AGGRESSION REPLACEMENT TRAINING AND ENGLISH AS A FOREIGN LANGUAGE IN A SECONDARY SCHOOL

Aggression Replacement Training och engelska som ett främmande språk på en högstadieskola

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Forewords

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1. ABSTRACT

This paper investigates if the tools of the Aggression Replacement Training (ART) program, a structured treatment model for the training of social skills, can scaffold secondary learners of English as a foreign language (EFL) with regards to speaking and interaction. Furthermore, with the help of interviews I aim to get a better understanding of teachers’ perception of ART. The tools modelling, roleplaying, and performance feedback are used within the ART program to improve social skills; by looking at the ART-program and by comparing these to how they are used in the EFL classroom, and at the secondary Ung ART school, in general. I will attempt to show how the learning of English as a foreign learning can be improved, particularly regarding speaking and interaction. This paper is primarily relevant to teachers of EFL but may also be useful to other teachers who want to scaffold their students. The ART-program tools modelling, roleplaying, and performance feedback have a positive effect on EFL-learners. Additionally, the results indicate that learning could be further enhanced if these tools were implemented on a larger whole-school scale. Furthermore, if certain elements of ART, such as applying by the rules of the school to be able to come in to the school; expressing verbally that you are ready to study; or that all staff members model the rules of the school, if all these elements were embedded into the structure of a school, learning in general could be enhanced even more.

Keywords: Aggression replacement training (ART), English as a foreign language (EFL), speaking and interaction, modelling, roleplaying, and performance feedback.
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Fel! Bokmärket är inte definierat.
1 Introduction

There are several reasons why I decided to write about Aggression Replacement Training (ART), a structured treatment model for the training of social skills, and, speaking and interaction in the secondary English as a foreign language (EFL) classroom. Dahlstedt, Fejes and Schöning (2011) write that students with the help of the ART-program learn how to become active learners; the ART group-facilitators make the students think in a different way, for example by practicing different moral dilemmas and by practicing different social skills and becoming more self-efficient. Firstly, I had come to realize, during my VFU, and while working as a substitute teacher, that the teacher in the classroom is often left stranded to deal with both learning and social problems. For example, I had students with learning disabilities such as ADHD, or problems with aggression, or authority issues, or students who lacked the motivation to study; during my studies I never encountered, nor was taught how I should work with these students. Secondly, I realized that every classroom had different rules. For example, in teacher A’s classroom you could eat candy and use your cell phone, but in teacher B’s classroom these things were forbidden, so as a substitute teacher you had to implement your own rules of conduct, which took time and created tension. Thirdly, when negative situations such as fighting or swearing occurred many of your colleagues did not help you. Instead, you had to deal with the situations yourself. Because there were no general rules of conduct supported by all members of staff on how to deal with negative situations, you had to cope with the situation as best as you could. So, in the beginning of a class the students did not know which rules of conduct to be applied, which meant that the students had a hard time mentally preparing themselves for class, which in many cases led to unnecessary discussions, for example, discussions about the usage of cell phones or eating candy in class. As a substitute teacher or a novice teacher these are not issues you should spend time on. Rather, there should be general rules of conduct supported by all members of staff. Lastly, weaker students and students with learning disabilities, such as ADHD, or students with aggression issue, crave structure to be able to learn, in relations to lack of general rules of conduct supported by all members of staff, in my experience, makes these students feel uneasy and because they are already reluctant to speak English in class, the lack of general rules of conduct supported by all members of staff, will make them even more reluctant to participate.
When I asked myself how I, as a teacher, could scaffold my students, I thought of Vygotsky’s zone of proximal development, which states that a more capable and able person with the help of play and mediation can teach necessary skills and provide the students with the right tools to take charge of their learning. When I started working at the Ung ART school, I encountered both the ART program, which is a systematic way of teaching students with aggression issues how to deal with aggression, how to interact better and how to reason morally, and how staff members working together could scaffold the students. It occurred to me the way in which ART is implemented and how the tools of ART could, within the classroom of English as a foreign language (EFL), be used to scaffold students when it comes to speaking and interaction. The Swedish curriculum for English (Skolverket, 2011, p. 32) states, “[c]ommunication skills also cover confidence in using the language and the ability to use different strategies to support communication”, that is, the students need confidence to use the language and are in need of different strategies, for example they need social skills to know how to interact with other people. How do you build up students’ confidence so that they are willing to communicate and speak English and interact with others when they lack social skills? For example, Poupore (2016) writes that nonverbal-related behavior plays an important role in task motivation; socio-cultural factors are important for both successful group dynamics and language learning. Nonverbal-related behavior stands for 59 % of task motivation; emotions and feeling are often not verbally expressed. Moreover, Pishghadam et al (2016) explain that emotions play a significant role in the acquisition of EFL. The most common emotion among EFL students is anxiety, which is a negative emotion. To avoid these negative emotions, the teacher needs to create a positive state of mind to boost students’ learning. Furthermore, Afshar and Rahimi (2016) write that there is a mutual relation between thinking and feeling, because if you are stressed you cannot think; when you are emotional, you cannot think clearly. So, if there is a good balance between reflective thinking and emotional intelligence, then the student’s speaking ability in the EFL classroom should prosper. Gottfried (2014) underlines that the classroom context is vital, if positive peer interaction is established early on this will improve social skills. To conclude, Dahlstedt, Fejes and Schönnning (2011) state that the ART-program used in a Swedish school context promotes better citizenship. For example, if you focus on providing students with positive feedback, you provide them with what we see as desirable behavior; if you make the students understand that they are the agents who control their lives, you can teach them skills to become active members of society. Gundersen and Svartdal (2006) implemented Aggression
Replacement training in Norway on different school students with improvement in both social skills and behavioral issues.

2. Research questions

The purpose of this paper is to answer the research questions below of how the tools ART can support speaking and interaction in the secondary English as a foreign language (EFL) classroom, with the help of a short overview of some of the research in the field of EFL in correlation with speaking and interaction, specifically how other researchers have concluded that modelling, roleplaying, and performance feedback is applied in the EFL classroom. Together with the help of the sociocultural theory, or more precisely Vygotsky’s zone of proximal development, his thoughts on mediation and play, will be used as the theoretical framework for the paper. Furthermore, I intend to interview two teachers on their perception of ART, particularly how it may enhance speaking and interaction skills. Lastly, I will also present how I apply the tools of ART in my teachings by reviewing nine lessons from my ethnographical diary. The results will be compared with the general aims of the Swedish curriculum for English to verify that the results are of importance to EFL teachers.

.1. How are the tools of the ART program used in the secondary English classroom to promote speaking and interacting?

.2. Why are the tools of ART used in the secondary English classroom to promote speaking and interaction?

.3. What are secondary teachers’ perception of ART?
3 Literature review

3.1.1 Aggression Replacement training – ART

I have chosen to include the processes of ART, even though is not a theory, but an empirical and structured treatment model for the training of social skills, it is relevant since its processes help scaffold both speaking and interaction.

Glick and Gibbs (2011) explain that ART is a cognitive behavioral method which is mostly used when working with aggressive youths. ART as a program is used within psychiatric clinics (Hornsved et al., 2015), in runaway shelters (Nugent et al., 1999), in rehabilitation centers with kids diagnosed with autism (Moynahan, 2003), in schools (Roth and Striepling-Goldstein, 2003), and within the prison system (Holmqvist et al., 2007). Glick and Gibbs (2011) explain that aggression is a visible behavior which is used by youths who lack social skills. Aggression is the visible form of anger. Anger is the result of an emotional reaction. Aggressive youths have a distorted image of how they interact with other people; when misunderstandings occur, the youth has an emotional reaction. Because his or her image of the world is distorted, the youth becomes angry and reacts with aggression; for him or her, this reaction is perfectly normal. He or she does not understand why it is wrong. According to Glick and Gibbs (2011), ART consists of three parts: Social Skills training, Anger Control training, and Moral Reasoning. All three processes are trained once every week for ten weeks. During a lecture at Malmoe University on the 18 of October 2017, Glick explained that each process of ART is organized into ten lessons each: 10 lessons of social skills training, 10 lessons of anger control training, and 10 lessons of moral reasoning. Though there are more lessons within the program, when reviewed these lessons were the most important aspects to focus on. Furthermore, if the students are not able to manifest the different lessons in
everyday situations, they must retake the class(-es), and so-called overlearning (Goldstein et al, 2001, p.174) will be administered.

3.1.2 Social Skills training - the first process of ART

The first process - Social Skills training – according to Glick and Gibbs (2011, p.29), focuses on enhancing prosocial behavior. These youths lack interpersonal skills and they do not know how to manage their aggression. The focus of the program is youths with aggression problems, but the program has also been successful with youths who manifest other socially problematic behaviors: who are shy or introvert, who are underdeveloped socially, or who are lacking in social skills in general. Social skills training provides youths with different skills and tools to apply in social situations instead of acting out in an aggressive way. There are four steps of the social skills training process: modelling; roleplaying, performance feedback, and transfer training.

Goldstein et al (2001, p.70-72) explain that modelling is the same as learning through imitation. Modelling is an effective method for the learning of new behaviors. After the modelling the youth is encouraged to imitate the modelling provided by the Group-facilitator, for example how one models how you deal with someone else’s anger. To enhance learning, the modelling of a situation is related to a real-life situation so that each participant takes the lessons to heart, for example how your mother gets angry when you come home late.

Roleplaying is the practical side of social skills training. The student is guided by the Group-facilitator and follows each step and rehearses, in group, a situation which has already happened in the past, for example how you present a complaint. The role-play presented by the student needs to end on a positive note, for example you complain to your friend that he is always on the phone with his girlfriend when you are hanging out, and the friend answers that you are right, and that he will stop talking on the phone when they are hanging out. A role-play will serve as point of reference for a similar situation in the future.

After role-playing, the student receives praise, reinstruction and valuable feedback on different aspects of the role-play. Firstly, from the co-actor, for example, how well the role play mimicked the model. Next, the observers in the group will give their praise on other elements of the role-play, for example, what they appreciated about it. Then, the main actor will share his own observations in front of the group. Goldstein et al (2001, p.105) write that self-evaluation is a way for a youth to self-evaluate how well he or she handled the conflict. Lastly, the student is given a positive and earnest feedback on the entire role-play by the Group-facilitator, for example, he or she will give praise if the role play mimicked his model,
or he will provide other ways of presenting a complaint, maybe the actor needs to lower his
voice when he speaks to sound politer. Furthermore, after the feedback and the self-
evaluation, the student is assigned homework to be completed before next week’s class. The
aim is to practice the role play, for example how you can make complaints, in real life
situations to increase the ability to apply the newly acquired skills. The repetitive practice is
meant to prepare the youth and incorporate the skill.

3.1.3 Anger Control Training – the second process of ART.

Anger Control training teaches youths what not to do. It is the part of ART that deals with all
the emotions behind the aggression, that trigger the anger and, according to Glick and Gibbs
(2011, p.53), also hinders the learning of prosocial behaviors. Anger is a common emotion. It
manifests itself in various ways and degrees. In most cases, and for most people, anger rarely
leads to physical or verbal aggression. Glick and Gibbs (2011, p.53) explain that for youths
who are chronically aggressive, the contrary is the case. They do not sulk, they do not pull
back, they do not try to solve the problem. Rather, they do what they have always done, they
react with aggression. The aim of Anger Control Training is to help youths become less
agitated and to start practicing self-control, so that they do not have to get angry. During
training, the youths learn how to identify different triggers that provoke them, which can be
both external and internal cues and how to react when they occur. For example, they learn
how to reduce anger: by focusing on their breathing, by thinking of a place that makes them
relax and feel peaceful, by using self-statement such as “chill out”, by thinking before acting
“if I react this way, that will happen”, or by self-evaluation, that is, you tell yourself after the
situation has already occurred how to react the next time it happens.

3.1.4 Moral Reasoning – the third process of ART.

Moral reasoning (Glick & Gibbs, 2011) is designed to awaken the youths’ cognitive abilities.
Moral reasoning increases the students’ awareness of what is fair, right, and morally correct
when interacting with other people. Goldstein et al (2001, p.118-119) write that a distorted
image of how things work is hard to change: because, chronically aggressive youths’
perception/image states that it is natural to resolve issues with violence. It has always
provided them with an instant reward, so it is not considered as something negative. Instead,
they believe that everybody relates to the world in the same way as they do; they think that
they are like everybody else. In most cases, these youths have practiced and refined these
distorted images for a long period of time, and from the youths’ point of view, these distortions are working fine. They have a hard time understanding why, they should not be aggressive. The aim of moral reasoning training is to teach the youths how to make mature decisions in different social situations. During class the youths are presented with different problematic situations which they can relate to and must learn to resolve without resorting to aggression. For example, they are presented with the moral dilemma of a friend who steals. They are asked how trustworthy the friend is, and how do you know he would not steal from you? (Glick and Gibbs, 2012, pp. 284).

Table 1 – An overview of the different components of ART:

<table>
<thead>
<tr>
<th>ART</th>
<th>Process</th>
<th>Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Social Skills Training</td>
<td>Learning prosocial behavior</td>
</tr>
<tr>
<td>2</td>
<td>Anger Control Training</td>
<td>Learn what not to do/anger inhibition training</td>
</tr>
<tr>
<td>3</td>
<td>Moral Reasoning</td>
<td>Learn to act/react maturely in a social context</td>
</tr>
</tbody>
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3.2.1 Vygotsky - a sociocultural aspect on learning

ART is a structured treatment model for the training of social skills, but we cannot engage in discussion about social skills without involving Vygotsky and his aspects on learning in a sociocultural context. Hwang and Nilsson (2012, p.66-68) refer to Vygotsky when they write that the child constructs an understanding of the world through his or her own experiences; these experiences are rooted in the culture in which the child lives in; they are fragments of his or her everyday life interacting with the immediate family, or with the teacher at school etc. Vygotsky stresses that the child is part of a social and cultural context and the adults which the child interacts with helps the child understand and comprehend that context and its culture. For example, the child acquires tools to handle the world around it; one of these tools is language. Language gives the child a tool to interact with the outside world, but also gives way to inner-speech, the so-called metacognition, which means the child becomes aware of its own thinking. The acquirement of language enables the child to better interact with the world. Language and culture are therefore interlinked. Speech and inner-speech/metacognition enable the child to reason, both with itself and with the world, for example when the child is presented with a problem it needs to solve. Furthermore, Vygotsky claims that all forms of thinking are forms of action, and action is what triggers language. Säljö (2000, p.88) writes
that learning to communicate is equal to becoming a sociocultural being. Our development, be it either emotional, cognitive, communicative or social, occurs within the interactive framework that our surroundings present us with.

### 3.2.2 The Zone of Proximal Development (ZPD)

Hwang and Nilsson (2012, p.67) state that Vygotsky considers development and education to cohere. A child is greatly helped by an adult who has already acquired abstract thinking and strategies for problem-solving. Vygotsky (1934, 1999, p.13) maintains that it is the teacher’s duty to challenge his or her students in their learning. This process of challenging the students is what Vygotsky labelled the zone of proximal development (ZPD). Berk (1994, p.30) describes the ZPD as tasks of various degrees which the child needs help with from a more able person to be able to complete, learn and understand them. Hwang and Nilsson (2012, p.67) point out that the adult is to arouse interest and pose questions but is not supposed to render the answer(s). The adult is also meant to help the child stay focused, to deal with frustrations and miss presumptions. Berk (1994, p.36) argues that all forms of higher mental activities are created together and passed on through dialogue with other people. Vygotsky (1978, p.86) underlines that the ZPD is the space between where the students is at and where the student could be with the help of someone more capable.

### 3.2.3 Mediation and the acquisition of tools for speaking and interaction

Vygotsky (1934, 1999, p.7-9) states that humans create different tools to interpret and construct their world; firstly, we become aware. For example, the Sumerians became aware that if they charted down different signs for their financial interactions they could organize their society, which lead to the birth of the first alphabet. Every psychological phenomena and process has both a social and historical context. Säljö (2000, p.100-103) writes that we think through the mediums of intellectual and physical tools; for example, it is impossible for us to envision a society which does not have an alphabet, or a society which does not use basic mathematics. Learning through a sociocultural perspective is when you acquire different tools to formulate and understand reality and make practical usage of these tools. However, the requirement of both physical and intellectual tools is a democratic problem, which means that those who do not acquire certain tools will not be fully included within society. In a complex
society, knowledge has a market value, and people who have the right knowledge will have more opportunities. It is therefore important that schools, through formalized learning, communicate the content and the structures which are required in the outside world. In Vygotsky’s zone of proximal development, the mediation of tools such as language and play are interlinked and serve both as an interaction with the world, but also as an understanding of the inner-self through the mediation of language, and the so-called inner speech and metacognition. In ART the tools modelling, roleplaying, feedback and transfer training are all expressions of this interaction with the world around us and with ourselves which Vygotsky explains. Moreover, if you have not acquired some of these before mentioned tools you are socially crippled. For example, if your language is not fully developed you may have difficulty to interact with the world, or have difficulty constructing an inner self, or envision a future self.

3.2.4 The importance of play
In ART, the tool of roleplaying is important while learning and modelling new behavior. Vygotsky (1978, p.102-103) describes play as the child’s own zone of proximal development. Here the child does not act its age; the child can bend the rules of society and culture; here the child can express and act on feelings and dreams that he or she normally are constrained from expressing. Play is also where the mediation of tools occurs, tools that the child is in the process of acquiring. For example, the child plays that he or she knows how to read by sitting with a book in his or her lap and turning the pages of the book and pretending to be reading, or when the child grabs a pen and pretends to be writing. Vygotsky (1978, p. 95) explains that reality and play are interlinked because when children play there are always rules, and the rules are there to prepare and facilitate the understanding of the world. This is the reason why play is so important to the child. Vygotsky (1978, p.100) expresses that everything is possible in play: it is the realization of the child’s future self. Berk (1994, p.38) states that teachers should focus less on academics and focus more on the mediation of play as a means of acquisition and a means for a successful future. Why and how do we use the tools of ART in the English classroom? In the next section, I will present how modelling, roleplaying and performance feedback, the three tools used within ART, to promote speaking and interaction in the EFL classroom.

3.3 English as a foreign language (EFL)
Before we continue, we need to establish what EFL stands for, because EFL is sometimes confused with ESL. According to both Cambridge and Collins dictionary, EFL, refers to the teaching of English to a student whose first language is not English and who is learning English in a country where English is not the first language. ESL refers to, according to the Cambridge’s and Merriam Webster’s online dictionary, a student whose native language is not English but who is learning English in an English-speaking country.

3.3.1 EFL and modelling to improve speaking and interaction

In ART, modelling is an effective method for the learning of new behaviors; for example, one lesson within social skills training is about how you start up a conversation with somebody. Firstly, the group-facilitator models a scenario, and thereafter the participants conduct the role play and learn how to apply the skill (Goldstein et al, 2001, p. 63). We will now look at some ways of how to apply the tool of modelling in the EFL classroom: Sumru (2014) describes and explains how Ms. Zeynep teaches grammar to Turkish children through speaking and modelling. Sumru expresses that students need to learn grammar in natural contexts; the same way they learn things outside of school. The tasks need to be based on subjects that interest them and emanate from their level of English. Ms. Zeynep models different grammatical structures such as present simple and present continuous through dialogue, songs and stories. For instance, she uses the game Simon says to teach prepositions. Koposov et al (2014, p.21) state that children under the age of 15 benefit, in general, more from social skills training and ART because the different roleplays the group-facilitator models of how to explicitly deal with different social situations, as Sumru observed, are things that interest the students; therefore, they will learn from them.

Moreover, Qamar’s (2016) objective is to create a classroom where the student is at the center; where an equal relationship between the student and the teacher is the norm, so that the student can speak English more freely and unhindered. Qamar (2016) states, that the teacher needs to model, coach, and scaffold the student, to make the students take charge of their learning, as well as diminish inappropriate classroom behavior. Coleman and Oakland (1992, p. 62) perplexed when participants in a clinic who after a ten weeks ART program only acquired some social skills such as “keeping out of fights, dealing with group pressure, and expressing a complaint”; the authors argue that within a clinic these social skills are the social skills you need to apply by the clinics rules; even though the program was not a complete
success, the participants still learned what they needed for their everyday life. For the participants in Coleman and Oaklands’ study the norm was the clinic’s rules; in Qamar’s study the norm was the creation of an equal relationship between the students and the teacher, and to improve the interaction and speaking of English as a foreign language.

Furthermore, Pishghadam and Khajavy (2013) explain that teachers can scaffold weaker students by modelling metacognitive strategies to improve their learning of a foreign language: such as planning, monitoring and evaluating your learning; by keeping a diary where you reflect on thoughts, feelings and what you have learned; with the help of the diary the teacher can guide the student in how to think. In Glick and Gibbs’ (2011, p.37) Sample Skill Homework Report, an instruction of the skill and how to apply it, during the lesson of the social skill Keeping Out of Fights where at first you are introduced with a sheet of paper with the skills steps written down, where the first step is “Stop and think about why you want to fight”, the second step is “Decide what you want to happen in the long run”, and then the third step “Think about other ways to handle the situation besides fighting”, and the final step which is “Decide on the best way to handle the situation and do it”. Hereafter, the student must model in writing where the skill will be tried out, for example in the garage, and with whom he or she will try it out, for example with dad, and end with when the skill will be tried out, for example, when I drop off the groceries. After the real life practice the student writes down what happened when he or she tried the skill out, for example my dad said he will stop hassling me about college, the student must also write down which of the steps he or she followed, preferably he or she writes down that all the steps were used. Modelling metacognitive strategies, as Pishghadam and Khajavy promote, in the EFL classroom are equally important in ART to establish learning, when you know what to do and how to think while doing it improves both speaking and interaction.

Further, Murphey et al (2014) study how 341 EFL students in Japan answered about which types of classmates who are best for them in their learning, and what they all could do together, in their interaction, to improve their learning. Subsequently, Murphey et al categorize the students’ answers into 16 different categories of an ideal classmate and asked the students to comment on these 16 categories. Some of the categories were: help to be critical; to learn new words; being active; to challenge oneself and others etc. As a result, Murphey et al state that the results indicated that more than 80% of the students were modelling the behaviors of how a good classmate should behave to improve on their common learning process. Further, 217 of the students gave positive feedback about their participation
in the study; the study also made students aware of their own behavior and learning. Goldstein et al. (2001) explain about the notion of repetitive practice of skills and stimulus variation, for instance sometimes when a student presents a successful model of the group-facilitator’s role play, the student does not fully grasp the notion of repetitive practice to implement the skill fully, because the role play was successful; therefore to fully acquire a skill stimulus variation is required, for example the social skills’ lesson *Keeping out of fights*, will be practiced in different contexts with different students to provide each student with a wider repertoire of contexts, where the skill can be applied. Just as Murphy et al. needed other students to model a good classmate, in ART the other students are needed to model other contexts to practice a new skill in and during these interactions the students learn from one another, corresponding to what Murphey et al. explained about interaction.

Additionally, Sardegna et al. (2018) indicate that students’ self-efficacy, their belief in their competence; play a vital role in their willingness to improve on their pronunciation of English. Teachers need to improve on the students’ self-efficacy, both model how they themselves believe in their competence and provide the students with the positive feedback to do the same. Dahlstedt, Fejes and Schöning (2011) write that students with the help of the ART-program learn how to become active learners; the ART group-facilitators make the students think in a different way, for example by practicing different moral dilemmas and by practicing different social skills and becoming more self-efficient, as Sardegna et al. underline as important when learning to speak English.

Lastly, Kim and Kim (2018) underline that teachers can improve on boys’ motivation by modelling their future roles as speakers of English and thereby enhancing their intrinsic factors, which are factors that reveal what the students enjoy about English and which will subsequently boost their motivation. Learning becomes more enjoyable; students become more active; and take charge of their learning. On that same token, Fallah (2014) makes 252 Iranian students answer a questionnaire about shyness, motivation, self-confidence, and communication. The results show that motivation and self-confidence were important factors for encouraging students to communicate more. Therefore, teachers need to model and create an ambiance of support and acceptance in the classroom. Glick and Gibbs (2011, p.33) state that if a student feels that a group-facilitator or another student has something that he or she desires, for example if that person has status, or is very skilled, the student will be more motivated to model the role play of that person and learn the skill that is modelled, which enhances interaction.
3.3.2 EFL and roleplaying to improve speaking and interaction

Roleplaying is the practical side of social skills training in ART and Vygotsky expresses that it is through play that the child acquires new tools. In an EFL class, Krebt (2017) tests 40 Iranian college students, and the results prove that with the help of roleplaying students improved their speaking skills, pronunciation and accents. Roleplaying also enhanced the students’ interaction in class. Moreover, Yen et al (2015) undertake a case study involving 42 students in an EFL-class in Taiwan, where students roleplay with the help of Facebook and Skype, which consequently improved the students’ speaking. Furthermore, according to Yen et al, roleplaying aside from speaking also motivates students to become active learners, in contrast to, passive learners; roleplaying thereby enhances their motivation; it also reduces anxiety and provides their learning with a context. Hornsveld et al (2015) test 62 violent men between the ages of 16 and 21 in a pretest and post-test before and after their completion of an ART-program; the results showed that these men decreased their need to be aggressive and enhanced their social skills. During social skills training roleplaying is required, it is a tool of ART, if these men are less aggressive and more social this means that they can speak to other people and interact with them, without becoming aggressive.

Additionally, Aliakbari and Jamalvandi (2010) study how 60 Iranian EFL learners roleplay with the help of roleplaying cards, and they confirm, with the help of a pretest and a posttest two months later, that roleplaying did improve speaking skills. Boriboon (2008) studies two groups of Thai EFL learners. Group one roleplay with Western inspired material, and group two roleplay using local “third-space” inspired material. After comparing the two groups in how they roleplay, Boriboon suggests that teachers should use material that mirror students’ everyday life, especially, in non-Western and non-English speaking countries to enhance EFL learning. Correspondingly, Salisbury (1970) writes that roleplaying presents students with the opportunity to play unfamiliar social roles, which changes their language patterns and gestures; the students even though the play other social roles than their own they still receive positive feedback from classmates. Salisbury further writes that his students who speak Hawaiian pidgin and who normally refuse to speak Standard English in class but will during roleplaying unhindered use Standard English. During ART-training and during the acquisition of a new skill Glick and Gibbs (2011, p.23) write that staff and parents work together to help the student learn the new skill, for example during Social Skills Training staff and parents are given the “Staff/Caregiver Social Skills Training Home Note” which notifies them about the skill the student will be practicing, how it will be practiced, and why, together with the
homework for that week. Calame, Parker, Amendola and Oliver (2011) also write that when parents act as group-facilitators connected to the ART program it enhances the probability for a successful acquisition of the skill acquired. As Aliakbari and Jamalvandi, Boriboon and Salisbury all point out, roleplaying and roleplaying in an everyday context enhances both speaking and interaction in the EFL classroom, which is also common practice within the ART program.

On that same note, Ahlquist (2015) recommends that teachers use Storyline to create different fictive worlds in the classroom, where students take part by playing different roles inside these worlds. The students cooperate to create the story and the characters. Each student has individual tasks to consider, as well as, collective tasks. The students practice social skills, and everybody participates. The teacher models the line of the story, and the students oversee its content. Lastly, Di Pietro (1981) explains that students commonly role play according to three different interactional dimensions, which emerge from their social context, emotional level and their level of maturity. EFL teachers should therefore link the surrounding society with the students’ emotional levels and levels of maturity, when creating role plays, to enhance the students’ abilities for speaking and interaction in English.

According to Glick and Gibbs (2011, p. 126-127) overlearning a skill is something to strive for within different contexts, both fictional and real-life, together with different “co-actors” so that a skill is practiced through variation so that overlearning can occur, for example McGinnis (2003) writes that both parents and staff members at the student’s school should be taking part in ART so that the student can practice the new skill in different contexts together with people he or she interacts with on a daily basis. Ahlquist, Di Pietro, Glick, Gibbs and McGinnis express that through cooperation and through the help of the surrounding society the student can improve their interaction, as well as, their speaking.

### 3.3.3 EFL and performance feedback to improve on speaking and interaction

Earlier, when you read about Vygotsky, Säljö (2000, p.88) wrote that learning to communicate is equal to becoming a sociocultural being, in ART and in the EFL classroom group-facilitators and teachers use performance feedback to improve on the students’ speaking and interaction so that the students are better prepared when they need to communicate in different sociocultural contexts. Primarily, Hill and Sabet (2009) study 18 students in Japan. During four different types of role plays, varying in degrees of difficulty,
the students receive *mediated assistance* (MA), after which they receive feedback, based on the students’ potential development level, the students thereafter perform a new role play based on the feedback they were given, a so-called *transfer of learning* (TOL). The teachers also pair together weaker learners with stronger learners. Thereafter the students perform a *collaborative engagement* (CE), where the students show that they have internalized the feedback they had formerly been given. Furthermore, those students, who need more time to internalize the feedback, take a step back and listen to the feedback given to other pairs, before they perform their role play yet another time. The students are hereby provided with feedback which boosts both their cognitive, as well as, their language skills. Glick and Gibbs (2011) explain that in ART and in social skills training, performance feedback is expressed by the group facilitator in a systematic and objective way after a successful role play to praise the student and to provide him or her with appropriate feedback, if the student has not modeled the role play as the group-facilitator firstly instructed, the student will receive reinstruction and will be asked to role play again, so that they role play ends on a positive note; similar to what Hill and Sabet promote about performance feedback to enhance speaking and interaction in the EFL classroom.

Moreover, Qamar (2016) writes that in student-centered classrooms, feedback by classmates is common practice; this feedback is more natural and effective for the student because it is provided by other students in a coequal context. Beforehand though, the students should be guided by the teacher on how to provide adequate feedback. Additionally, Simhony and Chanyoo (2018) study the corrective feedback that 31 Thai EFL students receive; six types of feedback are observed, these are: *explicit correction, recasts, metalinguistic clues, elicitation, repetition,* and *clarification request.* The most common one in the EFL classroom, according to Simhony and Chanyoo, are *recasts* (50%), where the teacher repeats the utterance in a correct manner, but without commenting on the student’s utterance. Furthermore, Simhony and Chanyoo point out that teachers need to be aware of which type of feedback; the objective of the feedback; when to give it; and how to give it, to enhance learning. Incidentally, Atai and Shafiee (2017) observe and interview three Iranian EFL teachers on how and which type of feedback they provide; Atai and Shafiee conclude that the teachers, who provide the best feedback are those, who have a solid academic background. Goldstein, one of the creators of ART, writes that a group-facilitator needs to be both considerate and structured, for example he or she needs to be easy to understand, friendly and attentive, at the same time as he or she coordinates group activities, is critical, and leads the
group towards their common goals, gives praise, mediate between group members, change his or her own disposition for the sake of the group, establish a working norm within the group, to be acceptive of others ideas (Goldstein, 2003, p. 749-752). Simhony, Chanyoo, Atai and Shafiee expressed that a teacher needs to provide the right type of feedback and have a solid academic background, in ART a group-facilitator needs to be able to apply the correct feedback for the group to function and excel, also he or she needs to be both efficient when it comes to teaching ART and be experienced enough to make the group work. A good EFL teacher and a good group-facilitator both help all students to speak and interact.

On another note, Alavinia and Gholami (2018) analyze how 54 Iranian EFL student learn basic grammar through simple wh-questions; yes-no questions; and prepositions. The students who perform the best are those, who receive feedback by the teacher, and are then given opportunity to practice on the given feedback. Likewise, Tavakoli and Zarrinabadi (2018) evaluate the difference between implicit and explicit feedback, results show that explicit feedback has a stronger effect on the 95 Iranian students’ output. Explicit feedback also increased the students’ self-confidence, as well as, their vision of their own competence. Correspondingly, Öztürk (2016) investigates how four teachers of four different Turkish EFL classes use corrective feedback. Two forms of corrective feedback which are preferred, are recasts and explicit correction. Öztürk states that feedback is not always applied, about 16% of the time, due to inadequate knowledge of how to state it; or an unwillingness to stop the student from speaking; or the students’ inability to make good usage of the feedback formerly given. Recasts, as mentioned above, are when the teacher repeats the utterance in a correct manner, but without commenting on the student’s utterance. Explicit correction, on the other hand, is when the teacher states the correct utterance and addresses what the student did wrong. Öztürk adds that experienced teachers tend to use recasts, in comparison to less experienced teachers. Further, Ölmezer-Öztürk and Öztürk (2016) evaluate what 12 Turkish EFL students think about different oral corrective feedback (OCL). Students believe that recasts do not help them; it only provides them with the right answer. Explicit correction was preferred, because it provides an explanation to the errors the students make. Clarification request, is when the teacher states questions to get the students themselves to understand and correct what is wrong with their utterances; according to the students, clarification request was not effective, students found it difficult to understand what exactly was wrong. On the question what the students think about metalinguistic feedback the students express that they find it confusing, because they do not know the terms the teacher wants them to use.
Repetition, is when the teacher repeats the student’s statement and apply intonation to alert the student that there is something wrong with the statement; the students find it somewhat helpful, it makes them understand that something is wrong, but it is not clear to them what exactly is wrong with their statement. The form of feedback the students prefer the most is elicitation; it is when the teacher asks or pauses to make the student understand that the statement is not correct. Dahlstedt, Fejes and Schönning (2011) state that the group-facilitator in ART turns the student into an active learner by focusing on the possibilities instead of the limitations to make the students succeed, through dialogue the teacher also helps the student learn the skill he or she needs to learn. By providing the right feedback the EFL teacher as well as the ART group-facilitator make the students speak and interact.

Moreover, Kim and Cho (2017) explore how 42 Korean EFL students react to a week of one-on-one verbal interaction, when learning regular and irregular verbs in the past tense, with the help of short interrogative recasts. When comparing the post-test with the pre-test Kim and Cho find that recasts help the students improve the past tense of both regular and irregular verbs, especially irregular verbs. On a final note, Salemi et al (2012) tested 100 Persian EFL learners on how they react to explicit versus implicit instruction and feedback. The learners preferred explicit instruction and feedback to implicit. Lastly, Zhang and Rahimi (2014) study what 160 Iranian EFL students thought of corrective feedback (CF), through a test they divide the students into either the high anxiety group, or the low anxiety group. The result of the study states that both groups prefer corrective feedback. In ART, after a role play has been performed the feedback to the actors of the role play is provided by each student who saw the role play, as well as the co-actor of the role play, thereafter the group-facilitator provides feedback on the role play. The feedback is both explicit and a one-on-one interaction so that the actor of the role play knows what was good and what needs more work (Glick and Gibbs, 2011). Explicit feedback is practiced both in the EFL classroom as in the ART program to improve interaction.
4 Method

4.1 Critical reflection

During the discussion of which instruments to use, I firstly had to decide if I wanted to do a quantitative or qualitative analysis about ART in the EFL secondary classroom. The Ung ART school is a small school, and it is also the only school in Sweden, which applies ART on a larger scale and not just during a class, but from beginning to end during all school hours. Therefore, I had to focus on the Ung ART school and do a qualitative analysis. To interview, to do a survey or to make the students fill in a questionnaire were not an option, because the students are not fully aware of how ART is applied. The next logical choice was to focus on the teachers. Now the questions of interviewing the teachers or mainly doing observations arose. Since I also work at the Ung ART school I was limited to a few occasions a week for doing observations, the obvious choice to proceed was to interview the teachers. By interviewing the teachers, I would hopefully get an inside look at how they portrait and apply ART, but it did not give me an understanding of how ART is used in the secondary EFL classroom. Based on the fact that I am the only teacher at the school, who teaches English, and who is also trained in ART, I chose to focus on my teaching, which made me decide on writing an ethnographical diary to look at how ART is used in the EFL classroom.

4.2 Selection

The options of which teachers I could interview were limited, because the teachers needed to be trained in ART. In Sweden there are only four teachers trained in ART, and who teach at a school were ART is implemented on a larger scale, and not just in one separate classroom. The four teachers were all male. I was able to interview the two more experienced teachers. There are no studies on how the tools of ART such as modelling, roleplaying, and performance feedback can facilitate the learning of English as foreign language for secondary students. I, therefore, decided that the best approach would be to interview teachers who have
been trained in ART. The two male teachers I found, had both been teaching and working with ART for more than five years. None of them are teachers of English.

4.3 Description of the participants

Teacher number one has worked at the school for six years. He is one of two senior teachers who has been at the Ung ART school the longest. He is both a teacher in social sciences and physical education, as well as, an ART instructor. Teacher number two is the other senior teacher, who has been working there the longest. At the school he teaches math, biology, physics, chemistry and arts. Before he started working at the school, he worked at different middle schools within the community. He is also an ART instructor. In the interviews teacher two refers to another teacher who assists him in class, I have decided to label that person teacher number three, who is also trained in ART, but has only worked at the school for a year and was therefore conceived as not fully able to give a fair description of ART is used. Teacher number four is me, I have worked at the school for four years and I am also trained in ART.

4.4 The context of the interviews

I interviewed teachers one and two at the Ung ART school after class. The focus of the interviews was on and what the two teachers thought of ART and how they use ART. I thought it was best to conduct both interviews at the Ung ART school to make them feel relaxed and allow them the opportunity to refer to objects in their environment, which I hoped would be an asset to the interviews.

4.5 Procedure

I chose to do a minor empirical study, in the form of interviews, to better understand how the tools of ART are being used, and how they could be connected to the teaching of English as a foreign language. I did not have the opportunity to test the interview questions on other subjects beforehand, as Nunan (1992) suggests. The interviews were conducted in Swedish, to allow the teachers the ability to be more expressive since Swedish is their first language. The interviews were also conducted in a semi-structured manner to give the interviews a clear
structure, but also to allow the two teachers and myself the freedom to further discuss issues of interest, as Wrey and Bloomer (2012:167) also support. Both teachers were informed and agreed to me using their answers, but not their names, in my research paper. The interview with teacher one lasted for ten minutes and the interview with teacher two lasted for 36 minutes, both were audio-recorded, as Wrey and Bloomer (2012:153) explain I also felt it was “sufficient”. The teachers had received the questions beforehand, so they have had time to think about their answers, and before we started I asked if they had understood the questions, they both had. During the interviews the teachers had the questions in front of them. At the end of the interviews, I made a short summary to provide them with extra time to think about the interview, and to add to the interviews if that was needed. After the interview I transcribed both interviews the same day, it took a couple of hours. The transcribed interviews were then presented to the teachers to verify that no misinformation had taken place, the interviews are paraphrased under the results and discussion part. The questions can be found in the appendix. The interviews are presented in next section: results and discussion.

4.6 Instruments used

I tape-recorded the interviews with the teachers, as Nunan (1992:153) suggests, I believe that it relaxes the interviewee, it provided me with time to focus on the interviewee, later the interviews are available for further analysis. Moreover, I conducted an ethnographical journal of how I used ART in the EFL classroom. During my research on ART in the secondary EFL classroom I did not come across any studies at all, so I wanted to learn how the tools of ART works in the EFL classroom, this led me to the decision to write an ethnographical journal, for a period of two weeks, Nunan (1992:53) explains that writing an ethnographical journal is a good way to study human behavior in its natural context. Directly, after I had finished teaching a class I charted down keywords to be used in my entry, during the day I sat down and wrote an entry in the ethnographical diary about the lesson and how it went.

4.7 Ethical considerations and GDPR

The General Data Protection Regulation, the so-called GDPR, was established on the 25th of May 2018. This means that my interviewees, as well as, the interviews are exempted from the requirements of the GDPR. On the other hand, I have still conducted the interviews according to the standards of the Swedish Research Council (Vetenskapsrådet, 2019), these four requirements are: the information requirement, to inform my interviewees of the purpose of the interview; the consent requirement, which means that the interviewees are entitled to
distance themselves from the interview without consequences; the confidentiality requirement, that all participants’ personal information are kept safe, and finally the requirement of usage, which states that the information given is only to be used in the purpose of research. The potential bias, in this case, would be the fact that I work with these teachers. Furthermore, the teachers that I interview do not teach English and could therefore be judged as not viable for this study, but since ART together with the teaching of English as a foreign language is an unexplored area as I did not have any studies to choose from, or to compare with. Another source of bias is that I myself also work at the school where I am conducting my interviews, this may alter how I interact with the interviewees, and how we communicate. Furthermore, my choice to do an ethnographical diary can also be questioned as too subjective, and not objective enough, and therefore not viable for my paper, even though I primarily focus on the research found about the tools of ART and various EFL studies, as well as, on the interviews. Finally, I also must take in to account the fact that both my interviewees were male, a female teacher might interact differently with the students and therefore express other issues not addressed here.

4.8 Validity
The research questions were all relevant, as Häger (2007:222) advices, and addressed in the interviews. The outcome of the interviews was positive since both teachers answered and expressed their opinions, gave several examples of how the implement and use the tools of ART in their classrooms.

4.9 Reliability
If someone else interviews anyone of the four teachers, who are all trained in ART, and who work in a school where ART is implemented on a larger scale, the outcome would most likely not change. Teachers trained in ART and who work at a school were ART is implemented on a larger scale do not have many representatives in Sweden, only four to be exact. I was able to interview two of the most experienced of the four teachers, as Nunan advocates (1992:152), I found a strong “representative” population.

5 Results and discussion
In this section I will focus on answering the research questions:

1 Why are the tools of ART used in the secondary English classroom to promote speaking and interaction?

2 What are secondary teachers’ perception of ART?

5.1 Teacher interviews - what are teachers’ perception of ART?

What is ART?

Teacher one states that ART is about how you control your emotions, thoughts, impulses and actions; you also learn how to interact with other people. Teacher two explains that ART stands for Aggression Replacement Theory.

Why does the Ung ART school offer ART to its students?

Teacher one explains that students, in general, lack the abilities to control their impulses and they do not know how to handle adversity, anger, aggression, disappointment, sadness, happiness or freedom. When there is an excess of these feelings; the students do not have the right tools to control their impulses. The teachers try to give them that control, so that they can have a little peacefulness while studying and are able to focus on what they are doing in school/class. When the teachers see that they have that control; they also see them making progress in school.

Teacher two states that the students are offered ART because some of them have aggression issues. There are only a few of the students who need help with their aggression; most of them need help with social skills.

What do the students gain from ART?

Teacher one believes that ART improves their self-confidence; when something goes bad the students have the tools to handle the situation, instead of like today, when things go bad they react negatively and make it worse. With ART they can control the situation and turn it around before it gets worse. The students get a lot out of learning how to control their
emotions in the right way. They regain a sense of control over their bodies; their lives and are provided with a sense of calm.

Teacher two affirms that most of the students with aggression issues who stay faithful to the program learn to cope with their issues. Even though, all students are not aggressive; most of them have carried around a sense of anger, since they were very young, and they need help in how to behave, in different social situations. For example, they came to school mad because their mother had said something; or because the bus driver had made them get off the bus. They are less angry nowadays. They do not lash out today, nowadays they apply other strategies when dealing with different situations. It is not only that they have matured, if that would have been the case, they would still be using their former strategies, which got them into trouble. Nowadays, they use other, more prosocial, strategies. The strategies have helped them, they have matured in a better way, in a more normalized way, they are now better equipped for society.

**What do you think of ART?**

Teacher one underlines that ART is good, but only if the entire ART program is used and not just some parts of it, because it will not work if you peel off some parts. It is also important that those who teach ART and those who partake of ART must be willing, susceptible and ready for ART. It will not work with students who contradict, who are not willing, or who are forced to participate, or who are not mature enough to understand what it is all about. You need the right people; at the right time; for ART to work.

Teacher two states that ART is an important element of the school. It is preventative; it is proactive. The students who come here; arrive with a certain behavior. It would not be useful, just to move them from one environment to the next; it would not make them functional. You must add something. This addition is ART, among other things, but ART itself, is a distinct addition to the new environment. If you want to change their former behavior, which was their only means of interacting with their environment, since they did not know any better; to be able to change their behavior you need help; you need a systematical way of learning how to do things in another way.

**Which part of ART are you able to use/do you use in the classroom, when you teach?**
Teacher one explains that the parts of ART that he uses while teaching are self-control, feedback and modelling; to make students understand and identify with other people and other situations; to better understand their emotions, thoughts and standpoints in life; to be able to criticize their own thoughts and opinions. He also wants them to see their roles in society. A lot of what he does, during classes in social science and in religion, is about making the students understand that everybody does not need to think alike, and that your thinking does not have to be wrong, but it is about knowing how to express yourself without violating or by being condescending to other people who have different opinions. An example on self-control is when a student encounters a person who is of another religious belief, even though the student does not understand how or why the person from another religious belief can think or do certain things; the student still needs to be able to respect the person and his/her religion.

Or, in reference to feedback and modelling, teacher one presents a common situation: if a student says “I have heard someone say that is how it is”; teacher one often asks them “how does that make you feel? Do you think that it is right? And he models other ways of thinking: “just because you heard somebody say it, does that make it right? Can you really do that?” Teacher one wants them to be aware and to think about these things before the share their opinion.

Teacher two: the parts of ART that teacher two uses are participation, modelling, performance feedback, and roleplaying. How much the student participates, depends on how that student learns math; how each student learns the best will be discovered early on by the teacher. The how varies, for example, some students learn better by participating by writing on the whiteboard. The most important thing is that the student makes progress, in math. He, as the teacher, is always next to the student, but the student is the one doing all the work, participating fully; as in how ART is taught – the group-facilitator models what the student is to do; the student participates by doing. Moreover, we try to find an individual way of working with each student. When it comes to performance feedback; teacher two applies performance feedback, in the form of positive enhancement, on what they have accomplished during class. For example, if a student is not able to complete more than two tasks, because they are tired, teacher two will appraise them on completing the two tasks. In ART the students are given feedback, the teachers do the same, when a student does something well; he or she will receive positive enhancement/feedback. Furthermore, if you have a student who is not focused, you give feedback on their former performance in class. For instance, if the student did five tasks the day before; you try to make the student do six tasks on the day in
question. Over 90 per cent of his students had failed math, before they came to the Ung ART school.

The first thing, the two math teachers, teacher two and three, at the school do, when they get a new student, is making that student succeed. At the same time, the two teachers map the student’s abilities and progress. To make the students succeed we, for example, take something they have never done before, like equations. The students have never done equations before, which means that their brains are blank when it comes to equations; then the two teachers teach them equations. At first glance, equations seem difficult to learn, but when students have learnt equations, they have learnt something difficult; they have made them succeed.

In math, things are either right or wrong; it is obvious to us, and more importantly, it is obvious to the students that they have accomplished something that they believed was beyond their abilities. To make them succeed by pushing them in the right direction; the teachers keep modelling for them, because we do not want them to make mistakes; they want them to know how it feels to succeed. The teachers are by their side throughout the process; they do not notice that that teacher two and three are modelling and guiding them; they only notice the fact that they are starting to understand math and starting to succeed. They start by mapping the areas in math, which their former teachers dealt with; then we start afresh and teach them to succeed; this is one of our accomplishments in math. Teacher two explains: their former teachers have tried to teach them 17 plus 4, and 3 times 5, but these calculations can be done by using a calculator. Instead, they are taught next grade’s equations, and thanks to this method, they succeed; they think this is cool. Previously, if you asked them about math, everything was pitch black, now they can see the light beyond the horizon. For them, it is an amazing sensation to succeed with more advanced math, as they had given up on math entirely.

Sometimes, the student gets attached to the teacher who has made them succeed; it is a good thing that they are two math teachers; because in some cases it takes time, hopefully the students will continue to succeed in high school, without hindrance. For instance, there is student E, who only wanted to work with our other math, teacher three; student M, instead, just wanted to work with me. Student W, on the other hand, can work freely; she is not attached to any teacher, because she has been here for three years. Teacher two explains that
when you gain the student’s confidence, it is easier for another teacher to start working with the student.

Another tool that the math teachers use is roleplaying. Teacher two expresses that he is more apt when it comes to solving math problems, and teacher three is the one who is sharper when it comes to calculating. In class, in front of the students, the two teachers often role play, for instance, teacher two tells the student that teacher three rarely makes mistakes in math. Subsequently, teacher two miscalculates on purpose in class, he also often reminds teacher three to miscalculate in class. Why? These are two intentional strategies of making the students understand, that you can be good at something, and still make mistakes; to teach them that it is alright to make mistakes, nobody is perfect. They want to create an ideal, where it is acceptable to make mistakes. The students will make mistakes, in math and in life, they do not want them to fall back into former patterns, where the students lose their confidence, and feel like they are worthless.

For teacher two positive enhancement is a powerful tool; especially for students with low self-esteem. After years of failure and receiving the grade F on test after test; texts handed back from the teacher filled with red markings; these students cannot recall when the received the grade E on a test, their self-esteem is at its lowest. The Swedish school system is failing these students. Teacher two states “this is the curse of math, it lets you know that you are not cutting it, you are not able, you are not learning… even worse if you really are trying, and you still do not have what it takes”. For example, when students M and E started they instantly expressed that they hated math, because they had given up on math. By giving the students feedback on what they have accomplished, and how they did last time works. This feedback works, it becomes a benchmark that the students want to surpass. By giving them feedback on what they did last time, teacher two can break their flow of thought about what happened during break time, or what happened last night, and then, within 30 seconds, they are ready to start working. For instance, the student comes into to the classroom and asks teacher two, “what class it is? Teacher two realizes, that the student is not aware of where he or she is at. By telling the student “last time you worked on percentages” teacher two gives the student the feedback he or she needs to start working. The tools found in ART: participation, modelling, performance feedback, and roleplaying; they are also the tools that teacher two uses. They are also a part of how the two teachers interact with the students; furthermore, they are all a part of the structure of the school.
Which parts of ART can you use/do you use outside of the classroom?

Teacher one reports that outside of the classroom he uses ART in different situations, by modelling. For instance, when he is about to cross the street a car passes, in full speed, instead of screaming at the person, he controls his impulses. Or, when a person screams at him, instead of screaming back, he keeps cool. Moreover, he does not get into heated discussions in front of others. Furthermore, if somebody bumps into him; he thinks before he acts, he thinks about my breathing, he relaxes, he asks himself “is it really worth it?” By modelling these things outside of the classroom, he teaches my students how to behave.

Teacher two asserts that ART is a part of the structure of the school; it is in everything they do. Not just in the classroom, but also outside the classroom. For example, even before the student has set a foot inside the classroom, he or she is doing ART; because the student needs to acknowledge the rules of the school and embrace the structure of the school. Sometimes that does not work, then that is where the student starts; he or she needs to learn the rules and apply by them before any learning can take place. This is to prevent problems. The structure is the framework and it is a part of the ART-concept. If a student cannot apply by the rules, before he or she steps into the classroom, the student will not apply by the rules inside the classroom. They must make a choice; embrace the rules or not. On the other hand, if you step inside the classroom; you have accepted the rules.

In your opinion, what effects do ART have on the students’ learning?

Teacher one explains that if a student finds it difficult to cope in school because he or she cannot control his or her emotions or impulses, but if the student is susceptible and wants to do ART, he or she can learn to control these emotions; with this control he or she can establish an inner calm, and focus his or her entire energy on school.

Teacher two articulates that the students gain a lot from ART; those students who are willing, that is, to seize the opportunity to learn how to handle situations differently; will become socially accepted and enhance their learning in school. If the student does not want to improve, which happens, they do not change; they just keep drifting further away from what is socially acceptable.

In addition to the aforementioned things, how does ART manifest itself at the school?
Teacher one specifies that ART, is a part of the entire structure of the school. ART manifests itself in different ways for the students. ART dictates that everyone should be seen, welcomed, and learn how to take responsibility. Therefore, everybody who works at our school greets and treats every student in a positive way; presents them with specific tasks to do; address them with clarity; teaches them that they are consequences to their actions. For example, when there is an incident, it is sorted out directly; they try to find solutions that help each student; after an incident they always ask themselves “what can we do differently?”. To teach each student to take responsibility for their life and their learning.

Teacher two expresses that they work hard at motivating the students, pushing them to participate. One must keep in mind that these students who start here, previously, at their former schools, they disrupted class, hit other students, hit teachers; they broke as many norms as possible. Here, there might be a fight once a year, in many schools, fights are a weekly occurrence. There should have a lot more fights than there is. In addition to ART, there is also the rules of the school; one rule declares that you are not allowed to touch/put your hands on another person. Another rule states that you are not allowed to use foul language. These rules are to prevent situations from happening. Prevention is one essential ingredient, explains teacher two. One part of ART is that all adults act as role models of how to behave, so staff members provide the students with daily feedback on their behavior.

Another part of ART is that all members of staff communicate the same thing, for example, if a student asks one teacher a question, the answer will be same, whichever teacher he or she decides to ask. The students find this enervating in the beginning but realize with time that it is not worth arguing about things that they cannot change, instead the focus is on school and abiding by the rules, which are there to help them. Finally, because ART is so systematical and embedded in everything in the school, the students can succeed, and are using strategies which able them to take part of society.

Table 3 A summary of the strategies that teacher 1 and 2 use:

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Strategies used/practiced in class, as well as, in ART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Impulse control</td>
</tr>
<tr>
<td>2</td>
<td>Participation</td>
</tr>
</tbody>
</table>
To summarize, both teachers state that ART, as a system, is part of everything that relates to the school. Furthermore, in table 3, it is evident that both teachers also have in common that they apply the tools modelling and feedback.

5.2 Ethnographical diary

The diary consists of nine different secondary EFL lessons conducted by me, teacher four. The students are referred to by numbers. Firstly, I will describe what happened in class and I will refer to the different tools of ART that I used. The ethnographical diary will be discussed in the coming sections: EFL and modelling; EFL and roleplaying; and in EFL and performance feedback.

Lesson 1 - with student one and two.

The lesson started off with student one expressing that he was too tired to work; he had not slept. Therefore, I decided to practice irregular verbs by boxing. The verbs were: cut; do; drink; eat; fall; feel; find; forget; and get. I chose boxing, primarily to wake him up by providing his brain with more oxygen. Secondly, I wanted him to participate fully in his learning. Lastly, it is a good opportunity for me, as his teacher, to provide him with feedback on his performance. So, for every tense of the verbs he produced, he punched once. So, three punches equal: cut-cut-cut; or do-did-done; or drink-drank-drunk etc. After we had gone through them all, we practiced the same verbs backwards. Another student, student 2, was suffering from the same condition, she was equally tired, had not slept. I had asked her to complete a crossword puzzle to the text “Columbus”. She had a hard time remembering the words, every word she asked me about, I told her a short story. So, I kept her active, she was participating, at same time as I provided her with a context for the words, plus a time frame, as well as, a short history of the world. For example, for the word “native” I told her about the Indians, the Innuits, the Eskimos, and the Aboriginals. Which lead to a discussion of how native people around the world, are treated and have been treated. During this class I had the opportunity to apply different tools of ART for example participation, even though the
students were too tired. During my interaction with student one I was able to provide him with feedback on his performance.

Lessons 2 – a whole class session

In class that day we were working on different forms of verbs/expressions for obligation, such as: need to; have to; should; must etc. We were discussing how each expression differs from the other. At the same time, another student asked me to read his review of the Swedish movie “Sameblod”. After reading it, I addressed the students and asked if they could explain the difference between the Swedish plural forms “de” and “dem”, in general, students tend to use the informal Swedish form “dom”. One student said I use “de” when I am talking about “dem”. The other students did not understand what she meant. On the whiteboard where I had already written “de” and “dem”; underneath “de” I wrote “they” and underneath “dem” I wrote “them”. Suddenly, they could all explain the difference between “de” and “dem”. They said: “you say; they are in English while in Swedish you say “de är”. To explain how to use “dem”, one female student said “them” always comes after the verb”. When I asked for an example, the students said: “I need them”. I congratulated the students and explained that “them” often comes after a preposition such as “to” or “for”; furthermore, “them” cannot initiate a sentence or a phrase.

Moreover, I found it interesting that it was more obvious for the students to compare Swedish, which is basically their second or third language, with English, which is their third or fourth language, to better understand Swedish grammar. One obvious reason for understanding the difference between “de” and “dem” by comparing them with “they” and “them” is that in spoken Swedish, one often says “dom”, but in writing one must differentiate between “de” and “dem”. In English you always differentiate between “they” and “them”, which makes both forms easier to understand and use. Furthermore, during the same class, I had a student with the diagnosis “Asperger”, who had made up his mind about not doing English that day. When I spoke to him I only spoke English; even though the student answered me in Swedish, we still had a five-minute calm discussion about why he did not want to do English. In the end, nothing had changed, but I was still content, by the fact that the student had understood what I had said to him in English, and he had been communicating with me for five minutes. Small steps are better, than no steps. During class, I was satisfied
with the fact that I had been able to make all my students participate, which is a tool used within ART.

**Lesson 3 – whole class session**

At the beginning of class, I gave the students the task to write down the song that is the best in the world according to them; they had to motivate why the song was the best, and what about the song that made it the best one. When I gave the students the task I thought that it would be a task that they would excel in. Every day they listen to music while they study, hang out with friends or while training. So, I thought it would be a perfect task for all students. A task that would make them write and express themselves fully. I was wrong. When I first considered the task, a song instantly popped up in my head; I found it easy to motivate why I thought the song to be the best one. But it took most students, at least three classes to finish the task. Sadly, I had to admit, no students produced a well-founded reason why the song was the best. Is it because they are not used to expressing their opinion about things that interest them? Are they embarrassed to express their opinion? The following week the students practiced transfer training, they practiced on expressing their opinion about things that they like, they procured vocabulary they needed to express their opinions, and wrote down and discussed strategies of how to express and verbalize things they like.

**Lesson 4 – with student three and four**

In class I am always experimenting with different ways of how to learn new words. Student three was practicing the words to the text “Australia”, by writing the words of the text on to the webpage www.glosor.eu. Before student 3 started, I asked him which was the best way to practice words? He mentioned that he did not have a method, but he liked the website www.glosor.eu I had introduced him to. It was obvious that he did not have any strategies for practicing words. Moreover, student four was using Google Translate to translate English words into his first language Dari, thereafter he translated the words from to Dari to Swedish. Every time the student had understood the word, we wrote down sentences on a piece of paper where we used the words in different contexts; then we read the sentence out loud. By applying the ART tool transfer training, the student learned that the word in question could be used in different contexts, which we practiced together at first, then the student by himself; and he had to time to both write the sentences down, then to express them aloud. The task for the lesson the following week was to practice the words in real life situations. Together with
student three I was able to apply the tool *self-evaluation* and make the student aware that he needed more strategies for practicing words. Even though, both student three and four are learning English, as a third or fourth language; they are both acquiring the language in different ways. They are both applying different strategies of how to acquire new words in English.

**Lesson 5 - with students two, five, and six**

During class, student five was working on a task in the workbook, he had to fill in the empty brackets with words that fit the context of the sentence. The student was provided with a list of Swedish words. The student had to translate the words to understand what they meant. He used Google Translate. We filled in the empty brackets together, firstly I modeled different possibilities, and then together we worked it out, which words should go where. At the end of class, both student five and six were asked to choose two statements from the word/expression sheet from *Gidrapid*. Student five chose the sentences “I like…” and “I would like…”, student six chose the words “wife” and “friend”. Thereafter they had to create three sentences with the help of the present, past and future tenses; at the same time, I provided the students with performance feedback on each sentence they wrote. During the same lesson, student two was working on a text about Marco Polo. She was confused about the pronunciation of the words “thought” and “taught”, as well as, the words “where” and “were”. Firstly, she was asked to look the words up in a dictionary, then I asked her to write down three sentences of each word.

Finally, I wanted her to say the words aloud. During this class with student five and six I chose to use the tool *modelling* to model different contexts for how each word could be used; as well as, the tool *performance feedback* to give direct feedback on the students’ statements. The exercises with *GidRapid* is to make the students aware of common words and phrases in the English language. The students, who have not studied English for a long period of time, use *GidRapid*, it is one strategy of making the students acquire new words and a way of making them express themselves in English.
Lesson 6 – whole class session

You never know how a class is going to be, even if you prepare for it. The students were given an extract from the “Diary of a Wimpy Kid”. The instructions were that they had 20 minutes to read and learn the text. Thereafter, I informed them that we would have a dictation where I read the text aloud and they must write down what I say. All the students took the task to heart; they read and practiced, some by reading the text, others by copying it down on a piece of paper. 20 minutes later I read the text aloud; everybody was focused and did their best. For example, student 4 even repeated aloud what I just had said, in a rhythmical and correct manner, better than I had heard him before; he pronounced words, phrases and sentences correctly. After I had collected all the texts, I gave the students the entire diary page, so that they could re-read it, and become aware of the mistakes they had made. I enjoyed the task, because the students found it difficult, but not too difficult; the students also had an occasion to practice their social skills, as well as, their English, because they all respected everybody’s space. In addition to practicing social skills, we also practiced transfer training; they practiced English by reading; writing; reading aloud; and listening.

Lesson 7 – with student seven

During this lesson, student seven was given an old national test for English, because he had the national tests for English coming up; he wanted to prepare himself for them. This student lack vocabulary and feels uneasy when expressing himself verbally in English. Since the year before he has made progress, because he has realized that he needs English to be able to work at his father’s company. The father deals with used cars and is required to communicate in English to be able to sell more cars. The student did well on the test, which consisted of twelve questions about different American states. We corrected the test together, with the help of an atlas; it gave me the opportunity to give proved the student with explicit feedback in the form of performance feedback.

Lesson 8 – with student three, six and seven

When I came into the classroom, student seven was struggling with the translation of sentences from Swedish into English. Firstly, he used Google Translate, I had expressed that it is not fully reliable, and that he needs to read the sentences aloud to another more able student, or teacher, before he hands the sentences in, to doublecheck that they are correct. At
the same time, student three was reading the text “Let’s Talk Australia”. He was informed that he needed to read the text three times, to be able to write it down during dictation. After dictation, he was to translate the text into correct Swedish. When the student had read the text, a couple of times, we read it together; it was a dialogue between two friends: Emma and Jenny. So, I was Jenny and student three was Emma. He read the text with fluency; I only had to help him with the pronunciation of the words “suppose” and “time difference”. Even though student three had read the text, a couple of times, before we read it together, he had not understood that the two girls were talking on the phone.

Furthermore, I had to explain that the expression “Down Under” refers to Australia. The text also ends abruptly, and student three was annoyed over the fact that you were not able to read about the rest of their conversation. When I asked student three what he believed would happen next, he said that he thinks that Jenny would tell Emma that her new boyfriend had been unfaithful. His reflections lead to a discussion about faithfulness. During this lesson both student seven and three had the opportunity to practice pronunciation, interact in English, and use the tool participation; and when I had the chance to interact with student three I had the opportunity to give him feedback on his performance. During our dialogue between Jenny and Emma I used roleplaying to sound more feminine and more British, it was fun.

Moreover, student six had written about an exhibition about “movement” which we had taken part of at the Museum of Modern Art. During the exhibition we had been exposed to different short films about dancers in public spaces; the aim was to observe how people reacted to the dancers. Student six had written the text in Swedish and had used Google Translate to translate the text into Swedish. There were five different short films. I provided feedback on his sentences; we discussed pragmatics and semantics, concerning both the Swedish and English language. When had gone through the entire text, the student read it aloud, and I helped him with his pronunciation. Even though student six thinks that English is hard, I was able to motivate him to work on. I used positive enhancement, performance feedback, participation, and roleplaying during our discussion on pragmatics and semantics, during which I presented different pronunciations of different words and phrases, some in British English, some in American, and some in Australian English.

Lesson 9 – with student eight and two
In the beginning of class, student eight was studying nouns and adjectives. Firstly, he wrote down the different nouns; I made him add the indefinite articles “a” or “an” in front of each noun, so that he would now which article that goes with the noun he was studying. Thereafter I explained and wrote on the whiteboard that in front of the vowels “a, e, i, o, u, y” you need to use the indefinite article “an”; consequently, in front of consonants you need to use the indefinite article “a”. Subsequently, student eight wrote short sentences with “a” and “an” such as “It is a cat”; he also added adjectives “it is a black cat”. When he had written down 20 sentences, he read each sentence aloud and I repeated it. During this lesson, we used the tools *modelling*, I modeled how you use the indefinite articles, we also used the tool *transfer training* to practice pronunciation and listening, student eight listened when I pronounced his sentences, and when I modeled the indefinite articles. Student two was struggling to understand IPA script, the task was to make out each word by reading its phonetic script, and thereafter she had to verify if the word was correct by looking it up in a dictionary. She found the task demanding, because she is used to looking at American sitcoms and movies, and not accustomed to British English; the words were spelled according to British spelling, so to scaffold her I used *roleplaying* by addressing her in British English and using the words from the task in different contexts. After a while, she got the gist of it and completed the task.

Table 4. A summary of the tools that teachers 1, 2 and 4 use while teaching:

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Tools used/practiced in class, as well as, in ART:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Impulse control</td>
</tr>
<tr>
<td>2</td>
<td>Participation</td>
</tr>
<tr>
<td>4</td>
<td>Participation</td>
</tr>
<tr>
<td></td>
<td>Positive enhancement</td>
</tr>
</tbody>
</table>

In the table 4. you can see that the teacher all use the tools modelling, feedback and roleplaying.

### 5.3 EFL and modelling: the making of a sociocultural being

The EFL classroom is a social context and, in a classroom, you communicate; according to Vygotsky and Säljö (2000, p.88) learning to communicate is equal to becoming a
sociocultural being. I want to relabel this process and refer to it as: learning to communicate is
equal to becoming an international sociocultural being since the learning I am referring to
takes place in an EFL context, where the learning is modeled and scaffolded by the EFL
teacher, and the purpose of English as a foreign language is to provide the student with the
ability to communicate and interact in an international context.

Vygotsky’s zone of proximal development is the classroom, and with the mediation of the
tools of ART, modelling, roleplaying and feedback, the more capable and able teacher can
help the student to breech the gap of knowledge and develop his or her skills. ART can be
used in the EFL classroom, because the classroom is a social context, and the tools of ART
were constructed to teach social skills. ART and its tools promote both speaking and
interaction to improve on behavior. In the EFL classroom the same tools help the student
become an international sociocultural being. Modelling is communicated in different ways in
the EFL classroom and by the teachers at the UngART school. For example, teacher one uses
modelling to make students understand and identify with other people and situations; the
Swedish curriculum for English (Skolverket, 2011, p.32) expresses that students need to be
aware other ways of life, both socially and culturally, in other parts of the world where
English is spoken. Teacher two uses modelling to make the students succeed by pushing them
in the right direction; Qamar (2016) states that by modelling, scaffolding and coaching you
establish a relationship with the student. When learning to interact and speak English in the
EFL classroom students imitate what the teacher expresses and models, if you interact with
somebody and imitate that person you construct some sort of relationship, especially if you
interact with the same people every day.

Goldstein et al (2001) write that modelling is the same as learning through your
imagination; it is an effective method for learning new behaviors. After the ART-trainer’s
modelling the youth is encouraged to imitate the modelling. Berk (1994) describes
Vygotsky’s zone of proximal development (ZPD) as the moment when a student cannot
complete certain functions or tasks, without the support of a teacher or a more experienced
person. Both ART and Vygotsky promote modelling as an effective way of learning. In the
EFL classroom Sumru (2014) states, that a teacher should model different grammatical
structures through dialogue and through speaking. When you are in dialogue with the student,
the student is in focus which enhances learning; Qamar (2016) who also promotes modelling
points out that learning happens after you establish a relationship with the student, the teacher
establishes this relationship by modelling, scaffolding and providing the student with feedback. The Swedish curriculum for English (Skolverket, 2011, p.32) states that the student needs, both help to develop his or her English, and the confidence to use it in different contexts and situations. Glick and Gibbs (2011) state that in ART everybody connected to a student should become involved and scaffold the student in the application of a new skill.

Accordingly, Fallah (2014) declares that motivation and self-confidence are key factors which facilitate communication in English. Fallah writes that the ambiance in the classroom needs to be supportive and accepting for students. Additionally, Sardegna et al (2018) write that teachers need to model how to provide positive enhancement, to strengthen students’ belief in their competence. Furthermore, Pishghadam and Khajavy (2013) underline, that by modelling how you plan, monitor and evaluate your learning, students can improve their English. When you teach, you can model how you think and make the students aware of how they should think while learning, for example during lesson five, I modeled different verb forms to make the student aware of which verb fitted the context the best. Moreover, during lesson nine, I modeled how to apply the rule of the indefinite article. Modelling is presented as something the student must imitate and with imagination try to embody; Vygotsky mentions learning from a more skilled peer, Murphey et al (2014) point out that teacher should make the students aware of how an ideal classmate and learner of English should be, both to enhance learning, and to make students become more active in their acquisition.

Lastly, EFL-teachers should, according to Kim and Kim (2018), make students envision and model their future English-speaking roles, so that they become aware of what they enjoy about English, for example by making the students aware of how English facilitates traveling to other countries and the interaction with other cultures; the Swedish Curriculum for English wants teachers to make the students understand the importance and the upside of knowing another language (Skolverket, 2011, p.32). To summarize, the classroom is a social context where students and teachers interact, the tool modelling promotes both speaking and interaction, in ART where the students imitate the group-facilitator’s modelling to learn. Moreover, in the EFL classroom the more capable teacher can use modelling to scaffold, to make students aware of their thinking and other ways of thinking, make students feel enthusiasm for learning, envision another future for themselves, and enhance their self-confidence. The EFL teacher with the help of modelling can do a lot. Possible complications could occur if: a) the teacher is not able to make students apply the modelling, b) if the
students do not feel kinship enough to want to imitate the teacher, c) if the ambiance in the classroom makes the student feel uneasy, and he or she does not even want to try modelling, d) if the context of the modelling is too abstract, or the student does not perceive what the teacher is getting at, or cannot mentally adjust to it. Underneath you can see a summary of how modelling is applied according to ART, Vygotsky and in the EFL classroom:

Table 5. A summary of how modelling is applied:

<table>
<thead>
<tr>
<th>Context</th>
<th>by means of</th>
<th>Improves:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>Modelling</td>
<td>Student learning by imitating group-facilitator.</td>
</tr>
<tr>
<td>Vygotsky</td>
<td>ZPD</td>
<td>Learning through scaffolding by more capable person.</td>
</tr>
<tr>
<td>EFL</td>
<td>Sumru</td>
<td>Interaction and speaking.</td>
</tr>
<tr>
<td></td>
<td>Qamar</td>
<td>Interaction.</td>
</tr>
<tr>
<td></td>
<td>Pishghadam and Khajavy</td>
<td>Learning, awareness and speaking.</td>
</tr>
<tr>
<td></td>
<td>Murphey et al</td>
<td>Awareness, learning and interaction.</td>
</tr>
<tr>
<td></td>
<td>Sardegna et al</td>
<td>Speaking.</td>
</tr>
<tr>
<td></td>
<td>Kim and Kim</td>
<td>Awareness and interaction.</td>
</tr>
<tr>
<td></td>
<td>Fallah</td>
<td>Interaction.</td>
</tr>
</tbody>
</table>

5.4 EFL and Roleplaying

In ART, roleplaying is the practical side of social skills training. Where the student follows each step and rehearses, in group, a situation which has already happened in the past. The role-play presented by the student needs to end on a positive note. The role-play will then serve as a point of reference for similar situations in the future. For Vygotsky (1978) the act of playing is the child’s own ZPD, while playing children do no act their age, they act older. Play equals development for the child. During the act of playing the mediation of new skills and tools occur. Di Pietro (1981) points out that roleplaying in the EFL classroom should address the student’s emotional level, as well as, his or her level of maturity. Additionally, teacher 2 and 3 use roleplaying during math class to teach the students that it is alright to make mistakes, the teachers do not want the students to think that just because they are math teachers they cannot make mistakes, so the two teachers stage moments in class where they
make mistakes, so that the students see that they do not have to be perfect, and that it is alright to make mistakes, so that they do not regress into their former mental patterns and lose the self-confidence that they have gained, by succeeding in math.

An aspiration declared in the Swedish curriculum for English (Skolverket, 2011, p.32) is that the students should have the “ability to adapt” to different language contexts, but the ability to adapt can only fully be acquired through play, because in play the students are relaxed, they are also more creative and open to various possibilities. Aliakbari and Jamalvandi (2010) write that roleplaying cards improve EFL students’ speaking, it is also a way of making the students more playful in their learning. During lesson eight I role played with the student when we were discussing pragmatics and semantics of English, it gave the lesson a more playful and relaxed tone.

Krebt (2018) and Yen et al (2015) affirm that roleplaying and interacting improves speaking skills in English. Boriboon (2008) advises that roleplaying material should mirror the local context to enhance learning; just as the child itself experiments during the act of play, students in the EFL classroom need to start their interaction from a familiar reference point and from there they can mediate/acquire new skills. Subsequently, Swedish curriculum for English (Skolverket, 2011, p.32) affirms that students should develop their abilities from things that interest them and which they are familiar with. One thing that I did not come across during my research about roleplaying and English as a foreign language, which I thought I would encounter, was the practice of joint classes, for example that EFL teachers working together with the music teacher, to promote roleplaying with the help of another type of pedagogical approach used in music class. Further, the research I came across only focused on the EFL classroom itself, not anywhere else, not on its surroundings, even though for example Boriboon, Aliakbari and Jamalvandi expressed that roleplaying should be connected to the local context to enhance learning. Underneath you will find an overview of how modelling is applied in different contexts and what it improves:

Table 6. Overview of how roleplaying is applied:

<table>
<thead>
<tr>
<th>Context</th>
<th>by means of</th>
<th>Improves</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>Roleplaying</td>
<td>Social skills.</td>
</tr>
<tr>
<td>Vygotsky</td>
<td>Play and mediation</td>
<td>The acquisition of new skills or tools.</td>
</tr>
<tr>
<td>EFL</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
5.5 EFL and performance feedback

The goal of the EFL classroom is, basically, to make the student an international sociocultural being. According to Vygotsky (Hwang and Nilsson, 2012) all forms of thinking are actions, and actions trigger language, so when the child through interaction and play acquires language he or she also acquires inner speech which provides a way to communicate his or her thinking with the surrounding world. In ART after role-playing the student receives praise, and valuable feedback on different aspects of the role-play from the group-facilitator; the student is also praised on how well the role-playing mimicked the model. If the role play did not go as planned the group-facilitator provides the student with reinstruction on what the students can do to improve on his or her role play. Hill and Sabet (2009) encourage teachers to work with feedback in a systematic way, which is connected to transfer learning at their potential developmental level, with the possibility for the students to show that they have incorporated the new knowledge. Alavinia and Gholami (2018) concur that feedback interlinked with opportunity to practice on the feedback improves learning. Hill, Sabet, Alavinia and Gholami reinforce that the way you provide feedback, together with transit training in an ART context, is also applicable and enhances learning in the EFL classroom. Qamar (2016) writes that, in a student-centered classroom, it is common practice that students provide and are provided with feedback. Thereby Qamar, as well, reinforces the fact that the practice of ART, where both the group-facilitator and other students provide feedback to enhance learning is equal to good practice in the EFL classroom. So, evidently it is good practice, both in ART and in the EFL classroom, to provide the students with feedback. What type of feedback should be provided in the EFL classroom? This is not entirely obvious, because it depends on who you ask. According to Simhony and Chanyoo (2018) who state that recasts are the most common feedback, and Kim and Cho (2017) who reveal that recasts
while working one-on-one improves learning, Öztürk (2016) also show that teachers prefer recasts. So, what is recasts? It is when the teacher repeats the utterance in a correct manner, but without commenting on the student’s utterance. So, according to Simhony and Chanyoo, Kim and Cho, and Öztürk recasts are the most common and most preferred type of feedback provided by teachers in an EFL classroom.

Furthermore, according to Tavakoli and Zarrinabadi (2018) explicit feedback enhances both learning and it boosts students’ self-confidence, and Salemi et al (2012) show that learners prefer explicit instruction and feedback. According to the Cambridge online dictionary explicit refers to something which is both “clear and exact” and according to Collins online dictionary explicit means something that is “precisely and clearly expressed, leaving nothing to implication; fully stated”. In the words of Tavakoli, Zarrinabadi and Salemi et al students prefer explicit feedback. If you compare what teachers prefer and what students prefer it is not obvious which feedback should be used in the EFL classroom.

Additionally, Atai and Shafiee (2017) state that the quality of the teacher’s feedback depends on his or her academic background. So, if a student needs feedback to improve there is not always a systematic way of providing the student with the feedback he or she craves. In ART everything is systematic, as the interview with the teachers indicated, it may seem rigorous, but it does not leave any room for implications, it is explicit, and the feedback is connected both to reinstruction and transfer learning, to make sure that the student learns. The Swedish curriculum for English state “Teaching should help pupils to develop their skills in searching for, evaluating, choosing and assimilating the content of spoken language” (Skolverket, 2011, p.32). I hereby state that the tools of ART are applicable in the EFL classroom and that they support the student learning. Underneath you find a summary of what feedback improves in different contexts:

Table 7. Summary of how feedback is applied and what it improves:

<table>
<thead>
<tr>
<th>Context</th>
<th>By means of</th>
<th>Improves</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>Performance feedback,</td>
<td>Speaking and interaction</td>
</tr>
<tr>
<td>Articulation</td>
<td>Description</td>
<td>Reference</td>
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<td>Kim and Cho</td>
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<td>Using regular and irregular verbs in the past tense and speaking.</td>
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<td>Atai and Shafiee</td>
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<td>Zhang and Rahimi</td>
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Table seven provides you with a summary of how the tools of ART: performance feedback, reinstruction, and transit training, Vygotsky’s zone of proximal development and the research that has been done about feedback in the EFL classroom effects student interaction and speaking.

6 Conclusion
To conclude, the three tools of Aggression Replacement Training: modelling, roleplaying, and performance feedback are viable in the EFL classroom. Firstly, they do promote both speaking and interacting in the EFL classroom. Secondly, they also promote other positive aspects, such as students’ self-confidence, self-awareness and awareness of how important the other classmates can be, they provide students with a better understanding of other cultures and other ways of life, and how the students envision and become aware of their future-English-speaking-selves. Thirdly, these tools meet the general aims of the Swedish curriculum for English, because they promote speaking and interacting, and help students adapt to different speakers and different contexts. According to Vygotsky we are sociocultural beings and the learning of language is a social process which the tools modelling, roleplaying and performance feedback facilitate.

Furthermore, I could not find any studies about ART and the teaching or learning of English as a foreign language, so there was no research to compare with. Further, some of the papers on ART that I came across were written by people working with ART daily, and the question of bias arose, since many of the studies on ART are done with few participants and are conducted during a short period of time, which questions the effectiveness of ART. To simplify the realization of this paper I chose to mainly focus on the three tools modelling, roleplaying, and performance feedback. During the interviews with teacher one and two it was stated that “ART is in everything”, from the fact that the students must respect and understand the rules of the school before they can start learning, especially students who lack social skills, and to the fact that everybody who is connected to a student scaffold the student as you do in ART when a student is learning a new skill.

During my short research on roleplaying I did not come across a paper about EFL connected to another subject to facilitate learning, for example English, roleplaying and music class. Whole school learning should be the goal for every teacher, if all teachers systematically used modelling, roleplaying, and performance feedback in their teaching it would be easier for teachers to build a bridge between school subjects, as the interviews clearly revealed. Future research about EFL should focus on connecting the learning of EFL with how the tools modelling, roleplaying, and performance feedback can be applied on a larger scale, in all subjects to promote learning, as well as, interviewing and observing students, during a longer period, for a qualitative study on the effects of these tools. Another focus for future research on ART could be on how the parts of ART embedded in the structure of a school, enhance learning.
References


The appendix

.1. Interview questions

.1. What is ART?
.2. Why does the Ung ART school offer ART to its students?
.3. What do the students gain from ART?
.4. What do you think of ART?
.5. Which part of ART are you able to use/do you use in the classroom when you teach?
.6. Which parts of ART can you use/do you use outside of the classroom?
.7. In your opinion, what effects do ART have on the students’ learning?
.8. In addition to the aforementioned things, how does ART manifest itself at the school?