *Groupwork* and *Simultaneous participation*. During groupwork activities, the pupils were given time to plan and rehearse their performances in small groups. Group members were meant to communicate with each other and decide together what they would perform. All groups were planning at the same time, so during groupwork activities all pupils were participating mandatorily. During activities of simultaneous participation, all pupils were physically active at the same time. The tasks were usually warmup games or simultaneous activities, that were instructed by the teacher, and the pupils acted accordingly. An exception was in lesson B2 where a pupil was given the authority to lead the activity. In this activity the teacher B did not participate, while in all the other simultaneous activities and warmup games the teachers took part in the simultaneous activities along with the pupils. The difference between these two subcategories was participant's status. In groupwork activities, pupils were encouraged to participate as a member of a small group and in activities of simultaneous participation, pupils were encouraged to participate individually.

6.1.2 Pupil Participation degree

The first research question also aimed to find the degree to which pupils participate in each lesson. I created a new type of pupil participation, the Social Participation, by combining partially and fully participative categories together. Both categories included activities that pupils could participate actively. The need of this new type of participation was necessary for the examination of the second research question. The analysis was conducted by quantifying the data.

Social participation time in percentages varied from 60.37% to 70.98% of the whole lesson duration. These social participation findings indicate that pupils during the five videotaped drama lessons were partially participating an average of 13,5 minutes (37.66%) of the lesson and fully participating an average of 10,5 minutes (29.69%) of the time. The combined average time of social participation was 24 minutes (67.35%). This means that according to willingness, pupils could have been socially active participants for over two thirds of the lesson. Though, the data sample is too small to make general conclusions about social participation time in drama lessons. Social participation degree values can be seen in figure 6.

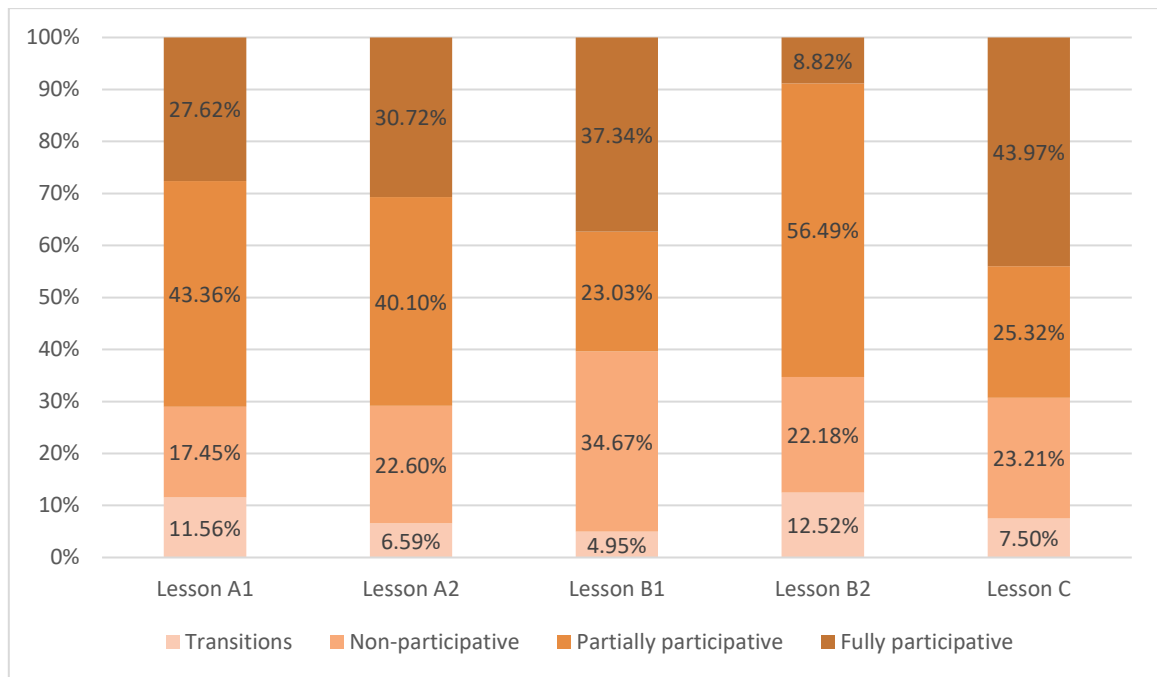


Figure 6: Degrees of pupil participation types per lesson

In all lessons, the highest pupil participation degree was either in partially participative or in fully participative category. In lessons of the teacher A and C, second highest participation degree was found also in partially participative or in fully participative category, which means that both categories of social participation were central to the structure of the lesson. The lessons of teacher B were exceptions, as the second highest participation degree was found in non-participative category. This indicates that teacher B had also a central role in the structure of the lesson beside pupils.

Non-participative activity degree varied between 17.45% and 34.67%. The lowest degree was found in lesson A1 (17.45%), which is a little over 5 minutes and the highest degree was found in Lesson B1 (34.67%), which is a little over 13 minutes - approximately one third of the whole lesson. The average non-participative activity degree is 24.02%, which is roughly estimated as one fourth of the lesson - approximately 9 minutes.

Partially participative activity degrees varied from 23.03% to 56.49%. The lowest degrees were found in lesson B1 (23.03%) and C (25.32%), but both lessons had the highest fully participative activity degrees (B1: 37.34%, C: 43.97%), which compensates the overall social participation. Differences in pupil participation degrees can be seen between lessons B1 and B2, which were both taught by the teacher B. In lesson B1, partially participative activities took 23.03% of the lesson time, which places it at the bottom compared to all five lessons and in lesson B2, partially participative activities took 56.49% of the lesson time,

which is the highest time compared to the other lessons. The differences in pupil participation degrees between lessons of teacher B brings up the importance of the teacher as the instructor of the lesson. No drama lesson has a standard structure or even number of activities with different participation degree.

Fully participative activity degrees varied between 27.62 - 43.97%, apart from lesson B2, where the degree was less than 10%. The average percentage of fully participative category was 29.69%, approximately one third of each lesson, which means that at least for that amount of time, all pupils were actively participating during the lesson.

6.2 Opportunities to promote social integration

The second research question aimed to examine the ways with which the videotaped drama lessons provide opportunities to promote pupils' social integration. The analysis was conducted with elements of theory-driven content analysis and data quantification. The framework of social integration that was used for this analysis is Koster et al.'s (2009) Contacts/interactions -theme, which was converted slightly to fit the analysis. The opportunities of social integration promotion were examined through three dimensions using only the activities in the social participation category. Due to the passive nature of activities, the non-participation category was excluded from the analysis of social integration. Participation in group activities was examined from a mandatory participation point of view.

The percentages of mandatory participation were calculated by adding social participation's three out of four participation subcategories - participation in turns, groupwork, and simultaneous participation. The percentages of voluntary participation were used as found in the analysis of voluntary participation subcategory. Overall participation possibility was calculated by adding mandatory and voluntary participation together, which is equal to social participation degree values.

Social participation and social integration dimensions were aligned and formed a 3x4-tabulation. Each social integration dimension was aligned to one of the four social participation subcategories. At the confluence of the two was placed the activity and its lesson coverage in percentages. Tabulations were created for each lesson separately, but the results of all lessons are examined together. The findings show that in every lesson, pupils played together in at least two tasks. In almost all the lessons, pupils also worked together in at

least two tasks. Therefore, all five lessons provided opportunities of promoting social integration through activities that required pupils to play together. Four lessons provided opportunities of promoting social integration through activities that required working together. Four lessons provided opportunities of promoting social integration through activities that required another form of participation. Activities that required pupils to play together were mostly found in activities of participation in turns and simultaneous participation. Activities that required pupils to work together were groupwork activities in all five lessons. Activities that required other forms of participation were found in activities of voluntary participation in four lessons. Other forms of participation were all activities that required pupils to take part in conversations. Figure 7 shows the percentages of each social integration dimension. The percentages of the vertical axis correspond to the overall social participation time. For example, in Lesson A1, 100% of socially participative activities included activities of playing together and working together. In horizontal axis, the percentages within each column correspond to the degree values compared to the lesson duration. For example, in Lesson A2, 25.12% of the lesson included activities of playing together, 33.42% activities of working together, and 12.27% activities of other form.

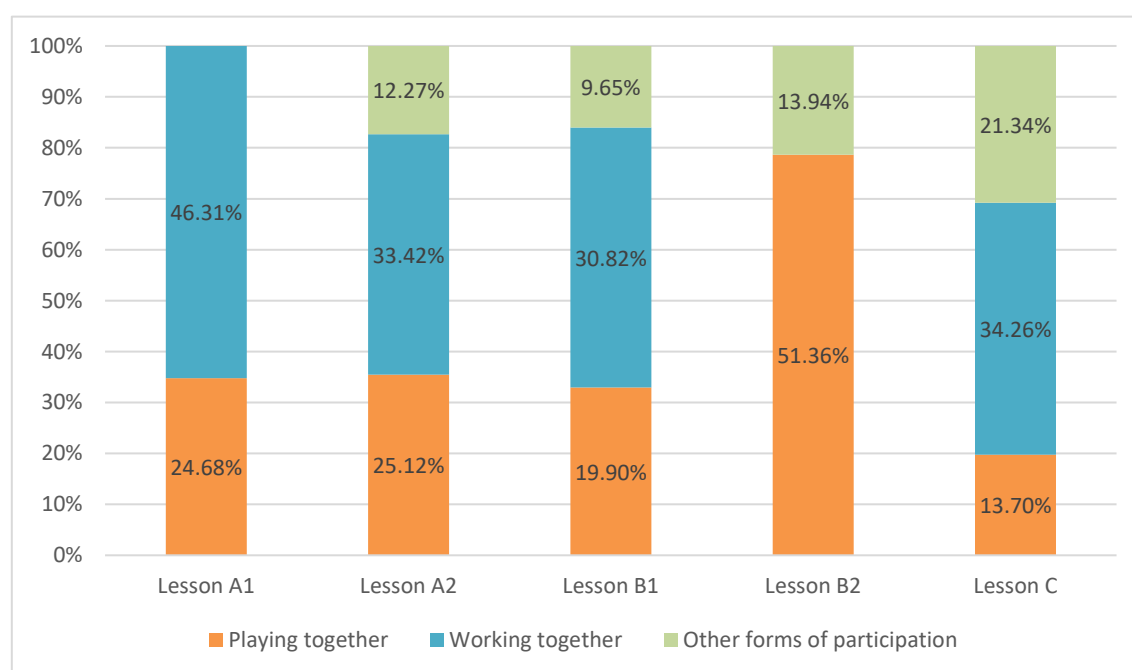


Figure 7: Degree values of Social integration dimensions in relation to social participation

Almost in all lessons, activities requiring pupils' mandatory participation covered almost half of the lesson – values varied between ~ 45-59%, which indicates that at least for that time, each lesson gave the pupils opportunities to participate in group activities through

mandatory participation. When adding the values of voluntary participation, the overall participation possibility varied between ~ 60-71%. Figure 8 shows the percentages of mandatory and voluntary participation compared to the length of each lesson.

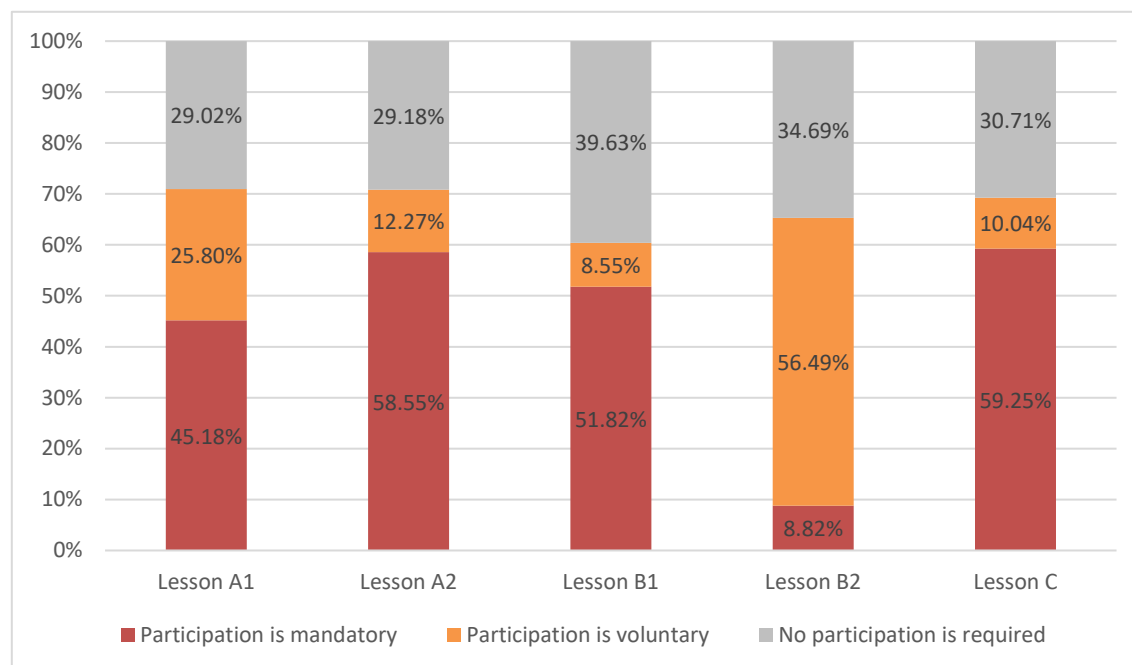


Figure 8: Participation in group activities

Exceptions

Exceptions regarding social integration aspect were found in all lessons. Lesson A1 did not include activities requiring other forms of participation. Lessons of teacher A included activities of working together in subcategories Participation in turns and Voluntary participation in addition to groupwork. Lesson B1 included a simultaneous activity that required another form of participation, in addition to voluntary activities. In lesson B2, no activities required pupils to work together. Pupils played together also in a voluntary participation activity, in addition to simultaneous activity. Lesson C included an activity of participation in turns as another form of participation – one-pupil-presentation - in addition to a voluntary activity. These exceptions can be seen in table 7-11 in the chapter 5.5. Exceptions in participation of group activities were found in lessons of teacher B. In lesson B2, pupils participated mandatorily for only ~ 9% of the lesson, and over half of the lesson (56.49%) was based on voluntary participation, while in lesson B1 this happened the other way round – mandatory participation was ~52% and voluntary ~9%. The differences can be seen in figure 8.

7 Conclusions

The analysis of this study reveals that the drama lessons were structured from activities that required three different types of pupil participation – non-participative, partially participative, and fully participative. Activities requiring partial and full participation can be interpreted as activities of social participation, because during these activities, pupils were active participants in their class. The analysis revealed also that pupils' social participation covered most of the lesson time. The analysis suggests that drama lessons provide opportunities for pupils' social integration through activities requiring pupils to play and work together and activities requiring pupils to participate in group activities.

Research question 1

The pupil participation in research question 1 was defined and categorized similarly as in previous literature. However, the context of the participation differed. For instance, Power and Hyde (2002) studied the characteristics and the extent of participation of deaf and Hard-of-hearing students in regular classes. They used a four-aspect-framework to describe children's participation. (Power & Hyde, 2002, p. 307.) Their three levels of integration (full, selective, none) were categorized very similarly to this study, according to integration in the mainstream classrooms. Level None indicated no integration, level Selective indicated a partial integration and level Full indicated full integration. (Power & Hyde, 2002, p. 309-310.) At the time of the analysis, I had no previous knowledge of this research. In addition, a similar pattern of social participation definition is seen in Levasseur et al.'s taxonomy described in the theoretical background of this thesis. Their taxonomy was constructed on levels of no-social contact (Individual proximity of involvement with others, levels 1 & 2) and levels of social contact according to activity goal (levels 3-6). (Levasseur et al., 2010, p. 2145.)

Drama education is a new field of study. Due to its recent history, I could not find previous studies that had examined the definition of pupil participation in drama lessons. Therefore, this analysis provides new information about the extent of pupils' participation during drama lessons. This new information could give drama teachers new knowledge and insights on how to structure a drama lesson and help them reflect on how pupils could participate to a different extent. This aspect is crucial, especially to drama teachers, because sequences of drama lessons can be designed to support each other – the next lesson in based

on the previous one. Therefore, if certain activities happened in the previous lesson, different activities with different goals can be set for next.

The combined average time of social participation in the drama lessons, was 24 minutes (67.35%) which is approximately two thirds of the lesson – values varied from ~60% to ~71%. During this time, pupils could participate in different ways: listening, moving, talking, participating individually or in groupworks. All these ways are also encouraged to be contained in activities of elementary school to keep pupils focused (McLeod, Fisher & Hoover, 2003, p. 28). These findings are consistent with Toivanen, Salomaa, Säntti and Tikkanen's (2016) reports, as they also calculated the time of pupil-oriented activity from the same data. Pupil-oriented activity was defined as the extent to which teachers in drama lessons give value to pupils' interests, motivations, and perspectives (Toivanen et al., 2016, p. 249; Salomaa, 2014, p. 61). The average time in percentages of pupil-oriented activity between the same 5 lessons was 66% - values varied from 59% to 75%. (Toivanen et al., 2016, p. 249; Salomaa, 2014, p. 101). Although the pupils' activation time was calculated according to different definitions – Pupil-oriented activities (Salomaa, 2014) and Social participation (this study) – in both studies, pupils are in an active role which is a significant unifying factor.

The social participation time in lesson B1 was the lowest compared to the other four lessons. Pupils were socially participating almost 10% less than in the others. An explanation for this gap can be the fact that pupils' non-participation degree value during that lesson was over 34%, which means that for over one third of the time the lesson was teacher oriented. After each activity, the teacher continued reading the story from the book, which put the pupils in the role of a passive listener. Listening to a story can be interpreted as participation in the lesson, but for the purposes of this study, the pupils' passive listener role meant no social participation.

In activities of social participation could be noticed an inequality in pupils' participation. Especially during voluntary activities, such as drama conventions, only a few pupils had the chance to answer the teacher's questions. Due to the nature of pupil participation, some pupils got to participate more than once in several activities. This happened when no 'new' pupil raised their hand, and the teacher gave speech permission to pupils that had already spoken. This could be observed in all the lessons which highlights the inconsistency of participation. Some children got to participate many times during an activity while others

did not participate at all. Therefore, the extent to how many contacts a pupil has in a lesson depends on how the teacher structures and leads the drama lesson.

Research question 2

The analysis of research question 2 brings up information on how the videotaped drama lessons provide opportunities to promote pupils' social integration. The analysis shows that drama lessons could promote pupils' social integration through activities that require pupils to play and work together. Drama lessons also provide another form of participation to the pupils - conventions. During conventions, pupils are given the opportunity to express their opinions and feelings in front of others, be seen and heard as individuals. The participation in drama lessons was either mandatory or voluntary, depending on the activity. Through mandatory participation, teachers make sure that all pupils get to participate during the lesson. During voluntary participation, pupils are given the opportunity to decide the extent of their participation. The percentages of mandatory pupil participation found during analysis indicate that all pupils are actively participating during tasks in approximately half of each lesson. This finding gives a straight indication of social integration, as according to the definition brought up in the theoretical background, the group member is actively participating in the group's activity and can be a visible member of the group (Koster et al., 2009).

During drama conventions, where pupils participated willingly, can be noticed that social contact between peers was absent. These kinds of tasks can help the teacher-pupil relationship which is also an important part of social integration in classroom settings. The teacher helps the pupils to reflect and strengthen their thinking skills by giving them opportunities to share their thoughts and feelings with others. Conventions can also promote listening skills and give pupils the chance to express themselves. The teacher-pupil relationship is also crucial in the sense of belonging as the teacher guides the tasks and keeps the pupils involved.

Activities with the most social contacts were, according to my interpretations, groupwork activities that were included in almost all the lessons (except lesson B2). During groupwork, pupils started to negotiate, make proposals, and share ideas with their group members, trying to pursue their peers about one's idea, and using argumentation. During these tasks, pupils were most spontaneous with each other, had unintentional physical contact,

negotiated roles for the performance, rehearsed with one another, and showed their excitement and feelings. Social interaction quality differences can be seen between groups. Despite the quality differences, groupwork is a great way to practice and strengthen social skills. The groupwork activity in the drama lessons was mandatory activity which means that every pupil had a group.

Differences between groups regarding the quality of social interactions and contacts was noticed. Some pupils had passive roles during performances while others had more social contact with each other. Some groups had also difficulties during planning time than others, and in some groups seemed like pupils could not communicate with each other. One group in lesson B2 sought for the teacher's help multiple times during planning. The data provides indications that planning quality defines the upcoming performance. If during planning the teammates are not completely sure about their roles in the performance, with high probability some will not know what to do and one could end up leading the performance. This situation is not quite fruitful as not everyone can have experience of success. In worst cases, some children will feel like they failed and that could decrease their self-esteem.

Research on groupwork activity shows that skilled groupwork needs engagement to peer dialogue about the task topic and planning on how the group will perform the task. A skilled groupwork has elements of high-level talk, which means that the dialogue goes further than just sharing ideas. It needs more effort on behalf of the members and the dialogue has elements of idea-justification, argumentation, and explanations. (Veldman, Doolaard, Bosker & Snijders, 2020, p. 1.) The groupwork activities in the videotaped drama lessons had elements of skilled groupwork, or at least the interaction between peers seemed to follow these elements. Therefore, teachers should be encouraged to include groupwork activities in their teaching schedule, even when the benefits are not directly seen.

Other conclusions

Exceptions. All lessons had some exceptions. Especially the lessons of teacher B differed from the other teachers regarding pupil participation degree. This conclusion is not unusual as each drama teacher structures their lessons autonomously and therefore differences between teachers are inevitable. Some teachers feel the need to be active and have a main role as the instructor during the drama lesson. Other teachers prefer to keep pupils active as much as possible. Especially in Finland, teachers are given more freedom to structure

and plan their teaching. This stresses the need for a bigger research on drama education, where differences between teachers can be studied furthermore.

Transitions. The appearance of transitions is also a common phenomenon during classroom teaching and can be seen as part of normal classroom activity. Time management in the classroom has been studied before and suggestions on how to structure lessons effectively can be found for example in McLeod et al.'s (2003) book. Especially in the first grades where children are young, self-directed skills are not yet developed. McLeod et al. (2003, p. 38) suggest keeping transitions minimal to keep the waste of time and bad behaviour low. Several teaching interruptions can lead to concentration difficulties which puts the teacher in the position to guide the pupil's attention back to the task. This phenomenon was noticeable especially in lessons A1, A2 and C, where pupils were young, and teachers had to intervene random conversations happening between activities.

Quality of social interaction. In tasks where pupils had to work together, the nature of the task defined the quality of social interactions. For instance, in lesson B1, the pupils were asked to seek for their map together and during the activity, pupils talked to each other speculating about where the map could be. Even though the activity aimed for groupwork, it seemed to promote more of an individual seeking rather than group seeking, because some pupils led their group's seeking path. In other groupwork activities, such as planning, the pupils had to work together in order to create their performance. Therefore, during those activities pupils talked to each other actively, negotiating and proposing ideas, and rehearsing their performance. Quality differences could be seen also in groupwork activities. For example, a pupil seemed to be passive during planning time and the presentation of their small group. Even though the pupil sat together with the group and was physically standing on stage during the presentation, there was no sign of verbal communication between that pupil and the other small group members. The difference between these activities can indicate that the nature of the task plays a major role in the quality and quantity of social contacts. Also, the phenomenon of free riding can appear also in drama lessons, even though it is an all-inclusive and a non-discriminatory form of teaching.

Indications of positive classroom climate

In most of the lessons, pupils laughed and smiled during activities. Several indications were noticeable that children were enjoying themselves even when not participating and just

watching others perform. The sign of laughter and joke making indicates that the climate in the classroom could be characterized as positive. A classroom climate can be characterized as positive when there is a sense on enjoyment and enthusiasm (Khalifaoui et al., 2021, p. 72). According to this definition, I could interpret that there is space for the children to express themselves and feel free to have fun, and that the classroom climate has elements that make it positive. During physical contact, pupils acknowledged each other's presence and that could indicate acceptance, which is a key aspect in social integration (see Koster et al., 2009). Sample sizes for each class were too small to make overall assumptions about the classrooms' climate.

Another observation regarding children's social behaviour was noticed in lesson C, where pupils helped each other by either supplementing the performer's speech or helping modify it. In some tasks, the pupils were proactive and complemented each other's answers or started random conversations while waiting for instructions. The children in this lesson were young, which could explain their prosocial initiatives. The fact that pupils talked to each other even when they were not asked and tried to make eye contact as a fun sharing initiation, can refer to a climate of trust, where children acknowledge each other's presence and can form relationships with each other.

In drama work, laughing at each other's performances, is a usual phenomenon as children are encouraged to have fun and laugh to the characters. When the pupils are in role, they are not acting as themselves but as characters, and the use of role marks can distance themselves from their actions. Role marks, such as clothing during performances, is a common way to distance the actors from the story characters (Toivanen, 2015, p. 25) This was noticed in lessons of the teacher A and B.

8 Validity and limitations

The use of secondary archived data for the purposes of studying social integration is not the best possible. A main aspect in social integration research is the participant's personal perspective of being socially integrated, which is excluded from this study. The best way to examine this was to collect questionnaires in addition to the observation. A questionnaire about the pupils' perspective would have given a more holistic understanding of pupils' social integration. However, due to the COVID-19 pandemic, in autumn 2020 when I started my research process, the Helsinki city council did not give permission to study children in their school environment to prevent the spread of the coronavirus. This is the major reason why I could not collect my own data from primary schools and decided to use archived data for the purposes of this study.

The drama lessons were videotaped with one camera that was for most of the time steady in one place. During groupworks, pupils used the space of the whole classroom and everyone talked at the same time. Conversations happening on the opposite side of the classroom, away from the recording camera, could not be heard. Rehearsals happening behind or at the sides of the camera could also not be seen. Due to these audio and visual limitations in the data, I was not able to see or hear every conversation or activity. Therefore, I could not make any assumptions or interpretations regarding overall verbal and non-verbal communication quality. Overall interpretations about pupils' social interactions could also not be made. These are the main reasons why I decided to exclude the two dimensions of Social integration - social isolation and unacknowledged initiations - from the analysis. This limitation also affected the study of interaction quality between peers and for that reason it did not play a major role in the analysis.

Although social interaction was noticeable during transitions and could be interpreted as social behaviour, it was not instructed by the teacher. I decided to exclude them from the analysis. It is, though, important to point out that transitions can be a great target for the analysis of pupils' interrelationships. The lack of pupils' sociometric data during this study played an important role in the exclusion decision. Sociometric data would have given valuable information about pupil's friendships and relationships and could have explained certain behaviour during groupwork. In some lessons, were noticed that pupils did not participate to performances and stayed in a more passive role during planning time. The current data does not give space for interpretations regarding pupils' relationships.

Another limitation in this study was also the absence of the teacher C's second lesson. Having two lessons from each teacher could have given information about the teacher's way of teaching and some indications about the classroom climate. That is the reason why I decided not to analyse each teacher's lesson together to examine teaching ways or make interpretations about the possible classroom climate. The small number of lessons was also a huge limitation and therefore, the lessons were analysed individually.

This study did not have another inter-rater observer. Especially when using a new analysis method, a second observer would have given the analysis more credibility and the opportunity to compare results and make conclusions about the validity and objectivity of the analysis. Therefore, this study has the risk of being one researcher's interpretation. A peer review is an important step in the process of research. For these reasons, the analysis of this study cannot be considered objective.

In addition, no validated measure was used in any process of the analysis. This also brings validity matters to the analysis. I developed the measurements to fit as good as possible the purposes of the study. The findings of this study cannot be generalized to a wider population due to validation and reliability matters. For these reasons, the findings of this study should be seen as a new perspective that needs further examination.

Research ethical issues have been taken into consideration. I used a gender-neutral language to protect the participants' gender identity. As a researcher who aimed to study drama lessons, my goal was not to criticize the way each teacher structured their lesson, rather to examine the positive aspect of what the lessons provide the pupils. I aimed to use a respectful way of writing when referring to actions of the participants, so that no harm would occur towards personality traits. External readers cannot identify the participating teachers from the lesson structures, as the drama techniques used in these lessons are common in drama education and are being used by several drama teachers. Even though no names or demographic data about the participants were revealed, previous researchers who used the same data could possibly identify the participants due to the small number of cases collected for the program.

9 Discussion

The aim of this study was to investigate whether drama lessons could possibly support the occurrence of pupils' social integration. The video analysis provides information about pupils' participation type and degree. Pupils' participation can be defined as non-participative, partially participative, and fully participative. Pupils' social participation is defined through partial and full participation, and the analysis shows that pupils participate socially almost half of the time of each studied drama lesson. The drama lessons provide opportunities of promoting pupils' social integration through activities that require pupils to play and work together, and by combining activities that require mandatory and voluntary pupil participation.

A major limitation in this study was the lack of a validated measure method. Therefore, the analysis was conducted by methods that were not peer-reviewed but created by the researcher for the purposes of this study. It is important to look at the findings critically. Overall assumptions or conclusions regarding all drama teaching cannot be made. Further research is needed to develop a measure, that can be validated for observing social participation in drama lessons and a bigger data sample is needed from cross-border drama teaching. Further research should also focus on studying pupils' personal perspective of social integration in drama lessons, which is something that cannot be studied only through observation.

Social integration in the context of drama education is new in the educational research field. Pupil-oriented activities in drama lesson have been studied in previous research (see Toivanen et al., 2016). The current study provides a new aspect in the examination of pupil social participation in drama lessons. The findings of this study should be taken as a possible new perspective of examining how drama lessons could provide opportunities to promote pupils' social integration. Drama lessons are structured on social activities and from this point of view drama could provide a new aspect in the research of social integration.

The findings of this study can be useful to every teacher who wants to increase their pupils' participation. The findings also provide new perspectives to the teacher-pupil relationship and the teacher's role in the classroom. Both perspectives complement the purposes of the KEHU program, whose sub-study this study belongs to. The findings provide an opportunity for teachers to reflect on the way they plan drama teaching in their classroom and

can enable an eye-opening experience on how much the activities they choose for their lessons can encourage pupils to participate. Toivanen (2015, p. 19) emphasizes in their book, that drama lesson should not be a sequence of games and activities, but an ensemble of practises that promote pupils' learning and should be chosen according to how well they meet their purposes. When structuring a lesson, activities that keep pupils busy do not necessarily promote social skills or other goals. An example in this videotaped data is the lesson B2, where most of the activities that required pupils' participation, were based on pupils' willingness to participate, and verbal communication was happening between the teacher and the pupils. Even though pupils were kept actively engaged in the activity, peer social contacts were minimal.

The findings of this study provide additional information about drama education's possibility to promote pupils' social integration. Even though the subject is not widely studied, the findings may not appear as new information for drama educators. Drama is based on active participation and has an inclusive nature where everyone has their place in the group. Therefore, using drama as a method to promote and secure pupils' social integration can be promoted especially from drama teachers due to their experience of drama uniting people. This is one of the reasons why the topic also interested me.

As I was studying previous research on the theme last spring 2020 for the purposes of my bachelor's thesis, and I found an ongoing study examining how drama classes promote social integration (Novak, 2019). This indicates that interest in social integration research increases in the educational field, which can lead to more research investigating the topic in the near future.

A mutual and shared experience of excitement among pupils is a key aspect regarding the sense of belonging. Children have similar emotions, and they can share them with others. As described in the theoretical background, sense of belonging requires the feeling of inclusion and acceptance, the feeling of a cohesive group and the ability to identify with each other (Capps, 2003). For instance, simultaneously played games and drama conventions are common in drama work and are meant to boost pupils' sense of belonging as everybody participates in the task. They tend to create a warm and positive mode to the lesson. The occurrence of simultaneous games and drama conventions in all the videotaped drama lessons is a positive sign, showing that the teachers provide space for doing things together in drama class. Simultaneously played games can be an easy and sure way to engage pupils

in a group activity. Therefore, it is encouraged by the findings of this study due to its hidden mandatory participation nature.

Further examination of who participated in each activity and who did not, was not conducted. A complete and full participation of all pupils in all activities of a lesson would not serve the purposes of this study. Pupils do not necessarily have the energy of being active in every task and the duration of the activities can be unnecessarily long if everyone participate. Especially in drama conventions, pupils could possibly have the same answers. Therefore, repeating answers would be a waste of valuable teaching time.

Incidents in the data, where some pupils did not what to participate in their small group's performances, brought up an important aspect of drama work, where no one should be forced to participate against their will. Shy people can feel nervous to perform and might need more time to feel comfortable to do it than others. A voluntary participation in drama work, especially in tasks requiring performance, is important to be reflected, as no one should be forced to perform in front of others (see Toivanen, 2015; Neelands, 1984). Nevertheless, if most of the tasks during drama work are based on voluntary participation, pupils are not encouraged to step out of their comfort zone and therefore cannot have the opportunity to engage with one another and strengthen their social skills. It is, thus, the teacher's responsibility to structure the lesson in a way where everyone can have at least a small window of socializing time.

9.1 The teacher's impact in drama work

Benefits of drama work in classroom are mostly positive. However, this is not achieved by just instructing drama techniques and allowing pupils to participate. The teacher's role as an instructor is very crucial. They are the ones who intervene when inappropriate behaviour occurs. Can a drama instructor prevent social integration and if so, in what ways? This is a question every drama teacher needs to ask themselves.

Drama techniques involve a lot of playing, and therefore, it is important to do a drama contract at the beginning of drama work. The teacher instructs the rules of the work and aims to engage the pupils through this shared agreement. By doing that, the teacher can prevent possible disputes when everyone is playing by the rules. With practise, the pupils will get to know the drama techniques and the working will become smoother. It is, though,

the teacher's responsibility to set safe boundaries and meaningful purposes to the drama work, so that the pupils know what they should develop and where does the activities aim.

Every drama instructor structures their drama lesson with activities of their choice. How should a drama class be structured to meet the criteria of social integration? According to Toivanen (2015), a drama lesson needs to have a certain structure. A lesson is being designed to meet the goals a teacher has set for the lesson. That is their guide to structure a drama lesson. It needs reflection on behalf of the teacher and knowledge of their pupils.

Based on the result of the current study, an interesting question is: what is it about teaching drama that promotes social integration? And if drama promotes social integration, why is it not a major teaching method in all classrooms? Drama is a teaching method many teachers can be afraid to use. The teacher has to have the courage to exposed themselves to self-critic, making a fool out of themselves, stepping out of their comfort zone, live in the moment and seize the impulses given in the moment. We improvise a lot in our daily life, but it seems to be difficult when asked to do it in aware. A study conducted by Toivanen, Mikkola and Ruismäki (2012) show that teacher trainees who were teaching drama during their training, felt like they were failing as drama teachers and found it difficult to manage both the whole group and individual pupils. Lack of confidence in their doing, subject knowledge, non-verbal communication, and teaching skills were key answers in their interviews (Toivanen et al., 2012, p. 2082). Toivanen et al. (2015), who used the same data as Toivanen et al. (2012), found that the classroom climate of the trainee teachers during drama lessons were for the most part warm and positive. These results indicate how new drama teachers can be critical about their skills, because their focus is more on reflecting on their actions rather than the positive things happening in the group. The teacher acts as an instructor in a drama teaching situation that is imaginary and often developed by the pupils. Heikkinen (2002) talks about aesthetic doubling where a person lives and acts at the interfaces of two worlds simultaneously - physically in the real world and imaginarily in a fictitious reality. The teacher must be in aware and present in the moment during activities and intervene when the situation is escalating in a direction that is pedagogically non-fruitful. This means that the teacher needs situation-sensitiveness, awareness, and ability to respond quickly and think on their feet. These characteristics are not self-evident for all teachers, though they can be developed through practise.

The teacher is also responsible to help the pupils reflect after the drama work. Especially the process of difficult issues, such as bullying, and ethical matters need to be reflected and discussed at the end of drama work. It is important, so that no pupil lives the lesson with unprocessed and disturbing information and thoughts. This matter raises up the ethical aspect of drama education since there are diverse personalities involved in the activity.

9.2 Societal significance

It is worth noticing that by aiming to fulfil one's social integration does not necessarily mean that we can achieve at some point a permanent state. Being socially integrated can be seen as a state of mind in which a person feels like being integrated in a group or a society. The feeling of being integrated and accepted by peers can also fade if peer-relationships are not maintained. Therefore, the strengthening of social integration needs continuous maintenance of positive social relations.

It is crucial to emphasize that social integration can also be unsuccessful. Next, I present two extreme examples of what might happen if a person is not properly integrated in the society. An incident in Kuopio, eastern part of Finland in October 2019 shocked the Finnish society, when a young adult entered their college with the intention of killing as many people as possible. According to the police, the perpetrator confessed during interrogations that they had felt some bitterness since they were young as "things were going better" for others than for them. Based on the preliminary investigation, the perpetrator had almost no friends. (Rimpiläinen, 2020.) The impact of being bullied can be appeared through harmful and violent behaviour towards others and by carrying a weapon. Among adolescents, facing long-term bullying can increase risks of bullying others. (Sundaram, 2017, p. 10.) Loneliness, problems in personal life, bullying and depression are characteristics commonly found in possible reasons behind a school shooting (Raitanen, 2020, p. 24). Although these characteristics may not be the main reason to commit a school shooting, poor mental health is an issue that can cause mainly negative effects in people's lives. Children and adolescents build their social relationships during basic educational years which is an important indicator of social competence in adulthood. Key measures to prevent loneliness and social isolation must be taken in educational environments where adults as educational experts can support and guide pupils towards positive social relationships and behaviour.

While reflecting social integration occurrence, we need to ask ourselves if someone can be truly socially integrated. Students do not necessarily form positive relationships self-evidently. In December 2020, a 16-year-old was found dead in Helsinki and prime suspects were 3 of the victim's closest friends. According to the police, the victim was a friend of the suspects, even though the victim had been bullied, harassed, and treated violently by the suspects for months (Kirsi, 2020). As educators we need to ask ourselves, why nobody noticed the violent behaviour the victim was facing and if someone did, why did the situation escalate to this point.

Friendships like the one presented above, could be interpreted as a fulfilment of social integration as members seem to accept one another, because negative behaviour is unnoticeable by external people. All members participate in group's activities and all members seem to feel like they belong in the group. Social situations are not easily interpreted especially among adolescents. Tragedies like these happen because it is impossible for adults to notice all kinds of interaction that take place and intervene when needed. Adolescents seek privacy. This study aims to contribute to the debate about the importance of social integration on pupil's well-being and reflect the use of drama in its implementation. Therefore, it is crucial to raise and educate children from a young age to respect and accept one another's differences so that violent behaviour and bullying does not even begin to start. It is an ideal we know it cannot be fully achieved. However, it is a goal we must keep aiming for.

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Appendices

Appendix A: Lesson structures of teacher A, (excluded transitions)

Lesson A1

Task	Duration	Sections	Pupil participation	Participation subcategory
T1 Warmup-game	00:01:38-00:02:19	T1.1 Instructions	Non-participative	-
	00:02:19-00:04:32	T1.2 Activity	Fully participative	Simultaneous Participation
T2 Reading a Letter	00:05:48-00:08:39	T2 Teacher in role	Non-participative	-
T3 Telling and Acting method	00:08:39-00:09:41	T3.1 Instructions	Non-participative	-
	00:09:41-00:16:03	T3.2 Planning	Fully participative	Groupwork
	00:16:31-00:17:43	T3.3 Presentations by group	Partially participative	Participation in turns
	00:17:43-00:19:08			
	00:19:08-00:20:28			
00:20:28-00:21:59				
T4 Pupils in role	00:22:09-00:22:37	T4.1 Instructions	Non-participative	-
	00:22:37-00:25:05	T4.2 Role 1	Partially participative	Voluntary participation
	00:25:05-00:27:41	T4.3 Role 2		
	00:27:41-00:30:39	T4.4 Role 3		
T5 End of the lesson	00:30:39-00:31:04	T5 Instructions	Non-participative	-

Lesson A2

Task	Duration	Sections	Pupil participation	Participation subcategory
T1 Warmup-game	00:01:47-00:02:26	T1.1 Instructions	Non-participative	-
	00:02:26-00:04:04	T1.2 Activity	Fully participative	Simultaneous participation
T2 Soundscape	00:04:35-00:05:57	T2.1 Revision	Partially participative	Voluntary participation
	00:05:57-00:08:51	T2.2 Instructions	Non-participative	-
	00:08:51-00:13:28	T2.3 Planning	Fully participative	Groupwork
	00:13:28-00:14:50	T2.4 Instructions	Non-participative	-
	00:14:50-00:15:13	T2.5 Presentations by group	Partially participative	Participation in turns
	00:15:13-00:15:46			
	00:15:46-00:16:25			
	00:16:25-00:17:05			
00:17:05-00:17:28				
00:17:36-00:20:46	T2.6 Discussion	Partially participative	Voluntary participation	
T3 Telling and Acting	00:20:46-00:22:40	T3.1 Storytelling	Non-participative	-
	00:22:40-00:23:32	T3.2 Instructions	Non-participative	-
	00:23:32-00:28:38	T3.3 Planning	Fully participative	Groupwork
	00:28:38-00:31:12	T3.4 Presentations by group	Partially participative	Participation in turns
	00:31:12-00:32:18			
	00:32:18-00:33:36			
	00:33:36-00:34:48			
00:34:48-00:36:17				

Appendix B: Lesson structures of teacher B, (excluded transitions)

Lesson B1

Task	Duration	Sections	Pupil participation	Participation subcategory
T1 Map hunting	00:00:08-00:00:43	T1.1 Revision	Partially participative	Voluntary participation
	00:00:43-00:02:37	T1.2 Instructions	Non-participative	-
	00:02:37-00:06:40	T1.3 Seeking	Fully participative	Groupwork
	00:06:40-00:08:22	T1.4 Discussion	Partially participative	Voluntary participation
T2 Statues and still-picture	00:08:50-00:12:55	T2.1 Storytelling	Non-participative	
	00:12:55-00:15:03	T2.2 Activity	Fully participative	Simultaneous participation
T3 Telling and Acting	00:15:03-00:16:08	T3.1 Character guessing	Partially participative	Voluntary participation
	00:16:08-00:18:08	T3.2 Storytelling	Non-participative	-
	00:18:08-00:19:28	T3.3 Instructions	Non-participative	-
	00:19:28-00:27:33	T3.4 Planning	Fully participative	Groupwork
	00:28:12-00:29:41	T3.5 Presentations by group	Partially participative	Participation in turns
	00:30:06-00:31:19		Partially participative	
	00:31:28-00:33:03		Partially participative	
00:33:11-00:34:36	Partially participative			
T4 Storytelling	00:35:57-00:38:56	T4.1 Storytelling	Non-participative	-
	00:38:56-00:39:22	T4.2 Story guessing	Fully participative	Simultaneous participation

Lesson B2

Task	Duration	Sections	Pupil participation	Participation subcategory
T1 Storytelling	00:02:48-00:03:06	T1.1 Revision	Non-participative	-
	00:03:06-00:04:59	T1.2 Storytelling	Non-participative	-
	00:04:59-00:05:46	T1.3 Discussion	Partially participative	Voluntary participation
T2 Pirate game “The treasure is mine”	00:05:46-00:06:54	T2.1 Instructions 1/2	Non-participative	-
	00:06:54-00:07:11	T2.2 Questions	Partially participative	Voluntary participation
	00:07:11-00:08:06	T2.3 Instructions 2/2	Non-participative	-
	00:09:38-00:13:08	T2.4 Action	Fully participative	Simultaneous participation
	00:13:19-00:13:23	T2.5 Instruction	Non-participative	-
	00:13:50-00:15:37	T2.6 Reflection	Partially participative	Voluntary participation
T3 Storytelling	00:15:37-00:17:24	T3.1 Storytelling	Non-participative	-
	00:17:24-00:18:31	T3.2 Discussion	Partially participative	Voluntary participation
	00:18:31-00:19:42	T3.3 Storytelling	Non-participative	-
T4 Telling and Acting	00:19:42-00:21:16	T4.1 Choosing props	Partially participative	Voluntary participation
	00:21:16-00:22:25	T4.2 Instructions	Non-participative	-
	00:22:25-00:25:28	T4.3 Presentations and thoughts in rounds	Partially participative	Voluntary participation
	00:25:28-00:29:36			
	00:29:36-00:35:20			
	00:35:20-00:39:18			
T5 Ending the lesson	00:39:18-00:39:41	T5 Coming next	Non-participative	-

Appendix C: Lesson structure of teacher C, (excluded transitions)

Task	Duration	Sections	Pupil participation	Participation subcategory
T1 Warmup-game	00:00:23-00:00:55	T1.1 Instructions	Non-participative	-
	00:00:55-00:02:47	T1.2 Activity	Fully participative	Simultaneous participation
T2 Warmup-game	00:03:08-00:04:38	T2 Activity	Fully participative	Simultaneous participation
T3 Storytelling	00:05:25-00:09:08	T3.1 Teacher in role	Non-participative	-
	00:09:20-00:10:18*, 00:00:00-00:01:02	T3.2 Discussion and reflection	Partially participative	Voluntary participation
T4 Item selection “What would you take with you on a desert island”	00:01:02-00:01:34	T4.1 Grouping	Fully participative	Groupwork
	00:01:34-00:02:46	T4.2 Instructions	Non-participative	-
	00:02:46-00:07:38	T4.3 Activity	Fully participative	Groupwork
	00:07:38-00:08:09	T4.4 Presentations	Partially participative	Participation in turns
	00:08:09-00:08:37			
	00:08:37-00:09:18			
00:09:18-00:10:47	T4.5 Discussion and reflection	Partially participative	Voluntary participation	
T5 Creating monsters	00:11:21-00:12:49	T5.1 Instructions	Non-participative	-
	00:12:49-00:16:09	T5.2 Planning	Fully participative	Groupwork
	00:16:09-00:16:37	T5.3 Presentations by group	Partially participative	Participation in turns
	00:16:37-00:17:09			
	00:17:09-00:17:32			
T6 Naming monsters and giving them a skill	00:17:32-00:18:24	T6.1 Instructions	Non-participative	-
	00:18:24-00:21:33	T6.2 Planning	Fully participative	Groupwork
	00:21:33-00:22:19	T6.3 Presentations by group	Partially participative	Participation in turns
	00:22:19-00:22:48			
	00:22:48-00:23:48			
T7 Ending the lesson	00:23:48-00:24:04	T7 Coming next	Non-participative	-

* This lesson was cut in two videotapes due to an interruption. The cut happened during this activity.

Appendix D: Converting duration from seconds to percentages, lesson A2

Duration	Time in minutes	Time in seconds	Participation type duration in percentages
00:00:00-00:01:47	1min 47sec	107	Transitions $= 107+31+8 = 146$ $= (146/22.17)/100 = 0.065854759 = 6.59\%$
00:04:04-00:04:35	31sec	31	
00:17:28-00:17:36	8sec	8	
00:01:47-00:02:26	39sec	39	Non-participative $= 39+174+82+114+52+40 = 501$ $(501/22.17)/100 = 0.225981055 = 22.60\%$
00:05:57-00:08:51	2min 54sec	174	
00:13:28-00:14:50	1min 22sec	82	
00:20:46-00:22:40	1min 54sec	114	
00:22:40-00:23:32	52sec	52	
00:36:17-00:36:57	40sec	40	
00:04:35-00:05:57	1min 22sec	82	Partially participative $=$ $82+23+33+39+40+23+190+154+66+78+72$ $+89 = 889$ $(889/22.17)/100 = 0.400992332 = 40.10\%$
00:14:50-00:15:13	23sec	23	
00:15:13-00:15:46	33sec	33	
00:15:46-00:16:25	39sec	39	
00:16:25-00:17:05	40sec	40	
00:17:05-00:17:28	23sec	23	
00:17:36-00:20:46	3min 10sec	190	
00:28:38-00:31:12	2min 34sec	154	
00:31:12-00:32:18	1min 6sec	66	
00:32:18-00:33:36	1min 18sec	78	
00:33:36-00:34:48	1min 12sec	72	
00:34:48-00:36:17	1min 29sec	89	
00:02:26-00:04:04	1min 38sec	98	Fully participative $= 98+277+306 = 681$ $(681/22.17)/100 = 0.307171854 = 30.72\%$
00:08:51-00:13:28	4min 37sec	277	
00:23:32-00:28:38	5min 6sec	306	

Appendix E: Analysis example of research question 2, lesson C

Task	Pupil participation	Playing together	Working together on a task	Other forms of participation
T1.2 Warmup	FP-SP	Pupils touched each other's knees to get points. Pupils made sounds and movements of excitement (screaming, jumping, laughing) during the activity.		
T2 Warmup	FP-SP	Pupils moved on one spot individually and made eye contact with each other during the game. Some pupils tried to have physical contact with others (touching). Pupils made sounds of enjoyment (smile, laughter, rejoicing).		
T3.2 Storytelling	PP-VP			Pupils raised their hand to answer the teacher's questions. Pupils complemented each other's answers.
T4.1 Item selection	FP-G		Pupils got to create their own groups and choose their members. Some pupils had physical contact by grabbing other's feet to bring them in their group. Pupils made sounds of excitement (laughter, smiling, rejoicing) during grouping process.	
T4.3 Item selection	FP-G		Pupils talked to each other making proposal and suggestions, sharing opinions, and commenting. One pupil offered their group's notes to the next group, but the	

			teacher did not give permission.	
T4.4 Item selection	PP-PT			Pupils presented their solutions to the other groups. Some pupils complement their members answers. One group had too many solutions and they had to leave one item out. Pupils made suggestions on what item they should leave out.
T4.5 Item selection	PP-VP			Pupils worked individually to find which item all groups had in common. One pupil from each group was selected to bring the notes to the board.
T5.2 Monsters	FP-G		Pupils talked to each other making proposals and suggestions. While rehearsing, pupils had physical contact with each other, and made sounds of excitement.	
T5.3 Monsters	PP-PT	Pupils had physical contact during presentations, and sounds of excitement (laughter, smile, giggle).		
T6.2 Naming monsters	FP-G		Pupils talked to each other, making proposals, suggestions, and sharing ideas. Some group rehearsed again their monster's movement having physical contact. Pupils smiled, and some teased each other in a playful way while waiting.	

T6.3 Naming monsters	PP-PT			One pupil from each group got permission to talk. Pupils laughed with each other's monster names and some gave more information about their monster than needed.
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Notes: FP: Fully participative, PP: Partially participative, VP: Voluntary participation, SP: Simultaneous participation, PT: Participation in turns, G: Groupwork.