Drama in three movements
A Ulyssean encounter

The theme of the sixth Nordic drama boreale conference “Drama in three movements – a Ulyssean encounter” uses journey as a metaphor for life span. The metaphor is used in order to illuminate and describe experiential learning in educational drama and theatre in a life-long perspective. As guiding principles for the preparation of the conference we have used the concept eco-pedagogical thinking and artistic learning processes as possible key elements in the education of tomorrow. In this anthology with 12 selected conference proceedings the diversity of research within drama and theatre education within a Nordic framework is exposed.

To develop research and knowledge about educational drama and theatre can be considered a Ulyssean encounter: necessary to undertake, a huge task, a task that can only be accomplished if we make joint efforts in order to articulate and explore the knowledge potential in the art form about the human condition. Art and science share a fundamental challenge: in both, you must concentrate on imagining something that does not yet exist, because it is the art expression or the result of the scientific effort that makes the not hitherto seen visible.

Educators in the field of drama and theatre education participate in a dialogue about values in arts education through research and development aiming at producing knowledge. This report intends to be part of that dialogue.
Drama in three movements
A Ulyssian encounter

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Abstract

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Introduction

Drama boreale network meeting
A Ulyssean Encounter in educational drama and theatre

For those who work within the field of arts and education the future is in focus. The key question is: what society are we educating for? What will the content of education be? What are the key competencies needed in society of tomorrow? What will the good life of tomorrow be like for children and young people growing up to become adults in tomorrow’s society? We do not know for certain what the answers to these questions are. From the point of view of arts education, one important point is that cultural competence might be the key competence of the future. Sociologists write about knowing and being, and their opinion is that you have to combine knowing something specific (having a competence) and being present in the moment. In this scientific anthology we have collected 12 articles addressing this issue from the point of view of drama and theatre education and more widely from arts education.

The theme of the conference “Drama in three movements – a Ulyssean encounter” uses journey as a metaphor for life span. The metaphor is used in order to illuminate and describe experiential learning in educational drama and theatre in a life-long perspective. The French philosopher Paul Ricoeur has given inspiration for a description of a threefold mimesis: Mimesis 1 is the lives we live; these are inscribed in time, but not yet told. Mimesis 2 is the narrative, the story told. In drama and theatre the life stories of different, unique people are told, shared, interpreted and transformed. To tell the story makes it visible. Through the stories you tell you encounter other people’s stories. In drama and theatre Mimesis 3 can be when the stories told are responded to, in producing text upon the text at hand. This can be a recirculation of fragments of different stories, or building new stories based on the individual stories told. In literature we meet stories, like the one about Ulysses in Greek mythology. He was travelling for 24 years before he came back to his wife and son. He made mistakes, he experienced a lot. We know the stories about Circe and the sirens, about Scylla and Charybdis, about
his seven years with Calypso, about Zev’s revenge when Ulysses’ men had eaten the holy oxen at Helios. The main character undertakes a dangerous journey. He faces different challenges, he fails, he is tempted, he cheats, he is changed, he wins victories and he returns home changed, transformed, more mature. He has undertaken a character-forming journey.

To develop research and knowledge about educational drama and theatre can be considered a Ulyssean encounter: necessary to undertake, a huge task, a task that can only be accomplished if we make joint efforts in order to articulate and explore the knowledge potential in the art form about the human condition. Art and science share a fundamental challenge: in both, you must concentrate on imagining something that does not yet exist, because it is the art expression or the result of the scientific effort that makes the not hitherto seen visible.

As guiding principles for the preparation of the conference we have used the concept eco-pedagogical thinking and artistic learning processes as possible key elements in the education of tomorrow.

The publications from drama boreale 2009 consist of two separate reports.¹ This article collection “Drama in three movements – a Ulyssean encounter” is built upon paper presentations at the conference. Linked to the conference was a series of four research symposia: (1) Dramatic Cultures 2004², (2) Arts Education and Learning 2006, (3) Arts Education and Beyond 2009, and (4) Arts Rich Education 2009. The second publication attached to drama boreale in Vaasa is the scientific anthology “Arts Education and Beyond” comprising texts from the different research symposia³. As the conference was built up through many contributing papers, performances and workshops (about 70), we could not possibly include all the texts as articles. Hence, a small number of the research papers as well as development papers are included.

The first two articles of the report are two lectures presented by Stig Eriksson and Hannah Kaihovirta-Rosvik respectively, being their introductory speeches connected to the public defence of doctoral

¹ A booklet (Snickars-von Wright, Sandström & Østern work in progress) will be distributed to relevant receivers.
² Østern (Ed.) Dramatic Cultures. Report No 10. Faculty of Education at Åbo Akademi University.
theses at Åbo Akademi University, as part of the symposium Arts Rich Education at the Drama boreale conference.

The conference had four invited key note speakers, all connected to the main theme of the conference. The film director Klaus Härö invited the audience to obtain an insight into his artistic working process connected to his films “Elina as if I did not exist”, “The best of mothers”, “The new human being” and “Letters to father Jacob”. He was addressing important existential questions through telling with images. He opened some paths into his personal life story and his childhood experiences of films, which had made an impact on him. Thus he demystified the work of an artist, and in a very touching way showed how personal stories can give material to address more collective, existential themes. He has not written an article based upon his presentation, which in fact was very oral and visual.

Liora Bresler, Erkki Laakso, and Kari Mjaaland-Heggstad have built key note articles on their research into the field of drama and theatre education. The articles are quite different, comprising an ethnographic approach to young audiences in performing arts centres in the USA, a phenomenological study of trainee teachers’ experiences of process drama in Finland, respectively a study in rhetoric of the notion of framing in theatre in education built upon a British master company “Big Brum”.

The report contains texts from the invited senior researchers illuminating some central issues in drama and theatre education research right now – in a Nordic perspective. This perspective cannot be characterized as having one common focus. Ida Krøgholt discusses the notion of applied drama, thus touching upon how the art form theatre can be transformed into learning processes through the notion of aesthetic doubling. Bjørn Rasmussen and Hannu M Heikkinen open up a discussion about how to perform artistic, or art informed, or art based research in drama and theatre education. Eva Österlind offers a Swedish pedagogical discourse discussing drama educational leadership.

The two following articles can be described as research and development papers. Tor Helge Allern applies dramaturgical thinking in a project about the Norwegian poet and priest Petter Dass. He discusses the learning potential connected to the use of the dramaturgy metaphor in drama education. Wendy Lathrop Meyer describes a NORAD project with theatre for development carried out in an African context by Norwegian drama educators.
In the concluding article Anna-Lena Østern makes a discourse analysis of the Nordic field of drama and theatre education in terms of the way it is visible in two statements directed to politicians and departments in Finland and Norway in autumn 2009. Educators in the field of drama and theatre education participate in a dialogue about values in arts education through research and development aiming at producing knowledge. This report intends to be part of that dialogue.
1. Distansering på nær hold -
en undersøkelse av betydningen av distansering i
dramapedagogikk

Stig A. Eriksson

I dette innledningsforedraget vil jeg prøve å kombinere to ting: (a) å reflektere over forskningsprosessen bak avhandlingen, synliggjøre de valgene som er foretatt og dermed avhandlingens hovedperspektiver; (b) å gi tilhørere som er ukjent med fenomenet distansering noen impulser om grunnleggende aspekter ved emnet uten at man må være en innforstått fagperson.

Interessen for historiske linjer og tradisjonsavtrykk har satt sitt preg på avhandlingens fokus og valg av perspektiver. Hovedfokuset er lagt på å forstå og belyse begrepet distansering primært teoretisk, ikke empirisk gjennom feltstudier. Dette er gjort i form av 5 publiserte artikler som inngår i avhandlingen, og i monografi-form. Avhandlingen er skrevet på engelsk.

I det følgende skal jeg prøve å formidle noe av begrepets kompleksitet, selv om det må bli stikkordsmessig, og mot slutten også gi noen korte visuelle inntrykk. Men først, som bakgrunnsreferanse for den videre fremstillingen, de tre forskningsspørsmålene jeg har brukt som kompasskurser for studien:

a. Hva er distansering? Hvordan forstås idéen om distansering i estetisk teori og i dramapedagogikk?

b. Hvilke formål og former for distansering kan identifiseres i litteraturen og i praksiseksemplene som inngår i studien, og hva er distanseringsfunksjonene i disse kontekstene?

c. Er de historiske forekomstene av distansering i studien hovedsakelig likeartede eller forskjellige? På hvilken måte er Brechts og Heathcotes bruk av distansering beslektet med hverandre og med andre distanseringstradisjoner som presenteres i studien?

Jeg kan ikke gå nærmere inn på svarene på disse spørsmålene her; bare slå fast at de blir besvart og håpe at det fins nysjerrige lesere som vil bruke tid til å se nærmere på dette i avhandlingen. I her-og-nå-konteksten er det mer aktuelt å si litt om fremgangsmåter og posisjoner. Perspektivene jeg ser på distansering fra er hentet fra litteraturteori, retorisk teori, estetisk teori, teaterteori og dramapedagogisk teori. For å si det med Bertolt Brecht: ”En mann med én teori er fortapt. Han må ha flere, fire, mange!” (Brecht i Kuhn & Giles, Brecht on Art and Politics, 2003: omslaget).

Jeg benytter meg i stor grad av nærlesninger, og da særlig nærlesninger av forskningslitteratur knyttet til tre tradisjoner: Russisk formalisme i litteratur og teater

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1 Disputas 05.08. 2009 ved Åbo Akademi universitets pedagogiske fakultet i Vasa. Lectio Precursoria.

2 Alle oversettelser av sitater i denne introduksjonen er mine, hvor ikke annet er angitt.

Jeg har i forskningsprosessen i stor grad interessert meg for å tolke tolkninger. Aspirasjonen har da i større grad vært å få en dypere og grundigere forståelse for fenomenet og grepet distansering, enn en forventning om å oppdage noe radikalt nytt innenfor. Brecht-forskningen eller Sjklovsky-forskningen per se - skjønt jeg antar at nettopp begrepsanalyser på nært hold, på tvers av de tre tradisjonene jeg primært har interessert meg for, burde gi en del lesere noen perspektiver de ikke er kjent med fra før. Særlig håper jeg at mine utdypninger av distansering kan tilføre dramapedagogikken noe nytt. For selv om distansering utgjør et prinsipp i all kunst og brechtsk fremmedgjøringsteknikk, er det vanligvis avhengig av et konkret tekstverk å fastslå distanseringens anvendelse i praksis.

Jeg har gjennom prosjektet blitt opptatt av å utvide oppfatningen av distansering som primært en Brechtsk fremmedgjøringsteknikk. Jeg er blitt interessert i å se andre nyanser i begrepet, ikke minst dets pedagogiske underliggjøring, som jeg skal vende tilbake til om et øyeblikk. Først kan det være til hjelp å få markert som innholdsmessig overblikk de tre vesentligste bruksområdene av distansering som avhandlingen omhandler, nemlig distansering som: (a) estetisk prinsipp (principle) som bidrar til å konstituere fiksjon, som (b) beskyttende distanse til et ømtålig emne som tas opp i spill eller det å stille sitt spill til skue, og som (c) et poetisk-didaktisk grep (device) som kan skape noen kunstneriske og pedagogiske muligheter for påvirkning og læring. Jeg mener avhandlingen får vist at distansering gjennom disse tre bruksområdene utgjør en grunnkategori i prosessdrama, og ikke minst at distansering gir dramalæreren en poetisk-didaktisk dimensjon til rådighet som kombinerer kunst og pedagogikk, og som kopper teater og dramapedagogikk. Slik har distansering en tverrfaglig sammenbyggende funksjon.

Særlig to dramapedagogiske pionérnavn dominerer i avhandlingen: Heathcote og Brecht. (Og jeg mener å være med mine fulle fem når jeg kaller Brecht for en dramapedagog, for hans lærestykkearbeide kan betraktes som et dramapedagogisk pionerarbeid med kvaliteter som dagens dramapedagogikk fortsatt kan hente inspirasjon fra). Helt siden jeg første gang ble kjent med Brecht har han fascinert meg - som dikter, dramatiker og pedagog. Etter at jeg også ble kjent med Heathcotes arbeider, vokste det fram en fornemmelse for at det kunne finnes noen interessante likheter mellom de måten disse to prøver å skape mening på gjennom dramaarbeid – på tross av stor avstand mellom dem i tid, kultur og ideologi. Aspektet distansering ble altså valgt som et mulig bindeledd, og deretter - etter inspirasjon fra lesninger av romantikere som Coleridge, Askland og utvalgte referanser til Sjklovskij (1893-1984), Brecht (1898-1956), Heathcote (1926-), Bullough (1880-1934) og Ben-Chaim (1954-).
Shelley og Novalis, opplysningsfilosofer som Hegel og Diderot, litteraturvitere som Sjklovskij, og ellers fra retorisk teori og tradisjon – ble jeg oppmerksom på den sentrale valøren underliggjøring som på mange måter distanseringsbegrepet har vokst ut fra. Denne valøren har gitt prosjektet en styrket epistemologisk orientering, altså et skjerpet blikk for at distansering som underliggjøring kan fungere erkjennende og kunnskapsutvidende – uten nødvendigvis å måtte operere uttalt politisk (selv om jeg gjerne skulle håpe at studien kan bidra til ny interesse for samfunnskritisk draumandervisning).

De lærde strides om røttene til distanseringsbegrepet, og særlig påvirkningskildene til Brechts begrep Verfremdung. Selv om jeg synes dette er interessant, og lar spørsmålet få ganske god plass i avhandlingen, må jeg la det ligge her, bortsett fra et par utfyllende begrepssammenhenger:

På engelsk er Verfremdung ofte oversatt med alienation, men i den engelskspråklige Brecht-resepsjonen\(^5\) blir det pekt på at alienation har i seg bibetydningen "det å støte fra seg" eller "det å føle seg fremmed", noe som slett ikke er dekkende for hva Brecht ønsker å si med sitt begrep. Blant annet derfor har det vært relevant å se på andre terminologier som brukes for V-effekten, f.eks. defamiliarization som antyder "det å sette det kjente i et nytt lys", eller distanciation. Sistnevnte uttrykk vil en knapt finne i et engelsk oppslagsverk, men det er bl.a. i hermeneutikken et begrep til å markere "det å ha kritisk distanse til sine forforståelser"\(^6\). Her inkorporerer ideen om dobbel bevissthet, som er et mye diskutert tema i dramapedagogikken.


\[
\text{Det å underliggjøre en hendelse eller en karakter betyr helt enkelt å ta det selvfølgelige, kjente, innlysende ved hendelsen eller karakteren og fremkalle nysjerrighet og forbauselse over den (Brecht, "Über experimentelles Theater", 1963b: 101).}
\]

Underliggjøring dreier seg både om å motivere kritisk tenkning og å aktivisere kritisk tenkning i praksis. Og dėt er jo en dynamisk didaktisk tanke også med klasserommets som arena.


\[^{7}\text{"Kunstmittel der Verseltsamung", Fradkin (1977:406).}\]

Og det er i tråd med Heathcotes forutsetninger for læring gjennom drama – når hun vil:

Distansere situasjonen om jeg kan fra et fordomsfylt syn, for slik å aktivere et nytt syn uten byrden av en gammel merkelapp som forhindrer inn-syn (Heathcote, "Of These Seeds Becoming", 1978:21).

Et poeng jeg også vil nevne her, og som jeg behandler mer ingående i avhandlingen, er at grepet underliggjøring går mye lenger tilbake enn til Sjklovskij og Brecht, og at begge var kjent med denne idéen bl.a. gjennom romantikkens litteratur. Både Novalis, Shelley, og Coleridge har ytret seg om underliggjøring: "Kunsten å underliggjøre på en tiltaltende måte, å gjøre en gjenstand fremmed og likevel kjent og tiltrekkende, det er den romantiske poetikk" (Novalis 1837, del 2:225).

Dessuten har idéen en lang tradisjon i retorikken gjennom kategorien figur eller trope, som representerer ulike typer omforming, omskrivende uttrykk, som i sitt vesen er underliggjørende. Hos Brecht fins det svært mange eksempler fra figurfeltet, som jeg mener også tilhører distanseringsfeltet, noe jeg dessverre av omfangshensyn ikke fikk vist i avhandingens artikkel om Brechts lærestykke Forholdsregelen. Men her er et eksempel på figuren simile, som er en form for metafor:

ulykken vokser ikke som spedalskhet på brystet; fattigdommen faller ikke som takstein fra takene; men ulykke og fattigdom er menneskeverk; mangelen blir tilberedt for dem, men deres klager fortæres som god mat (Forholdsregelen, 1974:71).

Jeg mener å kunne påvise gjennom avhandlingen at underliggjøring gjennemsyrer svært mye av hva Heathcote foretager sig, selv om hun bare på ett sted i sine publikasjoner nevner underliggjøring spesifikt - nemlig i følgende sitat:


I sitatet fornemmes også den underliggjørende språkbruken som Heathcote ofte benytter.

Men la meg herfra gå til et eksempel på underliggjøring fra bildekunst og et glimt fra dramapedagogisk praksis. Maleriet som er brukt på avhandlingens forside er i seg selv

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9 Eriksson 2006. “Using fabula, syuzhet, forma as Tools of Analysis in Drama Pedagogy — with Brecht’s The Measures Taken as an example”.

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tenkt som en underliggjøringseffekt – et distanseringsgrep – hvor en må på nært hold for å finne det som etter bildets tittel er hovedsaken: Ikaros fall.

Figur 1. P. Brueghel d.e.; *Landscape with the Fall of Ikaros*, ca. 1558. (Originalen henger i The Royal Museums of Fine Art, Brüssel, Belgia).

Det jeg finner underliggjørende i dette bildet er at det går en stund før en oppdager en kopling til Ikaros-myten; altså legenden om Ikaros som laget seg vinger av voks, men som styrtet i havet da voksen smeltet fordi han kom for nær solen. En ser jo først og fremst et landskapsbilde med en bonde som pløyer jorden, en gjeter og sauene hans, samt en mann som fisker fra bredden med stang. Og alle tre virker helt uanfektet av plasket som Ikaros forårsaker helt nederst i det høyre hjørnet… Men når en først har sett det, blir en nysjerrig og begynner å tenke: Kan det nå skje en forandring i forholdet mellom dem, eller vil deres verden gå videre uten interesse for det kreative vågestykket som nettopp er utført like ved?10

Figur 2. Detalj fra Ikaros flukt.

Denne lille detaljen, som en bare finner gjennom å komme på nært hold, er en

distanseringseffekt; den har humor og ironi; den skaper interesse og engasjement. Det skal for øvrig nevnes at Brecht har nevnt realismen i Pieter Brueghel d.e.s bilder som en slags modell for den episke realismen, og det fremgår av Brechts *Arbeitsjournal*\(^\text{11}\) at Breughel har hatt stor betydning for ham.


Hele situasjonen er improvisert og det er interessant å se at jentene i scenen, som her representerer fiskerkoner fra Minamata Bay som Chisso forurenset på 1950-tallet, og som ifølge Heathcote i et intervju kommer fra et tøft arbeiderklassemiljø i Newcastle hvor kvinnenes stemmer ikke ofte blir lyttet til, blir sterkere når de får motstand fra direktøren, og de lar seg ikke avvise. En av avhandlingens artikler\(^\text{12}\) analyserer ”på nært hold” poetisk-didaktiske grep som Heathcote foretar i vidoenes innledende parabelsekvens.

Avslutningsvis skal det fremheves at undersøkelsen av distanseringsbegrepet går i beskjeden grad inn på dets forekomst eller betydning i det postmoderne. Nettopp i en tid og i et akademisk klima som har vært farget av postmodernismens tradisjonkritiske idealer, har jeg ønsket å synliggjøre en historisk linje som fortsatt har livskraft og potensiale. Jeg opplever de tradisjonene som avhandlingen undersøker som aktuelle

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\(^\text{12}\) Eriksson 2008. ”Distansering på nært hold. Underliggjøringsgrep i Dorothy Heathcotes prosessdrama Teaching Political Awareness through Drama”.
inspirasjonskilder og forløpere som godt kan tilpasses postdramatiske arbeidsmåter. Det kan være på sin plass å minne om at teaterforskeren Elisabeth Wright nettopp ser postmoderne trekk når hun f.eks. karakteriserer Brechts lærestykker som:


Dette er trekk som også skaper assosiasjoner til prosessdrama, genren som dramaforskeren Brad Haseman i en artikkel fra 1991 karakteriserer som "en av de mest spennende nye dramaformer etter 1945 – en som ser drama som både kunst og pedagogikk".\(^{13}\)

Selv om det ikke har vært løftet frem som et poeng i avhandlingen, så kan godt prosessdramaet, om en vil, betraktes som en slags postdramatisk genre: Det er ikke underlagt en forfatters autoritet. Tekstgrunnlaget skapes dels improvisatorisk, dels gjennom dekonstruksjon av tekstforelegg, og gjennom ulike innganger eller såkalte ramme-settinger (frames). Dette gir meningsflertydighet snarere enn autoritativ tolkning. Deltakerne selv produserer dramets innhold; de er ikke passive konsumenter. Innholdet karakteriseres mer som en samling hendelser (events) enn en sammenhengende lineær fortelling.

Gjennom mitt utgangspunkt i det historiske grunnlaget for distansering, mener jeg avhandlingen bidrar til grundigere forståelse av kompleksiteten i begrepet, men også av begrepet herkomst, noe jeg selv synes har vært spennende. Avhandlingen bringer intervjuemateriale som ikke er publisert før, og jeg oversetter sitater fra Brecht-tekster jeg tror ikke har vært utgitt på engelsk tidligere. Avhandlingens blikk på distansering i dramapedagogisk praksis har ført til utvikling av et par modeller (Eriksson 2009:45 og appendiks 2) som egner seg både til kartlegging og til planlegging av distansering som grunnelement i en poetisk-didaktisk dramapraksis. Disse har ikke vært prøvd ut i noen feltstudie ennå, men det er noe jeg gjerne skulle ha lyst å gjøre senere. Arbeidet med avhandlingen har overbevist meg om at det kan utgjøre en kvalitativ forskjell når læreren inkorporerer distansering i undervisning som har som mål å kombinere pedagogikk og kunst, noe jeg fortsatt i dag betrakter som et gangbart og potent mål for dramapedagogikken. Noe annet ville være å underskattet den dramatiske kunstens pedagogiske tradisjoner, teatrets potensielle som samfunnsreflektrende kraft og kilde til ettertanke og refleksjon.

\(^{13}\) Haseman, Brad 1991. ”Improvisation, process Drama and Dramatic Art”.
Reference


2. Fantasins bilder - om estetiska ingångar till lärande

Hannah Kaihovirta-Rosvik

Vid senaste Drama boreale konferens i Trondheim deltog jag i en masterclass med ett paper där jag resonerade kring metaforen som tematisk utgångspunkt för lärande. Opponenten vid det tillfälle framhöll att forskningstemat hade många intressanta ingångar och gav mig rådet att akta mig för att mitt avhandlingsarbete skulle bli ett livsprojekt. Opponenten visste vad han talade om, för det var ju klart att det var just ett livsprojekt som min forskning kom att bli under de fyra år som jag haft möjlighet att vara doktorand vid forskarskolan Lärande och bildning i det senmoderna samhället här vid Pedagogiska fakulteten i Vasa.

Det bärande temat för det här årets Drama boreale konferens är resan som metafor för lärande. Lärande förstås då som en resa där man lämnar det trygga för att lära sig något nytt, en resa under vilken man mognar genom att inhämta kunskap och reflektera erfarenheter. Jag har i min lectio valt att lyssna in resan som metafor för lärande och kommer i det följande följande att beskriva min forskning, det så kallade livsprojektet, som en bildningsresa.

I avhandlingen har jag genom en systematisk tolkningsprocess av konstbaserat lärande resonerat mig fram till en levande metafor, en rhizomatisk figur om ett estetiskt förhållningssätt till lärande. Ansatsen ligger i att jag överför konstnärens sätt att beskriva och gestalta världen till en vetenskapsfilosofisk tolkning om konst, pedagogik, multimodalitet, fantasi, lärande och förändring. Överföringen gestaltas i studien genom tre abstraktioner som är invävda i varandra:

- konstnärens visuella uppfattning om linje är överförd till en erfarenhetsbaserad berättelse som gestaltar den akademiskt informerade konstnären
- konstnärens visuella uppfattning om plan är överförd till en kartläggning och beskrivning av forskningsobjektet och gestaltar den samarbetande konstnären i skolan
- konstnärens spatiala uppfattning om rum är överförd till hermeneutiska tolkningsmönster. Tolkningssmönstret gestaltar den konstinformerade forskaren.

Mötet mellan konst och pedagogik

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1 Artikeln bygger på disputation vid Åbo Akademi universitets pedagogiska fakultet i Vasa 5.8 2009. Lectio precursoria.
skolpraktiken ungefär 4 timmar i veckan.

Samarbetsprojektet kunde ha avslutats enligt vedertagen modell: *planera, genomför, avsluta* och kunde ha blivit en projekt rapport om ”community art” bland många andra. Men samarbetet hade satt i rörelse en energi som var intuitivt närvarande och som bar fram kunskap och vetande som det var svårt att definiera. Det intuitiva som fanns i lärandepraktiken låg nära perceptionen, i det som läraren och konstnären observerade i lärandepraktiken. Vetenskapsmannen och filosofen Michail Polanyi (1967) kallar det intuitiva för *tacit knowledge*, en slags tyst kunskap där människor vet mer om hur de tänker och handlar än de kan förklara.

**Om projekt**


\[
\text{Livsprojekt} \rightarrow \text{Bildningsresa} \rightarrow \text{Avhandling} \rightarrow \text{Ett utkast för en idé om livet som lärande.}
\]


Det samarbetsprojekt som kom att bli startpunkten för den här avhandlingen innehåller flera av tankefigurens aspekter. Men det är framförallt den ursprungliga etymologiska betydelsen av ordet projekt- att göra ett utkast för en idé som definierar avhandlingens disposition. I avhandlingen har jag valt ut två specifika estetiska teman; dikten *Bonden Paavo* (Runeberg 1830) och rågbrödet som kulturell projektion och symbol, för att kartlägga och tolka den tioåriga konstbaserade lärandepraktiken.

**Att sätta ord på erfarenheter av förändring**


I samband med att samarbetsprojektet hade väckt frågor om estetiska lärprocesser fångade två forskare inom modersmålets didaktik här vid Pedagogiska fakulteten i Vasa upp lärarens och mitt samarbete. De öppnade bokstavligen upp en värld av ord där den tysta kunskapen fick begrepp och blev synlig.
Mötet mellan skolpraktik och pedagogisk forskning
Så kom det sig att ett nytt möte under bildningsresan skapade möjligheter för att gestalta det upplevda och erfarna men svårdefinierbara, till något gripbart. Samtidigt som det öppnade helt nya infallsvinklar på konst i skolan.

Genom att konstpraktiken integrerades i ett utvecklingsprojekt och produktionen av läromedel i modersmål och litteratur, ett läromedel om kulturfostran, kulturell läsfärdighet, estetiska läroprocesser och multimodalitet blev det möjligt att omtolka och gestalta erfarenheterna från lärandepraktiken till artikulerad kunskap. Både teorier och erfarenheter från konsten och pedagogiken genererade modeller som delvis gav svar på de frågor som steg fram ur tolkningen av den konstbaserade lärandepraktiken.

Men någonstans i det som tog form fanns något utöver det som blev artikulerat. Där fanns något annat som jag föreställde mig var nyckeln till det som läraren och konstnären intuitivt anade. Jag föreställde mig, hade en hypotes om att det andra låg i mötet mellan de två tankefigurer som jag som deltagande konstnär i skolan återkommande bollade med:

- ett pedagogiskt förhållningssätt till konst
- ett konstnärligt förhållningssätt till pedagogik.

Eftersom samarbetet genomfördes inom grundutbildning fanns den mest konkreta formuleringen av ett pedagogiskt förhållningssätt till konst i läroplanen. I den nationella läroplanen (FNBE, 2004) formuleras ett pedagogiskt förhållningssätt till konst på följande sätt:

- undervisning i konst skall skapa förståelse för den visuella världen
- undervisning i konst skall stöda elevens visuella tänkande och utveckling av estetiskt och etiskt medvetande
- syftet med undervisningen är att eleven skall utveckla en personlig relation till konst
- målet är att utveckla elevens fantasi och främja förmåga till kreativ problemlösning och undersökningsstudier.


Konstnärens möte med pedagogik som vetenskap
En avgörande faktor för hur mitt samarbete med pedagoger förändrades till en konstnärs forskningsprocess i pedagogik är min tolkning av professor Inkeri Savas kriterier för
forskning inom konst och pedagogik. Sava (2003) framhåller att forskning inom konst och pedagogik är att översätta kunskap om konst till pedagogisk kunskap om eleven och om lärande. Sava definierar översättningen med hjälp av begreppet transfer (överföring) och förtydligar att överföringen innebär att särdrag från konsternas språk förstörs som pedagogisk kunskap i undervisningssituationen.

Generellt kan den här överföringen anses som det självlärlärande som görs i de flesta konstpraktiker som förverkligas i finländska skolor. Man har till exempel bildkonst, litteratur, musik, drama och slöjdundervisning i skolorna där elever får skapa i olika material, får lära sig grundläggande tekniker och får bekanta sig med traditioner, konst- och kulturarv. Det här är förstås ett sätt att överföra särdrag från konst till pedagogisk kunskap. Tyngdpunkten ligger då på ett pedagogiskt, eller mer specifikt, ett didaktiskt förhållningssätt till konst och kan generera pedagogisk reduktion av konstens kvaliteter.

Savas beskrivning av vad forskning inom konst och pedagogik är gav verktyg för att konkretisera den andra tankefiguren: ett konstnärligt förhållningssätt till pedagogik.

De som varit med om konstbaserade upplevelser i skolan vet att både konst och lärande som riktigt berör på djupet handlar om något mer än kunskap om material och tekniker. Det finns något i både konst- och lärandeupplevelser som gör att vi ser världen och oss själva på ett nytt sätt. Mitt antagande är att ett konstnärligt förhållningssätt till pedagogik är att fästa uppmärksamhet vid både konst och lärande som berör och som gör att vi ser kombinationen av dem på ett nytt sätt.

Här vill jag lyfta fram en viktig aspekt av hur jag som konstnär motiverade min närvaro i skolan från en konstners kulturarena och hur jag som konstnär motiverade att samarbetet mellan klassläraren, eleverna och mig var konst.

**Den relationella estetiken**


Studien visar på att läran och den deltagande konstnären tillsammans med eleverna skapade olika former av kulturella tolkningsmönster. De tolkningsmönster som skapades visade sig som både- och där särdrag från konst överfördes till pedagogisk kunskap, samtidigt som samarbетets pedagogiska särdrag visade sig som något som jag tolkar som ett konstnärligt förhållningssätt till lärande.

Samtidigt visar studien att för att man verkligen som konstnär skall kunna förstå konsten som man arbetar med, behöver man ta distans, om än bara temporärt, för att se det från ett nytt perspektiv. Det var så konstnären antog en forskares position i en pedagogisk forskningskontext.

Avhandlingen som jag idag lägger fram handlar mycket om att hantera de överförande handlingarna. Samtidigt handlar avhandlingen om att det nya sammanhanget skapade förutsättningar för att göra en studie i vad både- och är i ett sammanhang där konst och
pedagogik möts, vilka kvaliteter som ligger i det och hur det genererar mening.

**Rågbrödet**


Filosofen och pedagogen John Dewey (1980) menar att ett estetiskt förhållningssätt till något handlar om att man koncentrera sig på att synliggöra hur människans upplevelser och erfarenheter av ordning och kaos eller balans och obalans kommer till uttryck. För att koncentrera de lager av konst- och lärandeupplevelser som var närvarande i den konstbaserade lärandepraktiken närmade jag mig rhizomet som figur för den förändring som sker i estetiska lärprocesser.

**Tusen Platåer**


Figur 1. En rhizomatisk figur för hur man kan vandra genom en konstbaserad lärprocess.

Avslutande ord
Barn, unga och vuxna ser fram emot dialoger där de kan skapa sig själva tillsammans med andra, men dialogerna skapas ofta i en virtuell kultur. Studien som jag idag försvarar artikulerar på basen av metareflexionerade erfarenheter att stimulerande undervisningsmiljöer kan skapas i skolan i samarbete mellan olika yrkesutövare. För att samarbetet skall vara fruktamt behöver de som undervisar reflektera över sin yrkesidentitet i dialog med andra och ha god insikt i andra yrkesutövares professionsprofil. Då samarbetet sker i en pedagogisk miljö skall fokus vara på den lärande individens som är med i ett socialt lärandesammanhang. Avhandlingen synliggör att utbildning i allt större grad behöver skapa dialoger om individens föreställningar och fantasier. Det här för att människor verkligen skall se fram emot dialogen som en meningsskapande och människobildande aktivitet. Skolan kan vara den kultur där människor ser fram emot dialoger som sker i direkta samtal och möten.

Här idag avslutar jag en bildningsresa. Jag gör det genom att konstatera att för mig är lärande inte endast resans mål utan det är verkligen en resa, ett tillstånd som jag framhåller att handlar om hur man förhåller sig till förändring.

Till allra sist. Att uppmärksamma, gestalta och göra förändring meningsfullt, det är det som konst, pedagogik och forskning har gemensamt.
Referenser


3. Theatre youth performances as educational experiences: Drama educators creating interpretive zones

Liora Bresler

Abstract

This paper, based on an in-depth three-year study of a performing arts center (PAC), explores the educational opportunities of Theatre for Young Audiences (TYA), attending to the perspectives of various “stake-holders”. I draw on this study to reflect on the possibilities of further educational impact of these performances, suggesting a bigger role for drama educators in facilitating students’ learning and experiences.

Theatre with a direct educational purpose, within and beyond the formal sectors of education, has a long and varied history throughout the English-Speaking world (e.g., Hughes, Jackson & Kidd, 2007). TYA, referring to adult actors performing scripted plays for young people, is part of what I refer to (across the various arts discipline, including music, visual arts, dance, and drama) as “arts for children” (Bresler, 1998). In this setting, TYA overlapped artistically with “fine arts” or “folk/indigenous art”, occasionally meandering to popular arts, with close attention to “developmentally appropriate” contents and pedagogies.

The TYA performances in the study target students brought by their classroom teachers during the traditional school day. These performances, I suggest, can be understood as a hybrid genre, existing in a space between schools and the art worlds of theatre. Schools and the theatre worlds are characterized by divergent goals, different sets of values, and corresponding structures. School focus predominantly on verbal and mathematical literacies, whereas theatre consists of diverse media -- kinaesthetic, musical, visual. Schools highlight conventional, factual knowledge, whereas the arts are expressive, addressing, affectively and cognitively, the ancient and complex domain of the human condition. Structurally, schooling is a continuous, long-term process, whereas theatre performances are a one-time event, separate in time and space from mundane life, lending itself more easily to intensified experiences. And of course schools are compulsory, whereas theatres are voluntary.

Conceptual frameworks

In conceptualizing this study, I adopted a curricular perspective, regarding theatre performances as a form of curriculum. The word curriculum stems from the Latin word for race-course, referring to the course of activities and experiences through which children grow to become mature adults. The curriculum encompasses not only experiences occurring in school but the entire scope of formative experiences occurring in and out of school, including experiences that are unplanned and undirected (cf. Walker, 2003).

Philip Jackson’s notions of the “hidden curriculum” (Jackson, 1968), as well as Elliot Eisner’s “implicit curriculum” (Eisner, 1979) provide useful lenses to investigate the typically unstated learning that occurs in drama performances. Attending to the various stake-holders of the curriculum and their perspectives, John Goodlad (1979), and his
Thomas associates identified five layers of curriculum: (i) the ideal curriculum; (ii) the formal curriculum (materials and textbooks); (iii) the operational curriculum (observed by researchers); (iv) the perceived curriculum (teachers’ perspectives); and (v) the experienced curriculum (students’ experiences). This study explored the ideal, formal, operational and perceived curricula of youth theatre performances, using observations, analysis of materials (e.g., performing centre mission, program notes), and semi-structured interviews with artists, classroom teachers, and the staff of the performing arts centre.

Artists’ performances, and their educational value for students are practically an unchartered territory in the body of research literature in music and dance education. In contrast, the field of drama education provides some compelling research related to youth performances. Jeanne Klein’s research on the teachers’ responses to performances (Klein, 1995) and the work of Klein and Shifra Schonmann on theatre as a medium for young people (Schonmann, 2006, 2007; Klein and Schonmann, 2009) centre on children’s experiences, investigating, among other things, the aesthetic principles that children practice when they participate as spectators in theatre created and performed by adult artists.

In Scandinavia, the work of Stig Eriksson, Kari Heggstad, and Anna-Lena Ostern address issues of theatre for young audiences. This present paper aims to add to the literature, examining the physical, conceptual, and cultural meeting-point between schools and performing arts centres, and a focus on classroom teachers and artists’ perspectives.

Setting

In looking for a performing art centre, I chose a “best case”, a leading centre with a track record that has received much acclaim for its programs. Prairie Centre for the Performing Arts is a professional and educational arts complex in a Midwestern town in the USA and part of a big research university. The Youth Series is one of the many offerings of the centre. The Youth Series draws school children from the immediate and surrounding communities within a 100 mile radius, ranging from pre-kindergarten through grade 12 chaperoned by their classroom teachers.

Youth Series tickets are marketed and sold exclusively to schools. After a school order is placed it is reviewed by Prairie staff. Pending availability the school receives a contract from the Prairie Centre confirming that they are able to accommodate their group and verifying the billing amount. Teachers need to sign and return the contract; if they do not return the contract and pay for the tickets by stated deadlines, the tickets may be released to schools on the waiting list for each performance. All of the confirmed schools receive Teachers' Guides and Stage Pages (consisting mostly of suggested activities and relevant information) by mail in advance of the performance. Those are meant to facilitate preparation for the children before they come to the performance, as well as for follow-up afterwards. The staff of the performing arts centers were highly attentive to school audiences when presenting their Youth Performances, recognizing the diverse nature of the organizations, in terms of their structures, contexts, aims and expectations.

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1 Students perspectives were, for the most part, attended by observations and comments of teachers, rather than direct interviews.
2 Not a real name.
3 Because of scheduling issues, it is typically classroom teachers rather than dance/drama teachers who accompany the children, even when drama teachers are present.
4 though individuals can be accommodate on the day of the performance depending on availability.
Youth performances consisted of drama, music, and dance. Drama was responsible for the majority, about three-fourth, of the performances. Just like theatre for adults, these drama performances encompassed a range of dramatic genres, including fables from various cultures for elementary grade students (e.g., Murfaro’s daughters; David Gonzalez: The frog Bride); living history and productions related to major historical figures (e.g., Teddy Roosevelt and The Treasure of Ursa Major); musicals (e.g., A chorus line); classic plays adopted to contemporary reality (e.g., Anon (ymous), based on Homer’s Odyssey); and one actor plays (e.g., Hooked). Targeted age groups ranged from early childhood (pre-kindergarten to kindergarten), through elementary (grades 1-5), to secondary schools (grades 6-12).

Prairie’s mission and vision: The ideal curriculum
Prairie Centre for the Performing Arts is dedicated to the advancement of the education, research, and public engagement mission of the University through the pursuit of excellence and innovation in the performing arts.

As a component of the College of Fine and Applied Arts, the Centre supports the belief that creativity is a core human characteristic and that the arts and the ideas surrounding them-hold unique and transformative potential. Through its multiple and deeply integrated roles as classroom, laboratory, and public square, and in collaboration with the academic programs of theatre, dance, and music—as well as with the broader University, local, national, and international communities—the Centre serves as a touchstone for the exploration and expansion of human experience. Embracing the art of the past as well as the art of our time, the Centre is equally committed to the creation of new work and the shared process of discovery. (from the webpage of Prairie Performing arts centre).

Methods
This is part of a bigger project that investigated over 36 months and three performance seasons music, drama, and dance performances in Prairie, including performances for adults, family concerts, and outreach sessions for university students and the larger community. Data collection spanned from 2006-2009. In the Youth Series part of the study, we conducted multiple observations of 19 different performances, including 15 drama performances; and semi-structured interviews with 11 performers, 26 participating teachers, Prairie staff, and numerous audience members. We also drew on extensive email commentary from audience members and analysis of program notes and archival materials.

Preliminary data analysis occurred concurrently with data collection. The extensive field-notes, and memo writing, consisting of hundreds of files, were organized into a project file using NVIVO 8.0 qualitative data analysis software. We used emergent code analyses to code all documents, with a foundation in the codes and themes that emerged in early analyses. In-depth analysis and writing on the various themes and (still) unfolding issues have started in Spring 2009 and is expected to continue for the next couple of years.

5 My talk in the IDEA-Boreal conference in Vasa, Finland, was the first time I have reported on the drama aspect. It was in the conference that I learned about the compelling work of Kari Heggstad, Stig Eriksson, and Anna-Lena Østern related to my own interests and work.
6 Data collection included several cycles of researchers. Jolyn Blank, Wei-Ren Chen, Koji Matsunobu, and Gabriel Rusinek participated in the first year of the study; Julia Panke Makela has participated in the second and third years.
7 accomplished by Julia Panke Makela.
The situated researcher

My own background, as backgrounds invariably do, shaped the study and the choices of my “lenses”. I was enculturated as a pianist and later, musicologist, and directed the music activities at the Tel-Aviv Museum, the largest venue for chamber music in Israel, before I “converted” to academia. My transition to the U.S. involved not only crossing geographical but also disciplinary borders, from music to education. Working on my doctorate with Elliot Eisner and Decker Walker, I became fascinated by curriculum, especially arts curriculum, as reflecting and shaping consciousness and values.

My research on arts education in public schools included arts performances, typically those created by children for other children and community (Bresler, 1991); those presented by artists visiting schools (Bresler, 1991; Bresler, Wasser & Hertzog, 1997); and on one occasion, performances involving out of school visits (Bresler, 1991). However, it was this present study with its sustained focus on performing arts centers that took me back, in a spiral gesture, to my background of performing arts centers. The current focus on performances in performing arts centers aimed to focus on Youth Performances in more depth, to investigate how they were perceived by the artists, teachers, and the performance center staff, and to explore the learning opportunities they afforded. The conceptual frameworks of curriculum, as well as aesthetics (e.g., Broudy, 1972; Dewey, 1934; Greene, 1995) and anthropology (e.g. Moore & Myerhoff, 1977; Turner, 1982) provided “distancing” lenses for the study, in the dual function of making the familiar strange, as well as the strange familiar.

Attending a play, like breathing, talking, reading, and writing this paper, is fluid, constantly moving. The words of musicologist David Burrows (1990), “Where sight gives us physical entities, the heard world is phenomenally evanescent, relentlessly moving, ever changing”, apply equally well to drama. The bracketing involved in the theatre by its conventions and structures provides a frame that distances the event from real life, similar to the ethnographic mindset and the function of text (Schonmann, 2006). Distancing, as Stig Eriksson’s (2009) suggested in his dissertation, is essential to drama. Involvement in drama as creators, performers, and audience members requires that we engage with the evanescent aspects of world, cultivating sensibilities and skills. The curricular, aesthetic and anthropological conceptual frameworks and lenses facilitate a distancing from the familiar, ever-changing familiar experiences.

Classroom teachers’ perspectives: The perceived curriculum

When inviting teachers who brought their students to the Performing center to be interviewed for the study, I was worried that they won’t respond. I was relieved to receive about 50 responses, out of which I selected 25 teachers, targeting diversity of locations, from the university town where the center exists, to small rural places and neighboring towns. I also selected for different age groups, including early childhood, elementary and secondary levels. Interviews took place at the Center and lasted for about 60-90 minutes, but sometimes as long as two hours. Below I identify some of the themes that emerged from these interviews, representing common issues. All teachers talked about Prairie as a space representing a sophisticated life-style, mentioning the elegance of the space, so different from other settings (e.g., being in a lobby, the velvet seats, the acoustics of the theater, the etiquette of handing the ticket to an usher.) Good behavior and self-control were central. As one elementary school teacher said:

Prairie is a more elegant experience than other field trips. It requires a lot more self-control on the part of the children. Whereas at the pumpkin patch they can run and be loud and dirty and messy. Prairie is kind of prim and proper, which is good. It’s more sedate, more cultural, fine arts [experience]. Although the performances can be very loud and boisterous, the audience is very well behaved.
Many teachers talked about the “real quality experience” that Prairie provided, “taking in the sights and sounds”, “the magic of the theater experience”, contrasting it with TV shows (“they are such a TV generation: exposed to so much inappropriate stuff”). They talked about a space for full engagement, performance as uninterrupted time, without bells, announcement on the intercom, children coming and going. Many lamented that “so many of our kids are at-risk. That creativity--they’re not developing it.” Prairie performances, teachers said, allowed for “planting a seed for creativity and wonder and enjoyment.”

Underlying their comments, and sometimes expressed explicitly, was teachers’ worry about the damaging effect of the popular arts—their contents, and the inappropriate set of behaviours they evoke. A related concern\(^8\) was the use of inappropriate language and taboo topics. When Prairie presented plays that addressed such topics (for example, homosexuality or strong language in plays addressing race), many schools opted not to attend. This reflected an attitude of avoiding difficult, and controversial issues. Indeed raising controversial issues was likely to receive complaints from parents, often through the principal and higher administration. Teachers saw school as needing to be a safe place where children won’t be exposed to contentious topics, and/or bad language, no matter what the purpose was.

In the general climate of pressure on schools on accountability and focus on testing, state goals loom large. Prairie Center, aware of this pressure, included relevant state goals in their materials for teachers (#26: “Through creating and performing, understand how works of arts are produced”; and #27 “Understand the role of the arts in civilizations, past and present.” as well as to the related benchmark, “Identify the distinctive roles of artists and audiences.”). Teachers seem to attend to these goals. In the interviews, teachers mentioned the youth series visits as an authentic way of teaching context-specific cultural competence, specifically, ways of behaving, demonstrating manners, self-control, and knowledge of site-specific routines. As a third grade teacher said: “You want them to learn audience manners. That’s part of society. You can’t teach that in the classroom necessarily. I want them to know how to perform in different scenarios in public. It’s almost like a community-training.”

A central theme highlighted the diversity of cultural traditions, tolerance and respect, pride in one’s heritage, and interest in other cultures. Particularly teachers in smaller neighboring towns regarded Prairie as a venue for multi-cultural education. These teachers told stories of isolation, fear, and intolerance. A rural kindergarten teacher represents many others in her observations:

> One of the things I think the children learn from Prairie is tolerance. They find that different views are not just to be dismissed and not to be afraid of them. Just because they don’t go to the Church of Christ, they are people just like us. . . I had a little boy stand up and say, “I don’t believe in God. God is just in your head.” And I thought they were going to crucify him. I’ve had other teachers tell me that teaching tolerance isn’t very important. We’re here to teach them [academics]. But I’ve had children come to me and say, “My grandfather says I can’t play with him because he’s black.” Particularly because I teach in this small town, I now realize I can do more for these children because I can show them things they might be missing. Maybe I can help them to understand, or appreciate, different viewpoints.

Text was a central focus in preparation of students and as an anchor for understanding. That was also true for a pre-K level. When asked about her favorite performances, a pre-K teacher shared: “For me, performances of *The Giving Tree* and *How Much I Love You* were good. Those are things we could go out and find ahead of time [in books]. This

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\(^8\) Possibly related to the more conservative value system of the American Midwest.
Preparation of students emphasized reminding students of expected behavior before and during the performances. Substantive, content-related preparation was occasional, most commonly involving reading the story before the event, sometimes going through the stage pages, or conducting an internet search on the artist. There were no references to aesthetic elements, to form and expression, to a newness of style, to theatrical elements. Follow-up after the play was sporadic: “when it comes up”, on the bus back to ask for students’ impressions, on one occasion using the performance as an example when the teacher was trying to illustrate a concept in drama like ‘voice’.

**The formal and operational curricula**

It was hard to choose one play out of the 15 drama performances we observed. There were plays targeted for young children (ages 4-6) as well as for adolescents. Some plays centered on the diversity in cultures; others related to an aspect of the curriculum such as American history or a classic literary work; still others concentrate on crucial personal and social issues. I chose a play belonging to the latter category, given the prevalence of this theme across cultures. The performance, “Hooked”9 is an example of Grotowski (1968, in Schonmann, 2007), “poor” theater, a contrast to a wealthy theater that goes to great lengths to rival movies and television, where the actor is at the center of the theatrical world, with few props, costumes, decoration, or stage machinery.

The “Stage pages,” mentioned above, sent for students with guidelines for teachers, are developed by Prairie staff and volunteers (teachers, occasionally doctoral students.) These materials offer background information on the performance and suggest projects for teachers to integrate into the classroom before or after the performance. I note the layout of these particular Stage pages: white text on dark background, much like a computer screen, a cross between virtual and a brochure. The colors in the front pages are subdued, followed by pages with warm colors. The touch of the paper is silky; not as luxurious as the regular Prairie programs but weighty. The aesthetics of the page stages send a message (albeit implicit) about values and sensibilities.

These stage pages for students include a set of scenarios and situations in response to addiction and the consequences of different behavior, for example, how might the students handle a situation if a friend or family member were involved.

A separate page titled “Tips4You”, starts with “Did you ever stop to think that each performance you attend is unique and will never be exactly repeated? Unlike recorded entertainment such a movies and music, a special connection between performers and the audience is created at every single live play, musical, dance, and concert. The performers onstage and technicians offstage can often see and hear you in the audience. Your reactions and responses affect the overall performance. The page lists “easy things you can do to create the perfect performance environment for yourself and everyone involved”, including punctuality; throwing away gums in a lobby trash-can; and sharing thoughts about the performance with teachers, parents, guardians, and friends.

The Stage-Pages contain a variety of activities, including designing an advertisement to inform an audience about meth. The ad provides guidance and possibilities, including attention to contents, perspectives, media, approach, and audiences, but is open-ended and leaves plenty of room for students’ creativity. The Stage Pages also included

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9 Not real name.
scenarios of temptations that are common at this age level; true stories of adolescences’ addiction and invitations to problem-solve in dealing with people.

Having looked at the Stage Pages, I am back to the lived experience of the performance, the here and now. I take field-notes, keenly aware of Burrows’ words on the “phenomenally evanescent, relentlessly moving, ever changing” reality of theater, so different from the stable Stage-pages which I hold in my hands.

109:50. I glance over the attendance list, seeing a mixture of high schools and middle schools listed, with nearly 600 attendees. The set consists of a single microphone stand and microphone in the middle of the stage. A single bottle of water sits on the floor, a few feet in-front of the microphone. A screen makes up the backdrop, the bottom half is covered in gory, drawn faces – the withdrawn, dead eyes of the zombies from horror flicks. A reddish-orange light illuminates the pictures, brightest on the bottom right corner and fading as it moves across. There is a large white face in the center, eyes and drawn cheek bones denoted by black lines. Otherwise the face is pale. It appears back lit with soft white lights. Across the top of the screen, on large, red, block graffiti letters, is the word “Hooked.” A set of speakers on tall stands sits on either side of the stage. Hip-hop music emanates from these speakers, not as loud as it would be in a club. Rather, the volume is medium – can be clearly heard, but not so loud as to drown out the buzz of conversation in the room.

The audience seem to be between 7th grade and 12th grades, 12 – 18 years old. The dress is casual: jeans, t-shirts, sweatshirts. About 1/3 of the audience in this audience includes Blacks, Hispanic/Latino(a), and some Asian. It is now a little after 10am, and kids are still settling in.

10:05. The lights dim. Immediately, enthusiastic cheers, applause, and shouting emerge from the audience.

The lights go down completely. The eerie white face on the screen glows with that eerie sickly-green color of glow-in-the-dark materials. Again, the audience cheers rowdily. An actor takes the mic, and begins with a percussion scat. The audience calms and quiets down. The actor begins by talking about zombie movies, how zombies have changed over the years. In the old movies zombies stumbled and wobbled, not really walked after their prey. An old video of the stumbling zombie is projected on the white face of the back screen, illustrating the spoken words. But today, zombies don’t stumble, they run… run after their prey with an endless craving for flesh. This too is illustrated with video. “Craving flesh as much as air.” Then, he begins a hip-hop riff. The kids clap with the rhythm, and call out: “hey! Hooooo! Hey! Hoooo!” He sings: “The flesh is crystal meth.” The audience response, Julia notes, feels more like we are at a hip-hop concert than a theater performance.

The actor, playing the role of Stan, easily evokes laughter and responses from the audience. He speaks of pain… “low expectations are easy to fill.” Stan speaks of his father’s heart attack happening in a sleazy hotel with his mistress. Stan speaks of how he had to spend every other weekend with his father and his father’s girlfriend because “some judge said it was so.” “Pops was always on me about everything.” The text conveys the pain of being misunderstood, of feeling lost; the struggle of growing up in a broken home, parents’ divorce, searching for one’s own identity in the turmoil.

10 This performance was attended by both Julia Panke Makela and myself. This abbreviated vignette is taken primarily from Julia’s field-notes.

11 Methamphetamine is an addictive stimulant drug that strongly activates certain systems in the brain. Street methamphetamine is referred to by many names, such as "speed," "meth," and "chalk." Methamphetamine hydrochloride, clear chunky crystals resembling ice, which can be inhaled by smoking, is referred to as "ice," "crystal," and "glass." (retrieved from http://www.theantidrug.com/DRUG_INFO/drug_info_meth.asp)
I see the fire flames shine out prominently on the back screen in between the eerie zombie faces – more prominently than I noticed earlier.

Stan tells the story of a school project that required students to write a report on what one of their parents do for a living. His mother was between jobs, and his relationship with his father was strained. What could he write? He went to class without a paper. When it was his turn to read his paper, he stood up and provided a poetry jam instead. The jam was filled with pain – “he uses all of his wrenches on me. Twisting and turning my insides…” In response, the kids in the audience laugh! And, they laugh particularly boisterously when Stan uses words that would not be approved of in formal environments – ass, bitch, sexy motherfucker. The performance continues, telling the story of addiction to meth, rehabilitation, struggles.

When the performance finishes, the actor offers to take questions from the audience. We note quite a few questions, coming from students from different schools, of different ages, and racial make-up. Q: “How old do you have to be to join Green Thumb Theater?” A: “That depends on the show. Late teens, early 20s. I was 25.” Q: Is the story true? A: “It is based on truth. All the physicality – the ticks, fidgeting, scabs, the paranoia – that’s based on reality. Stan is not based on one person, but many people’s stories. But, he might as well be – I’m sure there’s a Stan out there somewhere.” Q: “Where did you learn to be such a good actor?” A: “Oh. Thank you. Well, I took drama classes in high school. Then I studied theatre in when I went to a university. Lots of workshops.” Q: “Did you go to see people who really did meth?” A: “I didn’t choose to go that route. I live in Vancouver. The downtown east side is full of poverty, addiction. So easy to see those people there. But I didn’t observe them first hand. I read, watched videos, and learned through our director who lives in that area. He walks down the street every day and sees it first hand. He molded my character.”

Q: “Do people who do meth actually look like they do in the meth commercials?” A: “Yes. I think you guys have the Meth Project here, right? Yeah, it is actually based on the Montana Meth Project. Go online and Google the pictures. Meth is totally homemade – synthetic drug. Not like the natural stuff that makes up heroin, cocaine – not that natural makes those good. (laughter) But meth is made by addicts for addicts. You can find the stuff that’s in it online. For example: brake fluid, lighter fluid, battery acid, window cleaner, nail polish remover. If you get a really good blend, it’s like 80% meth. But, more likely it’s going to be 50 – 60% this stuff. This is what you put in your body. Poisonous, corrosive chemicals in your system. I can take one more question.” Q: “Um, do you know that zombies are not real? (Raucous laughter in response. But, the actor quiets them quickly) “We’re drawing a parallel here because people who use meth end up looking like zombies. And, because it is the most addictive of all the drugs out there today. 40% who try it once are hooked. 80% of those who try it twice. Most relapse in rehab. So, maybe zombies really do exist.”

When he finishes this response, conversations immediately pick up in the audience. He calls out: “wait... one more important thing. If I can keep your attention for 60 more seconds, then I’ll let you go.” The buzz quiets down. “I’m not here to lecture you or to tell you what to do with your life. We’re a theatre company. We just want to get you thinking and talking about choices… ‘cause its going to happen. You’ll be at a party and someone will offer you a drink, pipe, joint, pill, whatever. It’s your life. Do whatever the hell you want. But, get the facts so you don’t put your life on a track that you don’t want to go down. Let’s stop this problem.” And, he exits the stage.

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12 Placed in newspapers and advertisements in town, showing the horrifying effect of the drug, to warn against its use.
Conversations and commotion start instantly. The front rows are being dismissed. The kids move quickly. In a few minutes, the hall is empty. Back to the academic curriculum.

**Artists’ perspectives**

Asked about his goals, the actor said he has two goals: “good play, and empowering, to enable to talk about issues”. “I am captivated by the questions and answers after the show, where children seem to be really engaged. I really want to establish connection.” The play was a success in North America. The artist tell me that they were thinking of doing only a few performances, but it keeps expanding and “the invitations keep coming”. They now have had 320 performances. Audience’s responses cover a wide spectrum. Enthusiastic audience members write in the webpage (some quoted in the Stage Pages). There are other, sometimes unsettling, responses. He tells about a girl who was shaking when she talked with him. “Turned out her father was addicted. She could not talk to anybody for fear that she will be taken away.” He did not know what to say, except suggests she talks to an organization counseling young people.

In conversations with artists’ of other performances, common goals expressed wanting to reach to the audience, to create meaningful experiences that will help students reflect about their life situations, and invite them to attend live performances.

**Discussion**

Much like Rashomon, and constructions of social reality in general, the same performance holds different meanings to different stake-holders. Within Prairie’s mission for the cultivation of creativity and the transformative potential of the arts, we note the difference in emphasis between teachers’ and artists’ views. This difference, I believe, has to do with the different value systems of schools versus the art-worlds. Because of this value system, theater experience is not part of the worlds of classroom teachers’ and students, in contrast, for example, with theater’s close kin, film, and its associations of “fun” (as opposed to “serious”).

Jonathan Levy argues that, “film can, perhaps, stand for dreams and thoughts in some ways no other art can. But theater – the only art whose precondition is that human beings confront one another – can uniquely stand for life and thus is inexhaustible” (1990, p. 16, in Schonmann, 2007). A theatrical experience, writes Schonmann (2007, 589) should raise its participants to new heights of human existence. It is not necessarily cathartic but it is connected to the basic experience that springs from the ongoing dialogue between actors and their audiences, a dialogue that goes back to ancient rituals (ibid). I suggest that this ongoing dialogue, though powerfully educational, does not typically characterize school discourse.

Dialogue is created by the artistry of the performance, by the depth and cleverness of contents, as well as by the aesthetic qualities (Broudy, 1972; Dewey, 1934; Greene, 1995). Qualities like believability, complexity, depth, and development of character are central in inviting engagement. Theater performances provide an opportunity to perceive and reflect. However, these need support and guidance.

Teachers’ tended to treat performances as text, (corroborating Klein’s 1995 findings. There, too, teachers preferred familiar texts), prioritizing its explicit, informational “transmitted” knowledge, rather than its implicit complex affective, and aesthetic

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13 Because of space limitations, I provide here only a very brief summary of themes and issues brought up by artists. A paper focusing on artists’ goals is now in progress (Bresler, in progress).
14 A 1950 award-winning film directed by Akira Kurosawa, based on Akutagawa’s “In the Grove” and “Rashomon”.
elements. The emphasis on the explicit was also manifested in classroom teachers’ focus (as evidenced in their actions, as well as in the interviews) on behavior rather than attitudes, highlighting management rather than experiential aspects of the play. Clearly, experiences depend on behavior. However, behavior was presented as an aim of its own, rather than a means for an expanded experience. Both of these emphases—behavior and explicit texts—are reminiscent of the traditional academic (rather than artistic) curriculum. In that sense, teachers’ viewed performances as *imitating* school values, rather than as an opportunity to expand them (Bresler, 1994).

A progressive vision of curriculum offers some compelling alternatives. Following Dewey, Louise Rosenblatt, for example, addresses literary experiences that include “heightened sensitivity to the needs and problems of others remote from [the student] in temperament, in space, or in social environment; he can have a greater imaginative capacity to grasp abstract laws or political and social theories for actual human lives” (Rosenblatt, 1983, 274; also in Connell, 2001, 40). Rosenblatt’s fundamental message to educators is that aesthetic experiences can cultivate a critical connection between “intellectual perception and emotional drive that is essential to any vital learning process”. Rosenblatt suggests that aesthetic experiences, particularly those with a wide range of diverse literary texts, could lead students to insights into human relations that might be “more personally felt, perhaps more lasting” than the impersonal scientific presentations (Connell, 2001, 40).

These discussions relate directly to the educational (and potentially, mis-educational) impact of drama (Bresler et al., 1997; Gallagher and Booth, 2003; Klein, 1995; Schonmann, 2007) and is centrally important to its existence in the schools. Schonmann (2007) argues that appreciation, or critical reflection in drama theater education is the weakest link, and is typically avoided. To fully benefit from the rich lessons that theater performances can offer, we need to construct a bridge between the schools and the theater. Classroom teachers, well-intentioned, even enthusiastic about the performances, don’t typically have the professional tools and experiences to create that bridge. While sessions with questions and answers, as we have seen in “Hooked”, have an important educational function, these learning opportunities could be expanded within the schools.

Because theater performances, as discussed above, are a one-time event, there is no allocated space for preparation and follow-up of substance. However, the issue goes deeper. Because school contents, as part of its culture and ethos, focus predominantly on verbal and mathematical literacies, and highlight conventional, factual knowledge, classroom teachers are not prepared to deal with expressive, affective/cognitive domain. Kinesthetic, musical, and visual intelligences are foreign languages. Here is where drama teachers can be enormously helpful in facilitating students’ learning and expanding perceptions.

**Drama teachers as facilitating interpretive zones, connecting schools and the art worlds**

In supporting social/pedagogical learning—what John O’Toole refers to as learning through drama (2007), as well as to the learning of aesthetic qualities in and through drama (Broudy, 1972; Schonmann, 2006), drama educators can have a critical role in facilitating what I identify as interpretive zone.

In an earlier work (Bresler, Wasser, Hertzog and Lemons, 1996; Wasser & Bresler, 1996), we proposed the concept of the interpretive zone as the intellectual realm in which researchers work collaboratively. In the interpretive zone, researchers bring together their various areas of knowledge, experience, and beliefs to forge new meanings through the process of the joint inquiry in which they are engaged. In our conception of
the interpretive zone, we combined two important and closely linked hermeneutical traditions: the philosophical, as represented by such thinkers as Dewey (1934), and Gadamer (1975), and that which stems from interpretive anthropology, seen for example in the work of Geertz (1973), and Turner (1982). In this paper, I suggest a zone, facilitated by drama educators, that revolves around educational purposes, a space where drama educators, classroom teachers, and artists could work together to expand educational impact.

The concept of zone assumes more than one party—at least two if not more—competing, negotiating, and interacting from different perspectives. Thus, the term zone, more than the term interpretation, moves us away from the traditional image of the researcher or the teacher as a lone, isolated figure working independently on a problem to that of a socially embedded actor grounded in social interactions. In our reference to zone, we drew upon diverse scholarly uses of the term as well as nonacademic uses. Among these we noted Vygotsky’s *zone of proximal development* (1986), and Bakhtin’s *character zones* (1986). Non-academic uses include “speeding zone,” “demilitarized zone,” and “intertidal zone.” What is similar about these notions of zones is that they refer to unsettled locations, areas of overlap or contestation. It is within a zone that unexpected forces meet, new challenges arise, and solutions have to be devised with the resources at hand. The notion of zone implies dynamic processes—exchange, transaction, transformation, and intensity. The characterization of zones differs according to the context and the aspects of the collaborative interactions that are emphasized. Zones range from the neutral (scaffolding), through the conflictual (borders, struggles, wars) to the amicable (negotiation, alliances, overlap). Like Bakhtin (1986), we recognized the interpretive zone to be socially and historically situated, that is, an imaginary location in which multiple voices converge and diverge through the tensions imposed by centripetal and centrifugal forces in action. This means that these spaces may take different forms in the USA, as compared, for example, in Scandinavian countries.

I suggest that drama specialists could be central in helping children and classroom teachers gain more meaning, understanding, and knowledge by providing intellectual, aesthetic, and emotional tools for perception, creating spaces to learn, share, and contribute in a meaningful conversation.

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15 Eva Österlind pointed out that some regional theatre companies in Sweden have drama educators among their permanent staff, for a long-term systematic co-work.

16 I am most grateful to Anna-Lena Östern who invited me to give the talk on which this paper is based. Special thanks to Jolyn Blank, Wei-Ren Chen, Koji Matsunobu, and Gabriel Rusinek who worked on this project in its first year, conducting observations and interviews with teachers; and to Julia Panke Makela who has been working on this project in its second, third year, and now fourth year, responsible, in addition to observations and interviews, for organizational issues, help with literature review, and transferring the data to NVivo qualitative data analysis software. I am indebted to Lidwine Janssens, Jeanne Klein, Eva Österlind, Anna-Lena Östern, and Shifra Schonmann for their reading of this paper and their insightful comments.
References


4. Three viewpoints on educational drama

Erkki Laakso

Abstract
The aim of this article is to tell what student teachers experienced during five workshops of process drama, describe what kind of learning took place, and convey the central principles concerning adult experiential learning seen from the perspective of drama teacher. The basic idea is to illuminate these three areas and convey better understanding of these for drama practitioners. The structure follows these areas in order: The basic sources are the doctoral thesis of the writer, Encountering drama experiences. The learning potential of process drama in the light of student teachers experiences (2004, fin), categories of learning described by Eklund-Myrskog (1996) and Adult experiential learning (Malinen 2000). Process drama proved to be a rich working method offering diverse and very individual experiences. Learning in process drama represent broadly-based learning. Drama teachers should be aware of the epistemological, existential, ethical and temporal dimension of process drama. This is what I’ve been missing! Drama generates feelings, experience, LEARNING ABOUT THESE THINGS!

This article is based on my doctoral thesis: Encountering drama experiences. The learning potential of process drama in the light of student teachers experiences (2004). In this article I will concentrate on three viewpoints closely related to my research. These are: the area of students’ experiences, the learning potential of educational drama and the dimensions of adult experiential learning. I feel these things remarkable. At the end I present a figure, which is illustrating the learning potential of process drama transferred to practical situations.

Aim of the study and the concept of experience
The central aim of the research was to throw light on what student teachers experience in drama sessions during a basic course in educational drama and, on this basis, to arrive at an understanding of the learning potential contained in drama work. Learning potential refers to those learning opportunities that drama work offered. More detailed discussion of this concept is found from the following writers (Braanaas 1988, 184; Neelands & Goode 2000, 97; Sæbo, 1998, 419; Østern 1994b, 141;).

If the starting point is the idea, that the experience of the students is attainable through their diary entries, then it is a question of simplifying the experience. According to Perttula, “the fact that in psychological research the experience is the object of reduction, in practice means that irrespective of the description given by whoever is being studied the researcher regards it as such as research data and the focus of study. Even if the researcher is aware that the subject’s description is in one way or another distorted or improbable, at the analysis stage the researcher must regard the subject’s description as an expression of his or her experience and therefore as research data.(Perttula 1995, 44).

Research method
For the purposes of the study, five drama sessions were implemented. The selected themes were: Goal, Consensus, Outsider (1-2) and Bullying. The conclusion of each session involved students writing a diary (10 min.) about their drama experiences. The
research task was approached using the following questions: 1. What topic areas do the students write about? What experiences of process drama do they highlight? 2. What kind of learning do the students’ descriptions refer to in terms of theme? There were also two subjects of investigation, which the researcher was interested in. What is the worth of discussions in process drama? Is it true, as Dorothy Heathcote says, that drama is a good means to teach different concepts, to make them familiar? This was tested in the session Consensus. The researcher worked as the instructor of the course. The venue was an ideal drama class.

The study is a case study where drama experiences are examined using a phenomenological-hermeneutic approach. The collection of data was carried out using data triangulation (video recordings, student diaries, questionnaires). In addition to writing a diary, students filled in questionnaires on educational drama before and after the drama sessions. All the drama sessions were video recorded. The subjects consisted of 27 third-year students (21 females and 6 males), 25 of which were studying to become primary school teachers (grades 1-6). 11 of them (5f and 6m) studied in order to become also drama teachers. For the study they were divided into two groups. The drama sessions were preceded by lectures presenting the main concepts and stages in the development of educational drama. The planning and implementation of the drama sessions followed the Heathcote/Bolton tradition, the so called “Newcastle school” (Bolton 1979, 1992; Wagner 1999; O’Neill. 1995; Neelands & Goode; 2000; Bowell & Heap 2001). The model for every session was adapted from Pamela Bowell’s drama work called Ishi, the theme of which is outsider. This research was done in an attempt to map out the areas which had offered learning experiences. With regard to the themes selected, the study also sought to find out what kind of learning could be considered to have taken place in qualitative terms.

**Process drama offers diverse and very individual experiences**

Process drama proved to be a rich working method. Students wrote intensively about their experiences. On the basis of an analysis of the diary entries, five areas of significance were formed to include any accumulated learning experiences: the theme dealt with, teacher hood, educational drama, self reflection and evaluation of various matters that arose.
In every area of significance various subcategories were found. The understanding of the theme was studied in the light of learning potential. Teacherhood included the following categories: the teacher’s task, connection to educational theories, application and the teacher’s responsibility. Under educational drama the subcategories had the labels: basic elements of drama (theme, story, language, strategies), teaching method, typical features of work (action, feelings, empathy, superficial vs. deep, influence on motivation), and the importance of discussion. In the frame of self-reflection the following categories were formed: the evaluation of one’s own work, personal interface, self-knowledge and personal wishes. Finally, under the main category of evaluation, the focus was on the work in general, one specific drama session, the importance of the group, what were good and personal wishes.

All this has of course to do with the learning potential of drama, which will be separately discussed later in connection to understanding the theme, which was the main goal in each session. For instance in the subcategories of teacher’s task we got answers to following questions: how students understand the teachers task, how they had understood the connection between drama work and the constructivistic learning theory, according which the institution educated teachers-to-be. The elder students were better in this than the younger. It may be underlined that the whole orientation in process drama is constructivistic. Many expressed, even from the first session how the session would be suitable for their classroom work, what changes they would perhaps make in it and what kind of things they could experiment from the given idea. The subcategory teacher’s responsibility gathered sentences, which had comments with regard to the possible adverse effects of negative roles. This can be interpreted so that the learning potential of process drama includes all these areas, because the diary entries was a consequence of drama sessions and rich discussion which happened before, between and after the drama work.

Under educational drama students commented the basic elements of drama: theme, story (pre-text), language and strategies. The themes were experienced to be good. This is important, because if we want promote meaningful learning through drama, the themes should be important for the learners. Because two of the workshops were situated in historical times, some of the students were thinking if they should they speak ordinary Finnish or an archaic version of it. Also other question concerning language was brought up. The important drama strategies were warmly accepted and students showed interest in the potential of drama strategies for opening up different viewpoints. The students’ response to the method was unambiguously positive and they emphasized those features of it that promoted learning. The activity was greeted with satisfaction. They noted the role of feelings in behaviour and internalized the striving for in-depth working that is characteristic of this method. They learned to put themselves in another person's place and to feel empathy for him or her. The motivation boosting effect of process drama was also noted. The significance of discussion in terms of opening up viewpoints and deeper understanding of an issue was acknowledged to be central.

Under educational drama the subcategories had the labels: basic elements of drama (theme, story, language, strategies), teaching method, typical features of work (action, feelings, empathy, superficial vs. deep, influence on motivation), and the importance of discussion. Some of the students enjoyed the action like children and showed that the need of action can be strong also among adult learners. The students’ response to the method was unambiguously positive and they emphasized those features of it that promoted learning. The activity was greeted with satisfaction. They noted the role of feelings in behaviour and internalized the striving for in-depth working that is characteristic of this method. They learned to put themselves in another person's place and to feel empathy for him or her. The motivation boosting effect of process drama was
also noted. The significance of discussion in terms of opening up viewpoints and deeper understanding of an issue was acknowledged to be central.

Self-reflection occurred frequently. Students assessed their own activity in terms of others' expectations of them, their own performance as well as their own contribution and mental alertness. The personal interface took the form of an activation of earlier experiences and memories, which in turn aroused discussion on them. Self-knowledge was revealed when students considered the situations encountered in drama work in relation to their own selves. In addition they expressed personal wishes regarding how they worked. Self-reflection predominated in the data. The camera was considered to have had only a temporary disturbing effect.

Evaluation focussed on work in general, the individual drama session as an entity, the significance of the group and on what had been good. The viewpoint also included some critical comments, the main one of which was that there had been insufficient time for the summary discussion and that some sessions had been too hurried. In working students learned about group dynamics: the effect of the group on the individual, working in a group and the individual's effect on the group. One important point to emerge was the individual's 'protecting into drama', since the group was experiencing process drama for the first time. This meant that the students had not been rushed into presenting episodes to each other, something that was considered good. Apart from learning related to the themes, the learning potential of process drama became apparent in the areas of empathy, self-knowledge, group dynamics and of artistic experiences. The importance of encouraging people to express themselves was emphasized, as was the strengthening of self-confidence. Mention was made of the motivational boost provided by drama work.

**Process drama is a good mean to teach concepts. Discussions are important for deeper understanding**

Both the diary entrees and the questionnaire confirmed that process drama is a good mean in clarifying concepts. Consensus became familiar to the participants. Both the diary entrees and the questionnaire confirmed also that the discussions in drama are important. The significance of discussion in terms of opening up viewpoints and deeper understanding of an issue was acknowledged to be central. After this the instructor’s idea of learning in process drama is examined. It has two basic elements: first, the importance of discussion before, inside and after the episodic drama work; second, the idea that can be expressed in the phrase “the group decides”, which refers, for example, to the health of the group and their willingness to commit into drama work. This idea will is illustrated in the following figure.
In this figure, the idea is that we start the work on a basic level, which can be seen as an superficial one. But according the group we can go on to deeper levels as the different thoughts illuminate the theme like spots illuminate the scene in theatre work. To day I would broaden my figure also sideways, to present the thought, that we do not only deepen but we also broaden our viewpoints through discussions.

An interesting contrast to this can be seen in the later thoughts of Dorothy Heathcote. She has written: “The main drama ingredients are the development of the self-spectator, the shaping of work in action; and the emergence of reflective monitoring during the work, rather than discussion afterward’s. This monitoring and reflection were particularly noticeable from the beginning of the commission” (Heathcote 2003, 16-24).

**Process drama represents the broadly based categories of learning**

In this research study there were two focal points concerning learning. The first was how the methodology used succeeds in transferring the ability to use process drama, and how well the ideas are understood concerning, for example, the philosophy, language, concepts and strategies used in drama work of this kind. The second concerned the quality of learning which may be attained through this kind of work.

The teaching/learning process was organized using the model of experiential learning (Kolb 1984, 23) so that: (1) the episodic drama work took place; (2) after it there was a shared discussion about the theme, and then (3) the instructor summarized the whole each time giving more information about the approach used; (4) after this the participants wrote a diary entry answering these questions: “Write about your thoughts, feelings, behaviour and experiences connected to the drama work we have done today.” With these experiences the participants moved on to the next session. Thus, the target was a cyclical, cumulative process lasting eight weeks during which the methodology of process drama was meant to be adapted at a basic level. In giving information the instructor conveyed the philosophy, the ‘heathcotian’ language and strategies connected to ‘drama of understanding’, the so-called Heathcote/Bolton tradition. The ‘heathcotian’ language was based on Sandra Hesten’s dissertation (1994) and strategies in Jonothan Neeland’s work (1991).
The motivation among students was high and persisted during the work. After the period, 19 of them (out of a total of 26) answered that they were very willing to use educational drama. Everyone answered that they had been given a moderate or good readiness for using drama. In terms of drama strategies, there was a clear movement towards better knowing. It came also out that 23/26 had learnt to trust in their classmates well or very well. 21/26 had learnt to trust in drama during the drama work well or very well and 23/26 expressed that their had learnt to trust in the instructor well or very well. (Likert scale)

Many positive consequences were expressed in the diary entries. The work was told to foster personality development, increase self-expression and strengthen self-confidence. It was also mentioned that work developed the ability to identify and live a part, the skills to work in a group and increased motivation. It affected positively also to the group spirit. - If we say that drama does all these mentioned things, that is not true. Drama may cause these kinds of positive consequences, but most often individually. So better to speak about the learning potential of drama, which can be regarded as high.

The learning potential of drama
The learning potential of drama has awaked much interest in recent years. The central aim in this research was to throw light on what student teachers experience in drama sessions during a basic course in educational drama and, on this basis, to arrive at an understanding of the learning potential contained in drama work. The focus was on the quality of learning. Eklund-Myrskog (1996) has summarized various studies of conceptions of learning from the point of view of the European phenomenographic tradition. According to Lonka (1997) the following categories of learning were confirmed: learning as 1) a quantitative increase in knowledge; 2) learning as memorizing; 3) learning as application; 4) learning as a conceptual, qualitative change of meaning; 5) learning as a constructive activity aimed at understanding; 6) learning as an interpretative process aiming at better understanding of reality; and 7) Learning as a personal change.

We may go through these categories and ponder their part in this research and generally in process drama. The quantitative increase (1) is seldom the real target in drama teaching but it happens, depending on the subject. For instance, the drama “The Birch and the Star”, situated in the Great Northern War between Sweden and Russia, contained much informative material. An example of (2) is seen in the diary entry: “after today’s active, personally involving and emotional work I think I understand its meaning and will also remember today’s action later on”. Learning as memorizing is intimately bound up with drama work. Its power is based on the holistic way of learning. All three aspects - information, feelings and the body - are activated. I remember a student who visited my office about three years after she had left the university. She said: “I have forgotten almost everything I learned at university, but what we did here, I remember”. Category (3), Learning as application, was a real challenge for the students and the instructor, because this was precisely the reason for this course. The students had the opportunity to adapt certain strategies during the course when they were repeated in the following sessions. The students considered the drama sessions, or parts of them, to be suitable for their own classroom work. They also came up with suggestions for adapting them and mentioned their own desire to experiment as well as the opportunity to try and influence their pupils’ attitudes by means of role play work. As far as learning potential is concerned, process drama seems to be a perfect tool to learn drama teaching.

1 One student of 27 was missing and did not fill the questionnaire 2.
The central focus of this research is the learning potential of process drama. The research question concentrated on the following themes: goal, consensus, the outsider, bullying. When turning to the more broadly based categories of learning (4-7), we arrive at the area proper of process drama. Because we work in the framework of ‘drama for understanding’, then it is meaning making, understanding of different things (also emotions) and the realities round us that become of focal importance. You may add the possibility of personal change as a small option in the work. Especially category (5), learning as a constructive activity aimed at understanding, is closely connected to process drama because in this category, the active role of the learner is emphasized, and there was an active process going on all the time. In this category the active role of the learner is emphasized - These categories were found in the diary entries. Because the most important outcomes were expected to occur in learning about the theme, the examples are taken from these diary entries:

- Learning as a conceptual, qualitative change of meaning. (Category 4). “By means of drama difficult concepts like this are becoming understandable. This thing should absolutely be used more at school.”
- Learning as a constructive activity aimed at understanding (Category 5) “I didn’t experience the lack of information as a drawback, rather I was constantly constructing the information in a new way. Information about the environment at that time, the language, patterns of behaviour, rules, values, etc. But also information about yourself so you could perform the role as your own self and because of that be able, like, to look at your own activity from the outside and analyse yourself from the outside.”
- Learning as an interpretative process aiming at better understanding of reality (Category 6) “At the experiential level the exercises were good, thinking about both myself and the pupils. Even in Finnish history there are situations like in modern Yugoslavia; the break-up of families, maybe death, sadness, distress.” (Student’s underlining).
- Learning as a personal change through drama (Category 7) “How to change to become a more caring fellow human being; how to care about other people in a way that would be really useful.” “For my own part I would warmly welcome the arrival of depth in my life, depth that these dramatizations brought to mind.”

This represents an existential layer: the learner may change as a person as a result of the learning process. It is not realistic to argue that a personal change actually happened for somebody as a result of the work, but as the rector of Jyväskylä University, prof. Aino Sallinen, once said: “Most often we get something started and hope that those things will develop as time goes on.” These kinds of sentences, which refer to personal change or aiming at it, could be found in the diaries.

There were two extra questions to which the instructor wanted an answer. The first was the usefulness of process drama in teaching concepts. This is something that Dorothy Heathcote says she can guarantee in her teaching. The second was the value of discussions in drama work. What kind of role do discussions have, big or small? The answer was the same through the diaries and the questionnaire. Drama proved to be suitable for the learning of universals and concepts. The significance of discussion in terms of opening up viewpoints and deeper understanding of an issue was acknowledged to be central.

As far as learning from the themes was concerned, it became apparent that the learning occurring in process drama represents categories that describe broadly-based learning: learning as a qualitative change of meaning, learning as a constructive activity aimed at understanding, learning as an interpretative process aiming at a better understanding of
reality. The most broadly-based category of learning, where learning is seen as a personal change, can receive impulses from drama work. The results show that process drama is a suitable working method, when the purpose of teaching is understanding, the discovering of new viewpoints or the extending of learning beyond the learning situation in order to deal with universal or ontological questions. By means of drama one is able to find new viewpoints, understand different ideas and develop a personal stance on the theme being investigated. Thematic study, which is part of process drama, creates the pre-conditions for realizing the artistic work that accompanies it: for learning through and learning in drama. The factors connected to the learning potential of process drama are illustrated in the following figure.

**Process drama and adult experiential learning**

The understanding of adult experiential learning is not too well-known and is most important in the practical drama work, where the interaction happens in a special way. For this reason and for promoting field work in drama, the valuable visions from Anita Malinen’s doctoral dissertation (2000) are largely referred in the following lines.

According to Malinen, the starting point for learning is personal experiential knowing, where first-order experiences intertwine with personal knowledge. This knowledge has a rigid part and an elastic part. Using concepts created by Lakatos, Malinen believes that this personal experiential knowing contains a rigid part, a ‘hard core’, which includes the most basic opinions of the learner. Around this hard core there is a ‘protective belt’ which contains more elastic ideas. The experiential learning of an adult is a reconstructive process, which corrects defects in personal experiential knowing. The process may affect either the hard core or the protective belt, which from the viewpoint of the learner is a safe area seen.

The second category of experience is the ‘second order experience’, which initiates the reconstruction process. Experiential learning in drama is leaning through drama (or with the help of it), because the known becomes unknown. Drama work is a source of such second order experiences, both with experiences born out of actual dramatic activity and
out of the discussions concerning the work. The adult learner’s attitude towards second order experiences is crucial. Through ‘the protective belt’ she can (1) totally deny them so that they do not touch her at all; (2) let them into the area of ‘the protective belt’ and invent her own explanations (auxiliary hypotheses), thus avoiding opportunities for regeneration embedded in experiences; (3) ‘loosen the belt’ and let the experiences into the area of the ‘hard core’, when they can work as renewing learning experiences. In this kind of choice situation, is also the participant. She can engage in the action or leave herself as more or less of an outsider. The more the learning process touches the hard core of personal experiential knowing, the more revolutionary it is. The second order experiences can take different forms and they can have different meanings for the learners. On the basis of Malinen’s theory, the term ‘ripple’ has been used to describe the fracture that has happened in the ‘protective belt’ during the learning process or as a result of it. The ‘ripple’ arouses the need to revise the opinions located in the ‘hard core’ and can be regarded as a goal for transformative learning.

Experiential learning is not just the addition of something to an individual’s knowledge nor a change of meaning. Rather, it is a reconstruction process, which holistically modifies an adult’s personal knowledge of the world. Nevertheless, within this reconstruction process, more precise knowledge is created in such a way that the structure of knowing, of the concepts that already exist, changes. The personal concepts of the learner are surpassed in this endeavour to see the situation from a new perspective. (Malinen 2000, 137).

Malinen considers that this personal experiential knowing consists of four dimensions: epistemological, existential, ethical and temporal, which intertwine with each other. The epistemological dimension is asymmetric and authorititative, which refers to the fact that the educator is an epistemological authority.

The epistemological dimension is closely connected to the existential, which is in itself the non-authoritative, asymmetric dimension of adult experiential learning. Malinen considers that one special feature is characteristic of development inside the existential dimension: the broadening of personal possibilities and especially the broadening of receptivity. Receptivity as a personal ability then regulates the thickness of ‘the protective belt’. If in drama a participant has the experience of being respected and of her opinions being valued, then it is reasonable to suppose that ‘the protective belt’ becomes thinner and the desire for active participation grows. In this research I could find evidence of the broadening of personal abilities, in sentences that talk about, for example, empowerment and fostering of self-expression. The research findings, then, indicate that these effects take place in process drama.

The temporal dimension emphasizes the importance of time in the learning process: learning needs time. Meaning making can also take place after the learning situation. The ethical dimension combines the epistemological and the existential and it includes certain ethical principles, e.g., freedom and responsibility. According to Malinen, the instructor is responsible for clarifying the epistemological viewpoints of the learners, organising suitable second-hand experiences and directing the dialogue, especially in the epistemological dimension. The instructor is also a human epistemological authority, who has the duty to behave accordingly also within the existential dimension. In this area adult participants ‘teach’ each other without knowing it, ‘by being’. The key position is occupied by existential confrontation, by which we mean that the participants and the instructor are able to meet each other as fellow human beings.
If both learner and instructor have their duty, they also have their freedom. The learner has the freedom to decide whether to take part in the discussion, be it peripheral or central. On the other hand, the participant has the freedom to commit herself or remain uncommitted to new ‘facts’. Individual commitment is an essential part of adult social learning because without commitment learning will not have taken place. Commitment is bound up with assigning significance and therefore the decision to believe or not is always made individually. (Malinen 2000, 138, 139).

A key working method in process drama is the generating of commitment. It begins at the outset with a so-called learning contract. Taking part in discussions remains an individual decision. It is possible to activate the discussions by using pair work.

Malinen underlines that an individual with personal experiential knowing needs social interaction in order to improve the epistemological parts in her knowing. Social interaction broadens the single learner’s way of looking at old ‘facts’ and seeing if they belong in the ‘protective belt’ or ‘hard core’. Individual learning and development is as much an individual as a social phenomenon. The combination of these two areas is essential: the epistemological content is filtered through the existential dimension, and for this reason the socially accepted becomes personal.

The conclusion is that in order to be a good drama teacher in process drama you should fulfil certain expectations. The teacher is able to work as an epistemological authority, which means that he should be generally well informed and in this case specially informed about the process drama methodology (the terminology, strategies etc.) It also means that you should be a balanced person with high moral qualities, because in drama work some very sensitive things may come up and you have the total responsibility to handle them in a way that does not do any harm to the participants. So good education for the job is needed. The quality of teacher’s personal receptivity is also very important and so is the understanding, that we all are equals in the learning situation. The non-authority attitude is central. Our common enterprise has a humanistic flavour. The teacher should also understand the temporal dimension of drama work. People need time for personal understanding of deep universal things, and also the strategies become more and more rewarding when they are repeated in the processes. The aesthetic understanding concerning the interplay between content and form is also needed. - In this research teacher students were worried of the possible negative effects, which could follow when a child is given a negative role. Of course this was a positive feature.
References


5. TIE - In Winds and Calm – an attempt at reframing ‘framing’

Kari Mjaaland Heggstad

Abstract
The meteorological influence on people from the Nordic countries is strong. We live with changing weather and with changing seasons. It affects us. The headline also provides images of TIE. The winds – or even storms would be Boreale TIE in struggle for existence and acceptance. Or picture the Nordic TIE worker in a wild Nordic landscape – with weather changing faster than she can open her rucksack to pull out her extra equipment. She is in the storm before she knows it - a strong sensation; disturbing and wonderful at the same time (like a good TIE programme). But after winds there is calm – a more peaceful and reflective situation, a contrast – and a necessity for survival. However, if the calm becomes constant – both the TIE-worker and her TIE will “die”.

The article is divided into four sections: 1. Some cairns: I will start by sharing some of my TIE experiences and important influences in the field. 2. Map and terrain: The second section is centred around language and concepts with a focus on ‘framing’. 3. The Eye of the Storm: This is the title of the TIE programme which is the empiric material of my TIE research project. I describe the TIE programme and exemplify the analysis in order to reframe ‘framing’. 4. Moving to the Boreale topology: By the end there is a summing up of TIE in the Nordic landscape and ideas for possible cooperation for Boreale TIE.

1. Some cairns
In my preparations I have tried to recollect my own experiences in TIE. The very first encounter was when I was a drama student at Bergen School of Education (now Bergen University College) 1973-1974. On our ten days excursion to Britain, we also visited Cockpit Theatre in London and observed what I now would identify as a TIE programme. I don’t recall the great enthusiasm, perhaps it was a poor programme? We, the Norwegian drama students, knew nothing about TIE at that time. This was before the publication of the very first book on TIE (O’Toole 1976).

My next TIE experience was in Bergen in 1986. It was my last year as teacher for school-children. Tippetueteatret visited my class of 12-13 year olds. The company spent a full day – five hours - in our classroom doing a TIE programme. The name of the programme was Dommernes dag (The Judges’ Day) and this was as far as I know the very first professional TIE production in Norway (Tippetueteatret 1987: 11-13). Late Torunn Kjølner (1953-2008) was contacted by the company – and together they devised a TIE programme, which Kjølner directed. This company used to produce children’s theatre – so TIE was a new challenge for the three actors, who now also needed educational competence. The TIE programme dealt with the life of an American
soldier, Eddie Slovik, who deserted from the US army in France during World War II.¹ The TIE programme introduced the children to views on the importance of defending your ideas and your country – and on working for peace. They met different characters representing diverging views and were gradually framed into members of an organization. My students became totally involved in the life of the halfcriminal Eddie from a poor immigrant background in Detroit, who finally got a proper job and a wife – just to be sent off to France as a soldier.

From that day - when Tippetueteatret was working with my students in our classroom - I was hooked on the genre we call TIE. I saw the power – and beauty of theatre and education amalgamated into a new form, providing the students with another kind of experience than what the drama-teacher was able to provide alone.

My main inspiration – and most of my TIE knowledge is influenced by British TIE-practice through companies like Belgrade TIE (1965-1994) from Coventry, The Dukes TIE (1975-1995) from Lancaster and Big Brum TIE from Birmingham (established in 1982 and the only one of the three companies that still exists). The organisation called SCYPT – primarily through their journal, has in itself been an important theoretically source.² SCYPT has been a progressive, child-centred organisation. From my experience the very best examples of TIE – and the most qualified actor teachers come from this organisation.

In 1996 I was invited to take part in the first international TIE conference at Bradford University run by SCYPT. 80 participants from many parts of the world worked together in a four-day workshop, run by a group of very skilled TIE workers. The workshop gave an example of how a company can develop material for a TIE programme. The pre-text was a short story by the young Vietnamese writer, Lee Quy Duong. The work on the story became a disturbing and at times very moving piece of improvised material.

At this time many of the TIE companies in Britain had to close down because of lack of funding, and SCYPT created their own Theatre Co-operative, STC. This sub organisation gave unemployed TIE workers a possibility to create their own projects. One night at the conference we saw a STC production.

I sat down in the dark black-box of the University. Dim light. A man appears hauling a small truck with a cage on it. The man wears heavy and dirty army-like clothes, has gloves with half fingers and a cap that covers most of his face. He is smoking intensively while hauling the truck. In the cage there is only a pile of rugs in one corner. The image is striking. The man stops, unlocks the cage - the rugs in the corner moves. My heart beats. A girl crawls out from under the rugs and comes out of the cage. She has a shaggy rope around her neck and is dressed in rags and is filthy. While the man starts eating, she moves a bit away from the cage (as far as the rope lets her) and urinates – and then back into the cage. The play is called Bone-Cage and is written by late Geoff Gillham (1946 – 2001). He calls it a play for children – and adults. A third character arrives when the man is sleeping, a street child, a girl in filthy clothes. The street child offers the caged girl her

¹ More than 21,000 American soldiers were given sentences for desertion during World War II, including 49 death sentences. Privat Slovik’s death sentence was the only one that was carried out. Slovik’s fate has been transformed into literator and films for instance: The Execution of Private Slovik by William Bradford Huie from 1954, which also became a tv-production in 1974. http://www.americanheritage.com/articles/magazine/ah/1987/6/1987_6_97.shtml (read 2009-06-22)
² SCYPT - Standing Conference for Young People’s Theatre (1975-2004). This became an important TIE organisation with a leftist profile and ideology. SCYPT Journal was first published in 1975. The last volume was published in 1997.
freedom by stealing the key and unlocking the cage. The girl doesn’t have the courage to leave the cage and start a new life. The play is a strong metaphor on child abuse - in a rough aesthetic form. I have probably never been so upset and moved by a play for children before. The TIE programme was made for 8-10 year olds. The STC production was based on actor-in-role work with an actor teacher facilitating the interaction between the roles and the kids exploring the play.

The last cairn I will mention her are the ongoing discussions and exchanges between the TIE studies at Oslo University College and Bergen University College, mainly through experiencing and evaluating students’ TIE productions.3

In reflecting back on TIE experiences a resource of examples (good or bad) will come to the surface – examples of themes, levels of interaction, variety of structures, frame distances and ways of facilitating programmes, whether from student productions or professional ones. The systematic recollection of what and how provides material for analysis and development.

2. Map and Terrain
Concepts are markers on the map and maps are tools to help understanding the terrain. We must ensure that the map adheres to the lay of the land. To read maps and terrains are crucial competencies. Through language we understand. In the Drama Boreale Conferences many of us did not have the opportunity to speak our mother tongue. This is of course a restriction on each one of us. We need to express ourselves in a second or even a third language. When speaking a second language like English, most of us will feel a lack of vocabulary, the search for the right word, loosing out because of rapid discussions, probably most of us feel handicapped, language wise.

Language is power. The drama and TIE field is “run” by native English speaking colleagues, mainly from the strong milieus in Britain and Australia. If we wish to take part in the drama/theatre discourses we need to master the English language on a certain level.

But language is power also in another way. Since we are so much influenced by the traditions in the English speaking countries, we also become dependent on the English concepts. We struggle to find the right translation of concepts – to find the word that covers the meaning. Sometimes we manage, sometimes we don’t. One classical example is ‘Theatre-in-Education’ which in the Scandinavian languages for some strange reason became ‘Teater-i-undervisningen’. Theatre-in-Teaching does not cover the meaning of Theatre-in-Education, but we have long since accepted the mal-translation. One thing is the name; another is the content we fill the concept with. Are there some implicit, unwritten rules, some standards that need to be there to identify a project within the TIE genre?

There are concepts that we have adopted as part of our TIE vocabulary without managing to translate for instance ‘protection’, ‘empowerment’ or ‘empowering’, ‘facilitator’ and ‘devising’. I am concerned with the precision of language in our field. To be clear in our practise and academic work, we need a consciousness on central concepts.

3 Being external sensors for each other’s studies have provided important information both ways and have also influenced the development of the TIE studies – both on a practical and theoretical level.
In TIE (and drama processes) there is a tradition of giving the students a collective fiction role from where they can see and experience the situations. This has been called **framing**.

The framing concept was introduced by Dorothy Heathcote in a lecture in 1980 (unpublished) and was later elaborated in the article “Signs (and Portents?)” from 1982 and in a later version from 1984. Heathcote introduces nine different frame distances; participant, guide, agent, authority, recorder, press, researcher, critic and artist. Her frame concept has been explained like this: “A frame is the perspective from which people (participants) are coming to enter the event. Frame provides: a) meaning for the participants, b) dramatic tension” (Cooper et. al. 2000: 15).

I go back to the translation problem for a moment. When translated to Norwegian *frame* becomes *ramme* and *framing* - *innramming*. Both these words are static concepts in my view. The translation does not match the meaning in drama/TIE. The Norwegian terms activates questions like: What is the frame framing; the theatre event or the students in role – or both? What is the frame, what is inside the frame, - and even outside? The metaphor has a profound position in our field when it at the same time seems unclear.

Etymologically the roots are found both in old Anglo-Saxon language and in Norse. The meaning has been changing and with parallel meanings through the centuries. Since ‘ramme’ and ‘innramming’ in modern Norwegian are static concepts, I have been searching for more active and flexible valour – where there is temporality imbedded. In my Norwegian writing I have ended up using ‘rammesetting’ inspired by the Danish literature-researcher Morten Kynderup (Heggstad 2008: 91). I also use ‘rammeendring’ which goes in direction of dynamics and changing structures. I am unsure if there is a similar static understanding in the English use of the concept or not.

When Heathcote introduces framing in 1980, she was most likely inspired by the social anthropologist Erving Goffman’s (1922–1982) theories. Goffman uses the term *framing* when he studies the social role-play that goes on when people meet and communicates with each other. When framing is used in ordinary social interactions, it becomes necessary, according to Goffman, to use theatre concepts to describe that part of the communication that deals with giving off expressions (Goffman 1959:4). He uses a spectrum of theatre terms like role, performance, scene, audience, stage arrangement, set, dramatisation, dramaturgy and dramaturgical skills and strategies. He also talks about teams playing against each other, primary framing, key and keying, fabrication strategies, face to face behaviour etc. In my research I have chosen to go back to this,

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4 The last publication of this article that I have come across is in the booklet *People in Movement* from 2000 (Cooper et al.). Heathcote’s article is very often referred to in drama literature, for instance in Neelands (1984), O’Neill (1995), Bolton (1998) and Ackroyd (2004) and belongs to (in my opinion) the canon of drama and theatre in education.

5 In his PhD dissertation, *Distancing at Close Range* Stig A. Eriksson presents Heathcote’s frame distance and three adaptations of her nine frames (Eriksson 2009: 141-152).

6 In two articles “From the particular to the universal” (Heathcote 1984a: 104-108) and “Drama as context for talking and writing” (Heathcote 1984b: 141) she refers directly to Goffman’s *Frame Analysis* Chapter 5: The Theatrical Frame. The material in first article is from 1978. Here she draws a figure on Goffman’s division into six types of situations, which in some ways resonate with her own nine frame distances. Gavin Bolton states that Heathcote draws on Goffman when she explains her understanding of framing (Bolton 1998:193). O’Toole says that the drama educational use of framing can be tracked back to play theories for instance Bateson’s play-frame, where a number of signals tells that the activity is play (O’Toole 1992:109). Goffman refers to Batson: “[…] it is in Bateson’s paper that the term “frame” was proposed in roughly the sense in which I want to employ it”. (Goffman 1986: 7)
shall we say ‘starting point’, when I examine framing in a broad sense. This way Goffman can help generalising framing in TIE.

3. The Eye of the Storm

The empiric materials are five video observations of The Eye of the Storm by Big Brum, one of the British companies mentioned above. The TIE programme is constructed around William Shakespeare’s play The Tempest with a target group of 10-11 year olds. I only use one of the observations for this analysis. The whole TIE-programme has four parts:

**Introduction**: The team builds contact with the students, introducing Prospero, "the right Duke of Milan", and gradually frames the group as Members of the Socratic Order of Scholars. The facilitator plays a very active part in this first phase.

**In Prospero's garden**: The group moves to the theatre arena. Prospero tells the story of his life to the scholars who are willing to help him with his problems. Episodes are acted out by the three actor teachers. From time to time the facilitator leaves her roles and asks the scholars questions.

**The island**: After a break the storytelling continues about Prospero’s and his daughter Miranda’s life at the island. We are in Shakespeare's universe. Caliban "a savage and deformed slave" comes into focus. A next shipwreck takes place with Prospero’s brother, Antonio, King Alonso of Naples and his son Ferdinand on board. Prospero takes revenge – then forgives. They all leave the island, there is peace between the cities and the young ones can marry. Caliban is left on the island, free - but still slaving.

**The Socratic Order of Scholars confronting Prospero**: At the start the pupils were presented with Prospero's problems with his city and its social structure. Now Prospero picks up on these problems. The scholars confront him with his inhuman treatment of Caliban. Advises are given and scenes that can throw light upon the problem or actions are re-enacted. This part (which can last for quite a while) concludes the TIE programme.

There is interaction between students and company in all four parts – either in fiction or outside fiction. Framing, in Goffman’s conception and change of framing also happens in all the four parts.

The introductory section of the TIE programme was the main area of examination. I focus on the TIE company members. In the long introductory section (which lasts for almost an hour) I have scrutinized the structure and the actor teachers' mediation and communication with the students/participants. Through the example I will share Goffman’s concept of ‘framing’, and describe parts of the TIE event through his optics.

With a rhetorical starting point, the generalizing of the framing term will involve an examination of a versatile topos in this restricted area of TIE. A spatial way of thinking has uncovered different topoi within the greater framing topos – where the tradition's topos in TIE (the Heathcotian one) only represents one part of the variety.

The introductory section of The Eye of the Storm consists, the way I see it, of six framings. The first one is when the students and the TIE Company see each other for the first time. This is a framing that seem to be a grey zone that we perhaps pay too little

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7 This research is part of the larger Project Arts Didactics (Kunstfagdidaktikkprosjektet) at Bergen University College (2004-2008) conducted by professor Aslaug Nyrnes.
attention to. The communication and sensitivity in this phase is important for work that follows. In the next five phases the students go from exploring a theatrical situation to themselves being participants in the fiction. I identify the framings by title in the following way:

1. **At first sight** – the very first meeting between the company and the students in the classroom. (The rest of the programme takes place in the school lunchroom).
2. **Cross-linking** – two frames cross when a tableau of Prospero is closely examined by the students.\(^8\)
3. **Listening** – when sounds from Milan's marketplace enter Prospero's room.
4. **Meta discussion** – when rules for discourse are discussed.
5. **Ritual** – the drama tradition's framing – when transfer of a role via a medallion finds place.
6. **Meeting in fiction** – when the scholars are having their scholarly discussion about Milan's hierarchical structure – before they get to hear Prospero tell about his life – and they shall be his advisors.

In the analysis I have examined what is at play in the various frames, how the various participants appear, and how they master their position and their means of expression in the framing. It is also important to read how the actor teacher's challenges become apparent in the framings.

The topology of the framing of the TIE programme is thus studied on the basis of Goffman's studies of social contexts. The appearance of fiction in the framings varies over the course of the programme and fluctuates between being central, of indirect importance, more peripheral or completely absent.

I will use the 4th framing - **Meta discussion** as an example. In this framing the fiction element is not physically present, but present as a subject for discussion. **Meta discussion** revolves primarily about giving the students information about a fictional order consisting of scholars that Prospero would like to get advice from. Next follows a discussion about some given rules, which the facilitator presents. The facilitator is the one of the three actor teachers that chooses to take on the function as adapter, organizer, narrator or intermediary between fiction and nonfiction. The facilitator pulls out a large, patina coloured paper scroll with a ribbon around it – rolls it out and presents the rules.

The facilitator takes her time and the six rules are interpreted and discussed thoroughly – one after the other. She accepts and enlarges the students' contributions through repetitions. The facilitator's particular style is highlighted and underscored through varying the use of voice and intonation. She repeats shortly after the student statements and continuously asks new questions in response to the student contributions. What is characteristic of her style is that she dares to spend time – dares...

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\(^8\) I have elaborated the second framing in detail in the article “TIU i retorisk perspektiv – et analyseeksempel” [“TIE in rhetoric perspective – an example of analysis”] in Rasmussen (ed.) 2007: Drama Boreale 2006.
to ponder points of view. She doesn't mind changing between relatively slow tempos, both verbally and non verbally - and bursts of fast and intense inputs. The facilitator looks like a teacher, but uses an idiom that is poetic and dynamic, which I have earlier characterized as a poetic of facilitation. Dramaturgical way of thinking is clearly the basis of the improvisational work. All three actor teachers are involved in the meta-discussion. The sequence is concluded by the students supplying the rules. Three new rules are suggested and accepted.

In this framing, the students' voices are more apparent than in the earlier framings. The students' excitement does not seem to be hindered by the premises of the discussion being some previously set rules. It is the rules and the students that play the main part in this framing. The actor teachers have turned themselves into a supportive audience. They use a kind of fabrication strategy in that the premise is given, but shall be argued - and that the students' contributions regardless are accepted and ceremonialized. Fabrication involves, according to Goffman (1986: 156-200) that one or more of the participants are intending to control what is going on such a matter that others get the wrong impression of what is going on. “The rim of the frame is a construction, but only the fabricators so see it,” he says (Goffman 1986: 84). In this example what Goffman would call benign fabrication is taking place. This is completely in line with the usual rules of the game when working with drama processes; acceptance as strategy to excite the students, trigger reflections, give the student self-confidence in relation to the material and create interest for what may come.

So the company is well prepared for the framing. The design of the rules and of the actual prop - the scroll of rules - is carefully planned and is by itself a premise for the conversation that is about to take place here. It is not set up for an evaluation where certain rules can be discarded. The situation is in that regard closed. The actor teachers find themselves in a rhetorical landscape where they are in danger of ‘persuading’ - rather than ‘convincing’. The meta-discussion still seems to be meaningful to the students. What is being interpreted and commented on is closer to the students' daily life than the material in the preceding framings. The students seem to have a more direct access to the material. The company's attentiveness and attention toward input is considerable. They try to get as many as possible involved in the discussion. Although the rules cannot be changed, they can be made important through the way the students' interpretations and comments are heard and treated. Toward the end an opening is made for adding rules – here the actor teachers get additional insight into the students' thought world.

To lead such a class conversation is challenging. The facilitator uses a querying, Socratic form and invites to input in the same way as in the cross-linking. When the verbal activity now is greater, the challenge is different. How do you lead a conversation when many want to speak? Without aiming for this, the students raise their hands. The origin for the topos of raising the hand is difficult to track, but the observation of this TIE programme has actualized the topos. ”The waiters” remain seated with their hand raised and present a view when it finally is their turn. To hold on to one's own thoughts, while the collective conversation flows on is challenging; remember, raising the hand high, making sure one is seen, listening to others - can be difficult combinations. Leading such conversation situations thus is difficult and challenging. The topology of raising hands may seem functional in some situations and non functional in others.

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9 I am here referring to the paper; ”The Poetics of Facilitation” which I presented at IDEA 2004 in Ottawa, Canada.
Generalizing:
I have attempted to view the introductory section from outside, from my own standpoint. With Goffman as optics, I have read the introductory section as six different framings, where particular moves and tricks become apparent in various ways. In a Norwegian article called “Prospero’s nyve og den socratiske orden” (Heggstad 2008: 89-115) I describe all the six parts of the Introduction – and I summarized this by saying something about \textit{the voices, the words, the things, the roles and the interactions} of the material.

I will here comment on two of these areas; the things and the interactions. First \textbf{the things}: From the second to sixth framing, one particular prop or form of expression is focused on: a chequered, damaged ball (a symbol of a society in decay); a radio play (sounds that duke Prospero hears from the Milan market place); a scroll of debate rules that The Socratic Order of Scholars shall follow; the medallions that show the scholars' Scholarship, and finally a map with a pyramid that shows Milan's hierarchical societal structure. The chosen thing for each framing plays an important role for what happens verbally and non-verbally.

The introduction of the things finds plays in different ways. The ball and map is a part of the actual sceneography in the introductory section and is eventually examined closely. The radio play fills the room with impressions. The scroll is unrolled and uncovers the rules. The medallion is offered as a gift or property. The designs of the things are made with the utmost care. The radio play, the scroll of rules and the map have clear narrative connotations, which immediately communicate concrete content. The symbolism of the medallion is clear and communicates community and a kind of social rank.

One of the things, the chequered, damaged ball is in a more unspoken relationship to the context. It doesn't immediately have a narrative structure, the way the other things do. The ball first takes on meaning through Prospero's relationship to it. This is called \textit{cathexis} in TIE terminology; «[…] a meaning becomes attached to the object by the 'user' greater than the object's original use» (Cooper 2005: 61). The ball is not a ball in the usual sense, but a ball shape of special meaning to the owner. The black and white boxes on the surface point to the game of chess, with its hierarchical order and its war strategy.

Figure 1. Meaning becomes attached to the object.

(Parenthetically it can be mentioned that in Shakespeare's text act 5, scene 1 is a short chess scene). That squares have loosened from the surface of the ball points to dissolution. The ball as cathexis thereby describes Prospero's \textit{frown}. Prospero's problems are hidden in the dissolved ball.

In summary about the things, you could say that the programme's challenges are potent in the things in the introductory section's different framings.

When it comes to \textbf{the interactions} I have observed a development from weaker to stronger interaction between the company and the students. Every framing involves
interaction and represent meetings between the two main groups (students and company) that change between being – in Goffman’s sense – audience and actors to each other. The primary framing is activated particularly in the first framing, while the students' decoding (Goffman's *keying*) is challenged in situations of framing changes and with particular changes in situations.

Performance *face to face* (another Goffman term) between an actor teacher and a student is a recurring trait. The facilitator changes continuously between addressing the group and the individual. In the meetings face to face it looks like to contribute to *uphold or give* the student a face is important. During the transfer ritual the stage has been set for solid acting face to face. This is the one situation where individual meetings are systemized. Seen from the actor teacher (which is my main perspective) he contributes through gaze, pose and words to give the student in role respect and honour.

Through this examination - *small details* have become significant in the attempt to generalize the framing term. The six framings have also brought to fore a wonder around the fiction issue in TIE. The relationship between fiction and non-fiction appear in various ways in the framing. The one form does not appear as more important than the other, but rather show that what to exist inside or outside the fiction frame provide different types of challenges. The spaces between these two positions also seem to be an important place for exploration. The TIE programme places many demands on the actor teacher. In *The Eye of the Storm* one has chosen a demanding structure of adaptation sections and play sections combined into a varied pattern of framings. The six first framings of the program makes it obvious that each framing demands thorough artistic and didactic considerations and preparations before it can function as an arena for interaction between the student participants and the actor teachers.

I return to Heathcote's *framing term* where she argues for the significance of exciting the students through a special *relationship* to the action. She says:

*I take it as a general rule for myself that people have most power to become involved at a caring and urgently involved level if they are placed in a quite specific relationship with the action, because this brings with it inevitably the responsibility, and, more particularly, the viewpoint which gets them into an affective involvement* (Heathcote 1982: 27).

The role of scholar gives influence through for instance critical analysis of the situation, to advise Prospero and possibly put demands on him. The facilitator repeatedly gives the admonition *moment* to make the students stop and reflect over what happened. The students' interpretations in the long introductory section provide material for experiencing and exploring the rest of the TIE programme and to be able to go into interaction with Prospero and the other characters.

The TIE programme, *The Eye of the Storm*, starts where *The Tempest* ends with Prospero’s Monologue.

4. **Moving to the Boreale topology**

We move from the particular British example to the Nordic landscape. What does this topology look like? The five countries are different. 11 years ago I had my first TIE workshops and lectures for Aabo Academy in Vaasa. Since then I have been back in Vaasa three - four times working on TIE both for the Academy and for NOVIA (earlier Yrkeshögskolan i Vasa). I have also had the opportunity to be an advisor for student productions and two TIE groups here in Finland: *Thespis TIE* and *HOT TIE*. The TIE work at Aabo Academy in Vaasa, along with NOVIA and the Universities in Jyväskylä.
and Helsinki are important institutions for the development of the genre through courses and projects. It has been inspiring to follow the development in Finland, not only through productions but also through essays, articles and thesis on TIE both in Finish and Swedish.

In Iceland the genre is not yet very widespread, but there is an interest both for productions and research, which should be supported.

In Sweden, where children’s theatre has been very strong, TIE has not been as well known. For the time being TIE is especially growing in the Umeå district, both through the work at Umeå University with introductions, student projects and thesis - and at the Umeå Art Centre [Kulturcentrum för barn och unga].

Denmark, which also has had a very strong children’s theatre, was the first Nordic country to present a TIE programme as early as in 1976 with a production by Rimfaxe (IIlsaas and Kjølner 1993: 195). There are interesting examples of productions and debates about the genre in the 1980s and 1990s. In Denmark there seems to be a tradition of project-based productions. The Theatre Centers both in Aarhus and Aalborg have earlier produced what can be defined as TIE programmes based on historic events – and some of the Universities and Seminars have, as far as I understand, initiated and supported TIE work.

The situation in Norway is similar – but differs in one area. Both the University College in Oslo and in Bergen offer modules in TIE for drama students in their second year study. The University College in Volda gives a module on TIE for first year drama students. These programmes of course stimulate further work on TIE. Enthusiastic groups polish and refine their exam-production and tour in schools – and might develop companies that can survive more than one production. But we have no established TIE company running a fulltime activity for the time being. The companies that exist have no fixed funding, so they get together if there is funding for a specific project.

This mapping of TIE is far from complete. In my opinion both cooperation across the countries and research is needed. In 2000 Bergen University College initiated a cooperation between the five Nordic countries through the Nordic conference “TIE in Focus”. The conference presented eight TIE programmes and had about 110 participants. However, there has been no follow up of this start.

As to research both Bergen University College and Umeå Art Centre are at the present partners in an EU research programme called DICE (Drama Informs Lisbon Key Competences). The research also deals with TIE. 12 countries and research teams are involved. The project is coordinated from Budapest by Káva TIE Company together with researchers from Hungarian Academy of Sciences; Institute of Psychology. This research is a longitudinal cross-cultural research, mainly based on quantitative methods, but has also a qualitative angle.

10 In a thesis on TIE from Umeå University (Lundström and Andersson) the similarities between visiting theatre and TIE is discussed. Visiting theatres seem to be quite common in Sweden – and for some groups the format and interaction resembles the work within the TIE genre.

11 The eight programmes were presented by: Thespis TIU (Finland), Stop Theatre (Iceland), Teater TR3 (Sweden), Aarhus Dramasentrum (Denmark) and Eventus TIU, Voba-teatret, Kateterkompaniet and Vestlandske Teatersenter (Norway).

12 The 12 countries involved are Czech Republic, England, Gaza strip, Hungary, Norway, Netherlands, Poland, Portugal, Romania, Serbia, Slovenia and Sweden. End of project period is October 2010.
Theatre in Education (TIE) creates a space for experience between theatre and education, in the complex and constant process of constructions, performances, negotiations and participations. At Drama Boreale 2009 the hybrid genre, TIE, has been more visible than earlier with presentation of more productions.  

A wish for the future is more cooperation between the five Nordic countries in three areas: creating a space for exchanges between companies (for instance through conferences), working for more TIE modules at Nordic universities - and developing a common research project; both in order to map the terrain thoroughly, but even more important; to develop a better understanding of the TIE genre in the winds and calm of the Boreale topology.

13 “Friends 4-ever” – a student production from Aabo Academy, “Kan man varo tre och leka” a TIE programme for 6-7 years olds by Umeå Art Centre, “Taivaltajat” TIE-esitys ja työpaja: Paradise?
References


6. Applied theatre & drama - A well-qualified concept?

Ida Krøgholt

Abstract
Through the concepts we use, we can understand and explain the practices of our lives. This paper will observe and elaborate on some consequences of the increased use of the concept applied theatre and drama. The concept functions as an umbrella as it invites the complexity of drama and theatre activities outside the theatre institutions to take cover. From this point, conceptual umbrellas – hybrids – have a wonderful capacity to grasp with complexity and to reconcile zones, which we, under other circumstances, would regard as incompatible. As far as applied theatre and drama is concerned, it solves a sequence of dilemmas as it manages, hardly without any friction, to connect art and market, education and business, art and pedagogy and so forth. From this point, applied theatre and drama as a concept try to grasp the complexity of theatre- and drama pedagogy, and the article discusses the consequences of this. Conclusively I find the concept well functioning, as it invites us to throw new light on the link between theatre and drama. Finally, the article questions how new societal connections can challenge the applied drama- and theatre researcher, and how the researcher the other way round can challenge these?

The concept applied theatre and drama has become a key position and a major topic of interest in research in drama pedagogy during the last decade. Admittedly, my mind is divided in this matter. On one hand I am very fond of the concept, as it is plausibly including. On the other hand, the concept irritates with its unlimited openness and its totalizing attitude. In this article I shall try to elaborate on this dilemma.

We may regard applied theatre and drama as a so called umbrella concept, which has been increasingly growing not least in Great Britain, in Australia, in US and in Germany, where more research centres and programmes dedicated to research in applied theatre and drama have emerged in recent years. What these programmes have in common is a strong engagement in and relation to society and community and an interest in application-processes in different contexts in education and community. Furthermore the term opens towards sub terms as performance management and drama and theatre in business, which I particularly intend to illuminate.

The pre-fix applied will be of interest here, as it is in the point of innovations in the way of facilitating drama in different contexts. Though, it is of interest to note, that the ideas of applied theatre and drama seem to be strengthened in society and within theatre research but weakened in school, as Tor Helge Allern observed in his paper held at the Drama Boreale in Vaasa 2009. My point is that the concept could challenge the school context too, as it expresses a change in drama in education’s connection with society, which should be taken into general consideration. In addition, I suggest that we use the surroundings interest for applied theatre and drama as an opportunity to look self-reflectively at tradition. In this question my purpose is to add an element to Helen Nicholson’s analyze of the term applied theatre/drama which she sees as equal (Nicholson 2005 p. 4-5), as I intend to ask what distinguishes and at the same time closely connects theatre AND drama.
Applied theatre and drama as a common value system
I shall try to discuss what the concept *applied theatre and drama* describes and performs and how this is presented. We may presume that the concept aims to guide drama in education towards

- New societal tasks, inside and outside educational settings.
- Drama activities and learning perspectives applied to a wider range of social and global issues.
- New partnerships: facilitating cross disciplinary teamwork, drama in organisations, theatre in business, arts management.
- New common values.

When a social system shares common terminologies - like for example *applied theatre and drama* – the terms we use indicate that we have created a new common value system. My assumption is, though, that as *applied theatre and drama* implies different, and maybe even incompatible societal systems, no single value can catch and represent the performative encounters covered by *applied theatre and drama* in total. According to this dilemma, I presume, we take the opportunity to reflect stronger on the premises for sharing the term *applied theatre and drama*.

Drama activities in a constant state of emergence
I have proposed a dilemma, but what are the strengths of the concept then?

The thesis in this article is that the concept *applied theatre and drama* is an attempt to stabilize drama and theatre practices in a society in a constant state of emergence. This includes that the concept seeks to find an equivalent to the dilemmas proposed and to the following paradox: That in current societies there exist an increasing interdependence between social systems *and simultaneous* a growing difference. For instance between

- art and economy
- politics and mass media
- private and public
- etc.

The paradox lined up here is related to the concept of *The Hypercomplex Society*. Hypercomplexity is the German sociologist Niklas Luhmann’s concept, which the Danish media researcher, Lars Qvortrup, elaborates on in his book, *The Hypercomplex Society* (Qvortrup 2003).

Qvortrup provides a compelling perspective on the social, the cultural and economic shifts taking place in early 21st century. He advocates for a social theory, that describes current trends in social organization, and argues that "complexity" is the guiding concept that differentiates the current and the emerging society – one that is managed by the ability to manage complexity (Qvortrup 2003 p. 26-30).

My suggestion is now that we distinguish *applied theatre and drama* as an innovation in drama pedagogy, which proves to rethink drama pedagogy in generalised terms. As follows, the intention is apparently to manage the complexity of society, as various societal systems in the wide perspective of *applied theatre and drama* are viewed as potential spaces for drama activity. Thus, according to Luhmann’s social constructivism, complexity is here *managed by complexity*. In other words, we can observe the growing interest for new partners and market shares outside the drama educational system as a way of dealing with the societal complexity - and equally to contend with the marginalization of drama pedagogy.

To sum up, the point taken here is that the phenomenon *applied theatre & drama* not
basically is different from drama in education. Rather I will claim that applied theatre and drama is

- a name for a functional shift in dramapedagogy’s connection with society.

In accordance with this, the crucial distinction of the concept is that it stresses the

- Importance of adaptability.
- Constantly exchange in partnerships – changeability – between increased different systems.

The societal change offers an opportunity to shed new light on traditional ways of explaining different societal area, as the concept applied theatre and drama demonstrates.

Examples of approaches to applied theatre and drama research
I would now like to epitomize the above points with a few examples. In recent years, applied theatre and drama has been celebrated, mapped and put in perspective in three books that I find it worth mentioning: Philip Taylor. Applied Theatre. Creating Transformative Encounters in Community (2003); Helen Nicholson. Applied Drama. The Gift of Theatre (2005) and Tim Prentki and Sheila Preston (Eds.). Applied Theatre reader (2008). The authors all make great effort to show the extended empirical drama spaces, and I shall here mention some of the empirical areas that attract their attention:

* Theatre in nontheatrical settings (community centres, parks and streets)
* Prison and rehabilitation venues
* Therapy and healthcare sites
* Housing projects
* Support service settings
(Taylor 2003)

* Theatre of the political left
* Drama and theatre in education
* Community theatre
* Interventionist approaches to theatre-making and education
* Performance management
(Nicholson 2005)

* Educational settings
* Prison theatre
* Community performance
* Theatre in conflict resolution and reconsolidation
* Interventionist theatre
* Theatre for development
(Prentki and Preston 2009)

According to Taylor, Nicholson and Prentki and Preston’s mapping, applied theatre and drama seem to express a pluralistic attitude towards drama practice, as well as it takes the pluralistic society into consideration. And as we see, very many expectations to the area are to be fulfilled. In this light, it could be tempting to ask what is not represented – and why? Though the mapping give you a convincing and forceful illustration of the usefulness of drama work, the pluralistic landscape leaves you with a fairly confused picture of the field. Helen Nicholson regards applied drama as a gift, being negotiated between the giver and the receiver, which seem to be a very interesting and radically reflected contribution to the issue. But beside Nicholson’s involvement, considerations
on the inter-actional part with new partners in the global perspective of applied theatre and drama appear to be quite limited.

**Paradoxes and blind spots**

My conclusion so far is that it seems as if the concept *applied theatre & drama* in the above mentioned examples on one hand attempts not to discriminate against a plurality of perspectives (celebrate multiple drama methods, multiple ways of living etc.), but on the other hand tend to concentrate efforts towards one master concept, under which various categories of theatre and drama can be collected. This seems to me as a paradox, and the question is if the search for a concept that can surround drama practices in total will undermine the indiscriminating intentions?

In addition, there might be a so called blind spot in the celebration of *applied theatre and drama*, as theatre and drama practitioners run a risk of twisting own resources in favour of the partners interest and need, when drama practice is applied to new market shares and partnerships. What I have in mind here is the conflicting social value systems between for instance art and economy or art and politics. Will *applied theatre and drama* become a lap dog kept in tight rein?

Not necessarily, but it all depends on how you connect to the surroundings and the new market shares, I presume. For that reason, the issue is not if theatre and drama should apply to a wide range of social systems - but *how*.

**How do we mark out success criteria?**

The enquiry that I aim at here is how research in drama pedagogy could contribute to the development of drama-professional self-reflection, as it is a well-known fact that the area is under pressure from the external world. This makes it tempting to focus strongly on external perspectives, that is to say what drama can contribute in nearly any given context. According to this, I presume - with support in Helen Nicholson (Nicholson 2005) - that we see *applied theatre and drama* practice as *performative encounters*. This stresses the importance of a new awareness of how we construct, facilitate and observe the phenomenal encounters with an assortment of settings (see illustration 1). And it also makes it worth re-considering the effects at work. When we estimate the effects of *applied theatre and drama*, what could be more tempting than to draw nearer to success criteria that could fit into the different spaces that *applied theatre and drama* invite to share with. To exemplify, in performance management it will be tempting to observe the innovativeness, winner strategies and ‘fair processes’ caused by drama strategies and reflection, in prison theatre the improvement of the participants will very likely be in focus, in drama-therapy healthcare will be the issue, in educational settings the participants learning and in conflicted social area the empowerment of the participants is at the agenda. This sort of expectations to applied theatre and drama activity seem to be bordering on the above mentioned examples of applied theatre and drama theory. Of course the drama researcher, as well as the drama facilitator needs to have a basic knowledge of different contexts and spaces, where encounters are performed. But simultaneously we must ask how we elucidate the strangeness and the otherness of theatre and drama, namely the *aesthetic* perspective, if our partners are interested only in an output, they can identify?
What can Theatre AND Drama add to society?
In this matter, I assume we take our ‘own’ perspective into consideration and stick very closely to observations of our own resources. To be precise to training developed in the art form theatre and to the reflective methods developed in drama pedagogy. The point here is that the term applied theatre and drama offer us two parallel dimensions, namely theatre and drama. I suggest that the two dimensions should be managed equally, when theatre and drama is applied to society. In many cases practitioners in fact do manage both, but we may not be clearly aware of when, we work with the theatre form and when, we work with drama as a form. Though, as many drama practitioners will probably agree, exercises in improvisation typically play a central part in drama practice. Accordingly, the improvisation-part is exactly a form that belongs to the theatrical dimension in such processes, I presume. In theatre practice actors are trained in creative dealings with the world through improvisational work, and through their training they obtain a creative ability to transform the chaotic parts of improvisation into form. Similarly, participants in applied theatre might obtain some creative qualities to their life practice through genuinely training of improvisation. As a matter of fact, it is quite problematic to speak of improvisation without including training and form, as training of improvisational competence will help participants to work the chaos elements into interactional forms with co-participants. Subsequently, you apply theatre as a dimension as you facilitate improvisational interactions in applied theatre and drama. Drama on the other hand, offers a rather different perspective to form, namely exquisite methods to expose and reflect on the improvised elements. To be exact, the reflective forms where the improvisational components are observed, discussed and examined, contrast to the form of improvisation and belong to the dimension of drama. I take for granted that the parallels between these two different dimensions create the aesthetic doubling, which explain and grasp the jump between the improvisational flow and the reflective adaptations.

Figure 1. Aesthetic doubling hits the nail on the head regarding drama in societal systems.

14 Thanks to my colleague Niels Lehmann for sharing his thoughts in this matter.
So, the aesthetic doubling, in my view, is a concept that hit the nail on the head as far as focusing what drama can apply to numerous societal systems. I hope that the illustration above will underline this point (Figure 1).

The challenge of partnerships
Now, is the concept applied theatre and drama well qualified for research and thinking? Yes, if you imply that you as a researcher are observing your own observations – and are aware of the different angles and media, you are observing from. Conclusively, I furthermore should like to underline, that in my perspective, we should happily take the plunge and apply the dimensions of both theatre and drama to society, in educational settings as tradition prescribes as well as in new market shares. It seems as if knowledge of collaborative creative processes is in high demand, and there appears to be potential partners and clients at the creative market place. But I suggest in addition that we use this as an occasion to gain stronger theory and knowledge of our own drama-creative strategies, and to gain equal weight on the theatre and the drama dimensions. In consequence of this view, we should concentrate less on drama-contributions to the market, as partners are not to be confused with communities, while purposes and meanings are comprehended quite differently from various positions in a partnership. Rather I suggest, we look the other way round and pay attention to partners expectation to drama processes and observe distantly how drama processes function in the partners perspective. Here drama researchers get access to observe drama in an external angle - with a view to academic self reflection – to shed new light on our own practice.
References


Abstract
The current specific interest in artistic research may be linked to the familiar notion of play and drama as a way of knowing. The understanding of the epistemological nature of the arts or symbolic media is crucial to drama education and drama research, but the dichotomies between art and research, art and education are still heavy obstacles that prevent the recognition of arts education and -research. We should start questioning the distinctions between knowledge forms in research and art. One approach may be to question the notion of ‘theory’ and try to rebuild a bridge that epistemologically links theory and practice, research and arts. On this ‘bridge’, drama- and arts research may take their property and build new houses of research training and knowledge.

The notion of ‘art-based’ research covers a broad range of research where arts practices are focussed, varying from traditional empirical analyses of an artwork to research in the more radical meaning of art production. The latter tradition of ‘artistic’ research has recently gained renewed interest, following the way arts training is increasingly situated and reorganized in higher education and how this fact reopens demands for research and investigations into the epistemological nature of all art forms: What can be known in the arts? How can arts making produce knowledge, even research knowledge? In Norway, Bergen National Academy of the Arts is responsible for a new doctoral education for artists, and has launched a new research journal (Sensuous Knowing). In the Nordic community, Finland seems to be leading, for example by the work done at the Theatre Academy in Helsinki or Academy of Fine Arts. Mika Hannula e.o. ask ‘why is not the art work in itself sufficient to count as research? Why do we accept the hegemony of the word? (Hannula, Suoranta, and Vadén 2005 p. 119). This is a timely question in late modern media society. However, the same Finnish authors state later in the same publication: ‘For something to be counted as artistic research, it must include a linguistic part, that is, a verbal account of what has been done, thought, invented and developed’ (Hannula, Suoranta, and Vadén 2005 p. 165). Both statements read together reveal a paradox and a present tension between art and research, which internationally, for example at Queensland University of Technology, Brisbane, has lead to three optional doctoral programs: Doctor of Creative Arts Industries (artistic), Doctor of Philosophy, and Doctor of Philosophy with a choice of ‘practice-led research’ (both artistic production and academic writing). In other cases, attempts of producing both art pieces and academic writing only seem to give double work for candidates at master or doctorate level. That is, only the artwork or the academic writing is valued, and not the combined effort. Furthermore, many labels are associated to art as (‘medium-specific’) research. For example, drama teacher and researcher Brad Haseman (QUT) suggests ‘performative research’ as one of three main research paradigms, distinct from qualitative and quantitative research in the ways the research is ‘expressed in ‘forms of symbolic data other than words. These include forms of practice, of still and moving images, of music and sound, of action and digital code’ (Haseman 2006 p. 104). More radically, Haseman suggests a more precise label of ‘practice-led’ research, inspired by the following quote:
…firstly research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners’ (Gray 1996 p. 3).

This implies a research design similar to the way artists and drama teachers apply conventions, exercises and forms to construct meaning in complex ways, and where a research ‘problematics’ is not given ‘a priori’, rather delimited during the mediated process.

Needless to say, the historical distinctions between research and arts are not overcome in a short move, even if the pragmatic need of re-associating art with research and knowledge seems to boost the development far better than drama education has ever managed by its teaching and its research advocacies. On the other hand, since the seventies there are noticeable contributions in cultural theory, aesthetics, humanities and social sciences that deal with ‘practice as research’, ‘knowledge through/in action’ or ‘symbolic medium and meaning making’, through specific research in for example speech act theories, constructivism, action research, post-structuralism, performativity theories. Even in education, influential researchers such as Eliot Eisner accept other forms of representations ‘beyond the literal use of text’, and enlighten arts and the epistemological ‘power of form’ that informs, reveals and conceals’. (Eisner 2008 p. 26). Nevertheless, there is a job to be done in our schools and drama research institutions before we have a sound rationale for knowing in arts, including research knowledge. No doubt, drama teachers and artists will still for many years bang their heads against the walls of traditional, educational and scientific hegemony, offering practices that hold a different epistemology, still poorly understood and performed as an alternative theoretical rationale for arts, research and education.

Overcoming the dichotomy between theory and practice

Seen from both the perspectives of arts education and artistic research, it seems urgent to overcome the strict dichotomies between art and research, art and education. Limited comprehensions of art and research seem to prevent the conceptual bridge that allows our institutions and societies to recognize, appreciate and defend art as research, art as education. The dichotomy of theory and practice is one of particular interest, and quite familiar to drama teaching since the days of progressive education and the slogan of ‘learning by doing’. Following this path, we need to see ‘theorizing’, not distinct from art, but attached to art. Any researcher or other practician is influenced not only by many theories (bodies of knowledge), but also by certain comprehensions of theory, a theory of theory. My claim is that both artists and scholars are basically still supposed to follow and reinforce a predominantly classical conception of theory. What this means is that theory is understood as pre-given, objective, and neutral knowledge, a heightened level of knowledge seemingly purified of human affect and desires, practical interests and needs, except the main interest; that theory should be free of interest. By means of critical theory and its discourse of suspicion (for instance (Bell 2008 p. 5)) we recognize that all descriptions and knowledge are value-laden, political, historical, even the knowledge about theory and research. We furthermore recognize that language and its concepts embody and express power and ideologies and certain truths that are privileged (Mumby 1997). An early and well-known contribution of such a critique is delivered by Jürgen Habermas in his work: Knowledge and Human Interest(Habermas 1978). In this work he argues that there is no theory, no knowledge without interest and by this he reveals two important assumptions; 1) There are different understandings and practices of theory and research according to different interests, 2) In spite of this relativism and contextualization, a dominant understanding of theory repeats itself in science and philosophy beyond the seemingly different interests. What we see as
different structures on the surface actually reinforce a common deep-structure belief system. In addition, one should add the important classical implication that theory is tied to one specific symbol system, the verbal/written language. The tradition includes not least a hierarchical belief of reflection from lower, subjective and intentional thinking to higher pure, objective philosophy. In other words, in our daily humanistic research context, the more (verbal) meta-reflection and ‘philosophy’ we make the stronger quality of the research work. Research students are only too familiar with the game of ‘name-dropping’ associated with this custom. This ambition of objective truth basically reflects an old cultural and religious belief in pre-given truth and knowledge as separated from human interest, removed from the human ‘cult’, literally speaking. If art then has become the modern substitute for a pre-modern cultic celebrations and mimetic practice, many artists evidently may see themselves as guardians of a ‘cultic’ behaviour of our time, and not gatekeepers of theory. In this indirect way, artists are also influenced by ‘the theory of theories’, preventing artists from becoming theoretically interested, obstructing the recognition of arts processes as both intuitive-affective, as well as highly reflective, investigative, analytic and detached.

The ‘theoros’ was once a personal representative sent by Greek leadership to attend public celebrations, to watch and to distance himself from the cultic events. ‘Theoria’ then became, following Schelling and later Habermas, the exercise of contemplation of the given cosmos, the Being, and in this way this tradition signifies historically the demarcation between Being and Time. This demarcation line has become unquestioned and secured in Western culture by our institutional distinctions between philosophy, theory and research (Being) and temporal and sensuous behaviour such as play and arts (Time). This classical belief also forms our scientific deductive system, which is still the basic paradigm for all researchers including drama researchers. By adopting this paradigm we also adapt the view that art or aesthetic practice is paradigmatically different from theorizing and research (science). Actually, art and science reinforce each other mutually within a common agreement of theory and “other” non-theoretical knowledge. The value of art, underlined in aesthetic philosophy, is hence founded on a rationale different from science; by terms and dualisms like presence versus cool detachment, feeling versus reason and subjective perspective versus objective truth/theory. This has become a main obstruction to drama education and other humanistic research and needs to be challenged.

Judith Butler, a late modern feminist researcher, states that theory is not just housed in universities or in books; theory “is an activity that takes place every time a possibility is imagined, a collective self-reflection takes place, a dispute over values, priorities, and language emerges” (Butler 2004 p. 176). Such activities truly take place in the arts and lead to many art productions. We are hence increasingly faced with a notion of theory that includes artistic practices. Aslaug Nyrnes (2008) claims, from a rhetorical perspective, that theory is inscribed in the production of arts, arts production may be a way of thinking (Nyrnes 2008 p. 22). Often, the production of art means in this context a production of insight, not of theory. Clearly this distinction depends on an understanding of theory different from the open position Butler provides. Even if one acknowledges distinctions between theoretical and sensuous knowledge, one should also acknowledge arenas for the connection within the same cultural event so to speak. Karl Weick, in his rather orthodox discussion of the nature of theory, admits this: ‘Perhaps the ultimate trade-off is the one between process and product, between theorizing and theory, between doing it and freezing it (Weick 1995 p. 390)

Artists, arts teachers, craftsmen and children have the potential to know within their own cultural action, within their practices. If we believe that all practices are potentially reflexive we may say that in all playing, human actions and drama, there is always a
potential implicit onlooker, there is a potential discussion, thought and debriefing. In all ‘writing’, no matter in which media, there is always a potential reader that may be a necessity for the art product. The ‘theoros’ exists within the ensemble, within the actor, and we should remind ourselves that even mimetic practice is a forming, reflective exercise. (Habermas 1978 p. 302). This is an important epistemological credo not least for drama education. Moreover, seen from a perspective of for example child psychiatrist and sociologist Winnicott (1991), the mimetic exercise is not only reflective, but shapes the abstract thinking ability and the capacity of becoming both a timely player and a ‘theoros’.

In research, theorizing might need a stranger like the old ‘theoros’, but not necessarily. The theoretical paradigm we need to establish, is the paradigm that holds that the cult is not blind, not more than everyday practice may be blind, also the practice of reading books and writing dissertations. Playful practice in all forms was never only blind, hedonistic and narcissistic. We are just taught to believe so, probably for the sake of human hierarchy and power relations. Theory as formed knowledge is possibly generated intentionally in any symbol system. What I am proposing is that any media is potentially discursive. Theory should therefore not be set and limited to one specific discursive media, neither to a hierarchy of high or low reflection.

Is then any practice ‘theoretical’? Of course not. The lack of relational understanding, lack of perspectives and detachment make practice blind and ‘non-theoretical’ to both artists as well as other researchers. Beyond the institutionalized dualism, we should direct our attention to important distinctions within stages of cultural media practice. For example, Allern (2002) directs us to the ‘chaotic’ or ‘orgiastic’ dimension of existence through another classical concept, which is familiar to theatre and drama education through the works of Boal and Bolton. ‘Methexis’ is comprehended as the existential condition of confusion, chaos and multi-perspectives from where we strive to understand and conceptualize through selections and durable forms. What this means is that a dynamic, playful “chaos” as well as ‘theorizing’ may exist within the same media process, within the same producer or community. This is the dynamic link we conceal by the institutionalized separation of sensuous life and academic reflection. The contemporary educated, ethical man does not emerge from schooling, but from the changing practical media experiences of both particular ‘play’ and detached reflections. People are (or rather could be) educated in the shift between playing and play reflection, even if we know that our current drama practices tend to favour the one to the detriment of the other.

Some possible consequences for research training in arts disciplines

My attempt to comprehend theory differently may have some implications for research training in arts disciplines. First, I think we need to limit the scope of research theory to new research students. By trying to cover the whole research chronology, all designs and possible methods, we tend to be exhausted by the time we reach logical positivism, without ever dealing with the highly relevant late modern conceptions of research, theory, meaning and knowledge. Secondly, we may build specific research production designs where reflection, interpretation and knowledge are shown on different levels of the playful work. This means that the artwork is not the only or final ‘theoretical’ product to consider, furthermore that documented reflections within the arts practice have no lesser value than the literary interpretation of the practice. Instead of defending the classical hierarchy of higher and lower quality of understanding, we may encourage an epistemological paradigm that bridges the bodily, sensuous participation and the detached contemplation. This bridge is not well provided in any case of western education, research training included, and this is also why we need to develop a renewed
conception of theory for all ‘cultic’ dancers of today, who both read, feel and think in words, sounds and movements.

References


Abstract
Do drama teachers have a specific way of leading, and if so – how can it be described? The question is addressed by interviews with three experienced Swedish drama-teachers. Drama-teachers have a unique competence that differs from the competence of other schoolteachers and drama pedagogues. The drama teachers strive to create a sense of unity and integration. Their leadership can be characterized as democratic and transformative. It resembles how leadership in the so called new economy is described. In both cases leadership has to do with supporting others, coordinate and create shared meaning.

Finns det ett dramapedagogiskt ledarskap och hur kan det i så fall karakteriseras? Frågan har sysselsatt mig på senare tid och personligen är jag beredd att svara ja, det finns det, men utan andra argument än hänvisning till min egen erfarenhet. De allra flesta som genomgått en leder- eller lärarutbildning har fått träning i att vara ledare, men den som är skolad i dramapedagogik har dessutom fått tillgång till specifika verktøy och tekniker, övningar och förhållningssätt, för att skapa ett kreativt arbetsklimat och utöva ett ledarskap som ger deltagarna både utrymme och inspiration, trygghet och utmaningar. Med denna förförståelse i bagaget började jag undersöka om det verkliga finns något som kallas ett dramapedagogiskt ledarskap. Till grund för detta kapitel ligger intervjuer med tre välutbildade och erfarna dramalärare, vilket gör att ledarskapets kontext i det här fallet är klassrummet.

En studie av hur lärare tänker när de väljer att använda drama i undervisningen visar att lärarna uppfattar drama som en holistisk metod (Öfverström 2006). Att drama inte används mer i skolan kan enligt Öfverström bero på att ”drama som metod kräver både teoretiska kunskaper och praktiska färdigheter kopplat till de ämnen som ska undervisas i… [eftersom] fokus ligger på lärande och personlig utveckling som ett” (2006, s. 110). Lärarna i studien hävdar att eleverna får lättare att lära, genom att processen är aktiv och det sker ett växelspel mellan upplevelser och inlevelse i kunskapen. Även Berggraf Sæbø (2009) finner att lärare har en positiv inställning till drama Hon anser att lärare ”burde bruke drama oftare for å ivareta elevenes behov i læringsprosessen” (s. 243), men påvisar att användningen av drama och undervisningens kvalitet är beroende av lärarnas dramakompetens.

Ledarskap och arbetsformer i skolan
visioner, medan det andra handlar om planering och styrning av mer formellt slag. På svenska görs inte den här åtskillnaden utan båda aspekterna inkluderades i begreppet ledarskap.


Alla lärare behöver utöver ämneskompetens och didaktisk kompetens också ledarkompetens. Det har gjorts otaliga försök att definiera ledarskap och vilka aspekter som bör inkluderas, t.ex. planering, kommunikation, motivation, organisering och kontroll. Stensmo definierar lärarens ledarkompetens som "att kunna organisera och leda skolklassen som arbetande kollektiv: hantera frågor om disciplin, ordning och elevomsorg, gruppera elever för olika arbetsuppgifter och interaktionsmönster, individualisera elevers arbete och lärande" (Stensmo 1997, s. 7). Att etablera och upprätthålla ordning betraktas som en central aspekt av lärarens ledarskap och "läraren måste vara den ständige vårdaren av denna process" (a.a. s. 8).

En annan väsentlig dimension av lärarens ledarskap har att göra med hur undervisningen organiseras, där helklassundervisning, individuellt arbete och grupparbete har olika fördelar och nackdelar. Undervisning i helklass kan t.ex. medföra passivitet, bristande koncentration och ordningsproblem. "Helklasslektioner är mindre lämpliga då undervisningen kräver aktiv elevmedverkan, bearbetning av komplext, detaljerat och abstrakt stoff /…/ och då de frågor som behandlas har flera möjliga svar" (Stensmo 1997, s. 33). Individuellt arbete kan istället innebära en ytlig reproduktion av faktakunskaper, där eleverna inte stimuleras av att möta andras uppfattningar och inte får chansen att lära av varandra (jfr Österlind 1998).

Ett problem med att få grupparbete att fungera handlar om att eleverna ofta är utlämnade åt sig själva, ett annat att eleverna fördelar uppgifterna sinsemellan så att inget samarbete uppstår. Enligt Törnquist kan problemen motverkas genom lärarens aktiva medverkan och uppgifters utformning. "Ett aktivt deltagande av lärarna och medvetna strategier visar sig /…/ vara värdefulla i arbetsprocessen. Läraren som medkonstruktör av kunskap visar sig vara av stor vikt" (Törnquist 2006, s 17 m hänv t Alexandersson). Stensmo konstaterar också att "det goda grupparbetet förutsätter att eleverna förbereds genom olika former av social träning", t.ex. träning i att kommunicera, hantera konflikter och "upptäcka gruppdynamiska mönster" (1997, s. 33-34), något som ofta ingår i dramaundervisning.
Frågeställning och förutsättningar
Vad kännetecknar dramapedagogiskt ledarskap i klassrummet? För att besvara den övergripande frågeställningen har tre personer, alla erfarna lärare och dramapedagoger, intervjuats. Intervjuerna är genomförda inom ramen för ett projekt om praxisnära, utbildningsvetenskaplig forskning.1 För att markera intervjuersonernas specifika kompetens i förhållande till klasslärare och dramapedagoger kallas de i texten för 'dramalärare'. Den preliminära analysen kan beskrivas som ett försök att genom 'meningskoncentrat' (jfr Kvale 1996) söka en gemensam kärna i lärarnas synsätt. En uppenbar begränsning är dock att jag inte haft möjlighet att se lärarna i aktion i klassrummet.

Intervjuersonerna är kvinnor och utbildade mellanstadielärare. Alla tre har förutom lärarutbildning ett eller två års utbildning i drama. De har valt att vidareutbilda sig antingen genom högskolekurser parallellt med arbetet som lärare, eller i form av dramapedagogutbildning på heltid. Utöver en omfattande vidareutbildning har de tre dramalärarna gedigen erfarenhet av att arbeta i grundskolan, både som lärare och dramapedagog. Som dramapedagog kommer man in i skolan på bestämda tider, en gång i veckan eller vid enstaka tillfällen, för att arbeta med en klass eller grupp under en begränsad period och kanske med ett givet tema. Som klasslärare har man flera ämnen och disponerar mycket tid med samma elevgrupp och kan våva in drama i skoldagen. Som dramalärare kan man även få möjlighet att arbeta med drama som ämne under längre perioder. Såväl tillfälliga insatser som att integrera drama i den övriga undervisningen och att arbeta med drama som eget ämne har sitt värde. Dramalärarnas synsätt kommer till uttryck både i termer av vad de eftersträvar och vad de vill undvika eller är kritiska emot. Detta återspeglas i den preliminära analysen nedan.

Helhet och integrering

Läroplansreformer devalverar lärarens kunnande och skapar stress, vilket i sin tur kan leda till en slags handlingsför Clayton som går ut över kreativiteten och viljan att experimentera och pröva sig fram. Dramalärarna menar att senare års fokus på bedömning och betyg skapat osäkerhet hos många lärare "jag tycker det har blivit väldigt snävt och fyrkantigt". Men trots att betygsokriterierna är relativt detaljerade hävdar dramalärarna att det finns en stor frihet att utforma undervisningen, och att kriterierna inte alls behöver fungera begränsande. Dramaarbetet är i själva verket inriktat mot att utveckla just sådana kompetenser och kunskapskvaliteter som uttrycks i betygsokriterierna för de högre betygen. Genom att arbeta med drama får läraren också en mycket god bild av elevernas kunskaper "jag får ju bevis på vad de kan på ett helt annat

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1 Bidrag från Vetenskapsrådets utbildningsvetenskapliga kommitté finansierade ett nätverk bestående av lokala projektpartner med uppdrag att formulera praxisnära forskningsprojekt (se Österlind & Sternudd-Groth 2005).
sätt”, och prov blir i princip onödiga.

När dramalärarna kommenterar lärarutbildningen blir bristen på helhet uppenbar. Exempelvis betonas den bristande samordningen mellan högskolan och praktikskolans handledare, och det svaga sambandet mellan teori och praktik i utbildningen. Orientering om olika pedagogiska perspektiv hinner sällan mögna till kunskap grundad på lärarkandidatens egna ställningstaganden. Även inslaget av drama i lärarutbildningen beskrivs som mycket bristfyllt. Kritiken riktar sig här främst mot att antalet lektioner är så begränsat, och mot att de övningar som görs är lösryckta och inte relaterade till ett praktiskt och konkret undervisningssammanhang, "vi fick se små gruppövningar, det hängde inte ihop med det andra vi skulle göra i skolan".


Det dramapedagogiska ledarskapet är svårt att beskriva i sig, eftersom det utformas i samspelet med och som uttryck för dramalärarnas kunskapssyn och deras syn på eleverna. I båda fallen är integration eller integrering nyckelordet. Det generella och det personliga, det intellektuella, känslosamhället och fysiska, det praktiska, det dramatiska och det teoretiska, individen och gruppen måste integreras. Drama som metod bygger på det, och lärarnas syn på vad meningsfull undervisning innebär kräver det. Lärarens uppgift är att bygga broar mellan eleverna och kunskapsstoffet, och för att det ska vara möjligt måste man ta sin utgångspunkt i elevernas erfarenheter. Lärarna understryker också vikten av att alla elever verkligen är delaktiga, och att dramapedagogik ger goda förutsättningar att uppnå det.

Själva ledarskapet, utifrån den information som finns tillgänglig i intervjuerna, framstår som medvetet och lyhört – även om det säkert inte alltid är så. Enligt lärarna handlar det om att som ledare våga lita på eleverna och ge allas idéer samma chans, ”det handlar så oerhört mycket om att lyssna.” Man måste kunna avläsa elevernas behov och möta dem där de befinner sig ”det är mitt ansvar som ledare att se till vad den här gruppen behöver och... skapa sådana situationer”. En förutsättning för att arbeta med drama är enligt lärarna att eleverna känner sig trygga ”de måste känna sig trygga i det här annars så går det inte”. Det uppnås bland annat genom att ledaren upprätthåller vissa spelregler som t.ex. att man inte nedvärderar eller kommenterar andra elevers insatser. Sist men inte minst gäller det att göra undervisningen mer omväxlande och rolig.

Dramalärarna hävdar att drama som ämne borde finnas på schemat, men själva föredrar de att arbeta med drama integrerat i undervisningen. Anledningen till att de hellre arbetar med drama integrerat i det dagliga skolarbetet är att man på det sättet kan uppnå flera mål samtidigt. Exempelvis kan gruppdynamiken bearbetas indirekt, inom ramen för ett kunskapsområde. Detta är att föredra, anser lärarna, framför allt för att tillfälliga insatser inte ger samma resultat som mer kontinuerligt arbete – ’drama måste byggas i vardagen’.

Sammanfattningsvis

I egenskap av utbildade, erfarna lärare med fortbildning motsvarande ett eller två års heltidsstudier har dramalärarna utan tvivel en utökad kompetens jämfört med sina kollegor. De kan något mer helt enkelt. Om denna kompetens lyfts fram eller
nonchaleras på skolorna framgår inte av intervjuerna, men en nedtoning av dramalärarnas specialkunskaper är inte osannolik. En längtan efter kollegor med liknande kompetens, som arbetar med drama 'på samma genomgripande sätt', framskyftar i intervjuerna.

I relation till dramapedagoger som inte har lärarutbildning kan dessa lärare också något mer, inte om drama men om skolan. Även i det fallet har de alltså en unik kompetens. De intervjuade lärarna uttrycker en viss skepsis i relation till dramapedagoger som gör tillfälliga insatser i skolan, inklusive när de själva i rollen som dramapedagog genomför sådana uppdrag. Dramalärarna hävdar också att dramapedagoger sällan inser hur mycket drama som faktiskt ryms inom ramen för ämnesundervisning i till exempel engelska.

Dramalärarna uttrycker även en viss skepsis gentemot teaterarbetare som vill använda drama för att nå publiken på ett annat sätt i samband med sina föreställningar. Här reagerar dramalärarna mot att engångshändelser kopplade till professionell teater åtnjuter jämförelsevis hög status och väcker större intresse än det långsiktiga arbete som bedrivs dagligen i skolan. En känsla av ensamhet samt brist på förståelse för vad de uträttar och för dramapedagogikens potential tycks med andra ord vara förknippade med dramalärares unika kompetens.

Drama bygger på samspel och kreativitet och hos de intervjuade lärarna framträder en genuin strävan efter delaktighet och ett demokratiskt ledarskap, vilket bl.a. innebär ansvar för att etablera ett trygg miljö där alla elever respekteras. Dramalärarna tycks ha lyckats väl med detta, de beskriver att drama leder till färre konflikter och ökad sammanhållning bland eleverna. Dramalärarnas synsätt, t.ex. deras förhållande till betygsriterna, kan tolkas som uttryck för en högre grad av självförtroende och större säkerhet i yrkesrollen jämfört med deras kollegor med enbart lärarutbildning.


Referenser
9. Researching Drama and Theatre Education – are we telling believers tales?

Hannu M. Heikkinen

Abstract
In this article Hannu Heikkinen reflects upon what kind of culture drama education creates and reflects. Throughout the text he is examining central questions regarding the value of drama and the themes of drama educational research. The text is in dialogue with excerpts from Finnish drama students’ learning diary entries and with Finnish drama and theatre educational research.

Introduction
Research in drama education has seen fast developments since the 1990s. In Finland, drama is now considered a valid research topic in the instructional science of Finnish along with reading, writing, speaking, listening, literature and media. Indeed, drama fits well into this frame of reference. According to some opinions, in the new curriculum drama should be turned into a subject called ‘theatre art’. I am concerned that this would mean reverting to the method-subject (drama-theatre) dilemma, which does not serve the purposes of drama in the school. This is an issue that raises feelings and passions for and against, and hence in this article I ask are we able to look at drama and theatre as objective researchers or do we look at the subject through rose-tinted glasses?

I have asked myself this question in my work teaching drama education students at the University of Jyväskylä during 2000–2005 and 2008–2009. During this work I collected learning diaries from my students. I used this material in my doctoral dissertation and have since continued. The examples used here are students’ comments gathered from this material, not comments made by an individual student. Comments made in learning diaries often contain strong feelings, while a more analytical approach is still finding its place, sneaking in here and there. Of course it should be kept in mind that the writers are students, whose ideas still need time to mature. The following comments exemplify students’ comments on what they have learned e.g. from courses on process drama and theatre.

- I learned a lot of technical stuff, how to put lights up, how to do things like that.
- I learned about how it feels to be somebody else.
- A lot, but I can’t really say exactly what I’ve learned, there was so much going on …

Learning is seen as something very concrete, or perhaps it takes time for students to recognise what they have learned. For the main part, drama work is considered positive, as indicated in the doctoral dissertations of Tapio Toivanen, Soile Rusanen and Erkki Laakso. According to Toivanen (2002), the main content of teaching theatre work is
related to acting, namely to concentration, contact and interaction, which create a strong intensity between members of a group. Rusanen (2002) examined the diaries of her drama students and found eight reoccurring themes, which she goes on to interpret in the empirical part of her study. The themes are courage, joy, relaxation, self-discipline, concentration, acting, empathy and working in a group. An important observation here from an educational point of view is an increased level of empathy amongst students. Empathy is built on self-knowledge: the better we recognise and understand our own feelings the better we are at interpreting the moods of others. Empathy means compassion, imagining yourself in someone else’s shoes. Theatre and drama education seems to be a good way to improve this skill. Laakso (2005) studied students’ drama experiences. He found that life experiences of participants could through drama work support teaching. Previous life experiences and memories were activated. They brought both a will to share the experiences with others and work through them. It seems that in all the abovementioned studies, including my own, positive results receive more attention than negative ones. Now that I look at my material again, I feel I should go through it once more as a whole, this time concentrating more on problems and blind spots – what are the issues and themes on which we remain silent?

Drama and theatre as learning areas

Drama education is considered to be the creation and study of meaning. Drama education tells stories in many different ways: verbally, visually, spatially and physically. Drama education is examining, joining together and realising things – it moves in the areas of emotional, cognitive and social experience.

- I see drama as an excuse to express myself.
- you are giving a permission to explore anything you like, and if you say it is to do with drama then it is ok.

It is thought that the genres of drama education can open up “spaces of possibilities” between education and art. The task of the drama teacher is to guide and help the group to mould a one-dimensional world of teaching into a multi-dimensional world of learning. Together with his students the teacher builds a world of fiction, drama, into which they travel together, now and again re-emerging to discuss and plan events of the drama. Dramas created in drama education are considered areas of learning; it is not a question of a teaching method. In drama, learning occurs flexibly by going into fiction, acting there and re-emerging. The pattern and structure are alive – the teacher creates a frame in which the group acts together and creates worlds of drama.

In principle all take part in actively creating fiction. Issues arising in drama are studied and played with, and new connections between issues are sought. New meanings are created together in four dramatised frames: the narrative (creates the framework), the participatory (encourages action and cooperation), the performative (the means and skills to express), and the explorative (reflective, analytical, the study of meaning). This is the theory. However, a group often includes strong individuals who take the dramatic world forward, or sometimes the teacher’s ideas are followed. Most importantly, however, compared to other subjects or discussion alone, drama allows a different level of experimentation and can offer a more profound insight into issues. This is an argument I have often made (Heikkinen 1998, 2002, 2004), but now that I look at the learning
diaries again I see that the investigatory, analytical and reflective approach is perhaps not so evident after all. Maybe we should reach behind the aesthetic experience (cf. the work of Eisner, Ross, Abbs and Best) and state that knowledge gained through drama experiences cannot be put into words, only felt physically or transferred to the sensory world, and further into a deeper consciousness. However, I still feel that this explanation is not enough, particularly as students express the issue almost in passing as an idea or wish:

- If you take classic example of bullying, and if there are two children in a class of young children who are been bullied, drama is a way to make all the children aware of how those two children might feel. Drama makes people think and question how it feels to be in that position.
- Drama is a really good way of deconstructing things and children don't often get the chance to rip something to pieces and deconstruct it.

How effective is this kind of learning in reality? I have been involved in annual school tours introducing Theatre-in-Education programmes in the Jyväskylä region in Finland. Our group, Drama teacher students, have also gone into schools to make process drama. Themes we have dealt with vary from fairytale worlds to the issue of violence amongst young girls. I am always left with the feeling that we have been able to make people stop and think, and the schools look forward to having us back the next year. Thus, it is easy to believe that drama does have an effect – at least it seems to have a positive effect on teacher students. But what about school children? If schools do not have systematic drama and theatre education, can we even expect learning results from those short visits? “Would it be better to do nothing if it has no benefit?” asked Howard Gardner in Paris in 2006. Project Zero, a Harvard University research project spanning several years on the effects of art education, raises this question. In their book “Cooling conflict: a new approach to managing bullying and conflict in schools” John O'Toole, Bruce Burton and Anna Plunkett (2004) talk about a multi-year research project that, as a drama and peer teaching method accepted by the entire school community, has reaped good results. A systematic approach and the school as a community are perhaps key factors in this project.

Drama education is structured and developed similarly to the way drama worlds are created in the theatre, and participation in the creation of these worlds can be satisfying, pedagogically and dramatically speaking significant. Opening the door to the drama world can start, for example, by a picture, poem, expression, idea, place, character or story. This stimulus only cracks open the door; the drama story itself is more significant, framing and guiding the work. The drama story – and by this I mean both making theatre and process drama, and applied drama, which can all be approached by an open drama story – creates the basis for a drama process, it starts up role work and instantly creates a joint imaginary context. The purpose of the story is to set up expectations and tensions. A good drama story frames the drama world; it is like a script that needs completing.

The drama story also puts the drama process into focus. The teacher is responsible, based on the drama story, to guide the group’s work and create tensions in the drama by various aesthetic and dramatic choices. Real-world relationships no longer apply. In this jointly created fiction participants have permission to change their status, role,
responsibilities, play with elements of reality and study alternative realities. The task of the teacher is to help build drama worlds where students are able, using their available knowledge and skills, to act as freely and naturally as possible. This action is not free, however, but guided by the chosen genre and the limits and conditions imposed by the drama world. In order for the activity to be aesthetically educational, it must have an underlying tone of serious playfulness: the freedom to explore, create, observe and experiment.

I have written (2002, 2004) about serious playfulness, which I consider to be a central philosophical stance and the drama-pedagogical knowledge of the teacher – knowledge and skills in the framework of drama as a learning area. Serious playfulness takes into account the nature of drama and theatre and on that basis creates a theatrical and educational dialogue. The content aim is to examine issues from different perspectives, and the activity aim is to learn how to take on and throw oneself into a role, and to read and analyse a dramatic text. The context of the time-self-place transformation is chosen in advance, but otherwise the transformation is alive and changes according to what kind of dialogue is formed and what choices are made. Social and aesthetic rules are continuously negotiated – interfaces and meanings are sought even from unlikely places. Playfulness is an important force bringing energy and joy in this process: without serious playfulness providing energy and guiding activities, the process falls apart and the dramatic tension disappears, along with the idea of drama as a learning area.

The value of drama education – is it about aesthetic learning or dealing with issues, or both?
Currently, my own research work is chiefly interested in understanding, analysing and interpreting emotional, cognitive and cultural learning experiences. In this context, I ask myself and the readers of this article the following question: are we able to take a sufficient mental distance without leaving ourselves too far from drama and theatre as a phenomenon? I have aimed at finding ways of observing and studying from both narrative research and researching my own work. One important source of drama research I have used is O’Toole’s (2006) book “Doing Drama Research”.

As regards Nordic research of drama education, the central thesis of Nils Braanaas, Norwegian pioneer in drama education, relates to highlighting the aesthetic significance of drama in defining the subject. Braanaas (1985/1992) argues that art subjects should not be made pedagogical i.e. they should not be emphasised as methods or tools in teaching other subjects. Indeed, it is justified to say that art subjects are not primary learning methods. According to Braanaas, the task of drama education in schools is not to turn pupils into better thinkers or to change attitudes or deepen learning of languages or other subjects. The aim instead is aesthetic knowledge. This idea is perhaps not in accordance with the abovementioned ‘Drama Worlds as Learning Areas’. But what does aesthetics mean to students?

- The aesthetic bit is more about watching rather than doing.
- You can appreciate something: if you went to see a play you are not directly involved in it, so you are looking at it objectively through an aesthetic appreciation of it.
While you are subjectively involved in a drama process it’s more about learning about life through drama.

While you are doing drama... there is the built-in aesthetic in it, isn’t there? And how you reflect upon it?

The question of aesthetic experience (see Østern 2001, 2002; O’Neill 1995) in drama education is interesting. On the one hand one moves inside an art form, playing the games of theatre. On the other hand one aims to distance oneself (Brecht, Boal) from the fictional reality, or at least look at it from a different perspective. Perhaps the idea that Bjorn Rasmussen (1990, 1998) has written about can help comprehend the world of drama as a learning area without reducing the significance of its aesthetic experience. Rasmussen talks about the importance of play. He says that the “as if” actor is not necessarily the central explanation of play and through that the learning potential of drama education, but rather an “energy” sparked by entering the world of play and drama. Thus, playfulness is the factor through which both the aesthetic experience and dealing with issues can be analysed. In an interesting way, Danish researcher Nils Lehman (1997) seeks a theory that would liven up our rational culture. Lehman seeks an intellectual and experienced “space” in which we could experience the force of life in a way that joins together the rational and emotional experience. Perhaps this concept of a “third space” has something to offer as concerns what happens in the worlds of drama – to what extent do participants actually move in an emotional or intellectual third space? Students sometimes mention this in their comments:

- It is value free because nobody will judge you or prosecute you for what you say within the context of drama and you always got the excuse to say, that is not me, that's not me, it's my character, even if it ultimately is you.

- You could say anything and it would be all right. In real life you can't, or in real life you can but you have to deal with the real consequences...

These comments indicate that the dramas the students talk about have dared to play with serious issues and themes, and that they have left some emotional marks on the participants. In addition, aesthetic doubling, though mentioned only implicitly, has been acknowledged at some level. This is one of the challenges in drama education: how does research deal with the issue of aesthetic doubling? The lifeworld and the fictional world are both present in it – can they be separated from one another? Or should they be? Lifeworld means the most common entity in which subjects may be observed. It is an entity formed by research objects of human research: the individual, the community, social interaction, values and human relationships in general. To quote Sara Routarinne (2008), conversation analyst, “it is like a social architecture”. This metaphor also fits the research of drama education, in which there is both the architecture of the social situation and the architecture of the fictive situation. Perhaps aesthetic and pedagogical experiencing and understanding can best be explained when drama and theatre education is tied to communal learning and the exploratory role of art is emphasised. The language and symbolism of theatre is utilised here, and learning in fiction takes place through both symbols and aesthetic experiences.
**Conclusion – Should we believe or prove the power of “Metaxis” in Drama Education?**

What kind of culture does drama education reflect and what kind of culture does it create? And how is this rich activity being researched: are we aiming to find a suitable method that would lead to the desired outcome, or are we genuinely interested in researching the phenomenon using a critical approach? Since the end of the 20th century, drama research has emphasised the importance of the experience and reflecting on the experience: experiences alone are not significant, but instead how we relate to and deal with them.

Drama education has emphasised the importance of the dramatic experience: what is it like to be another person in a fictional reality? Today, the genres of drama education believe that in addition to creating drama worlds (making, experiencing and performing), it is a question of learning from the part of culture that has its roots in play, drama and theatre. The following comments made by teacher students exemplify how they see the value of drama education in the school.

- I think children need to be able to come out of themselves and put themselves in somebody else’s shoes or look at things from somebody else’s perspective. It helps them think about how people might perceive something.
- I think drama with children is a lot of things thrown in a pot together, I think it is dealing with emotions, dealing with issues, dealing with growing up, dealing with peers, dealing with dealing with things.
- I think that awareness of themselves and others is important.
- To be able to experiment, give permission, to give permission and freedom ... to experiment and to enjoy... to enjoy other people perform or watching other people speaking.

These are good goals, which are in accordance with the goals of basic education. Drama brings fictional worlds, roles and stories, through which phenomena can be explored. The research work of Toivanen, Rusanen and Laakso highlights courage, joy, relaxation, self-discipline, concentration, acting, empathy, working in a group and participants’ own life experiences in processes. I would imagine that similar results can be achieved in good physical education, too. Ball games, for example, are to a great degree play with strict rules and in which players take on roles, albeit subconsciously.

Is it then the teacher’s role that makes drama so different? In the context of drama education we talk about the teacher-artist, whose tasks vary according to genre from an educational director-dramaturge to a guiding co-learner. The creative element of teaching can also be seen as an artistic element. In drama education, in addition to having knowledge and skills relating to the subject matter, the teacher is required to have pedagogical skills. These skills include interactional and organisational skills, flexibility, coping with change, creative solutions and understanding different pedagogical methods. Though this may be true, I would still call the art teachers I have observed in my work in art education-oriented training at Oulu University teacher-artists of their own field. Hence, the abovementioned is not a sufficient explanation, either.
Perhaps the question should be examined from a new perspective. Narrative research could as one approach open up issues that are not spoken about. Another approach could be artistic research. Science and art have common historical roots. The Greek word 'tekhne' and the Latin word 'ars' encompass several cultural fields that only later have become independent sciences and art forms. Arts and science have the same fundamental goal: both seek and present knowledge about their research object, which can then be understood and applied by users of the information. When the product of studying drama is art (theatre), making drama could hopefully also reveal areas of quiet knowledge, which could then be analysed by means of science. This should take place throughout the process, not just at the end of the drama project, which often ends with an end discussion reflecting what has been done and experienced. The following comments analyse the process of the group:

- I feel sad that it is over.
- It is sad that people looked at it just as a performance.
- I feel that nobody should really sort of put it into a box and forget about it, I don't want to do that, I don't want to forget what we have done.

These kinds of comments are often made when the process has been difficult or otherwise challenging. They also reflect on learning, aesthetics, values of drama, and what has been learned from the issue or theme that has been dealt with. However, the comments are often very personal, which is something that could be further examined in research. Perhaps the value and importance of drama and theatre processes in the school is personal. Something in the process has moved the pupil, something the pupil considers valuable and does not want to lose. Is that the magic of theatre? Metaxis? (See Allern 2001, Østern, A-L. & Heikkinen, H. 2001.) Can it be examined artistically and meaningfully, or is it taken for granted? Or is it a question of a memory, pride in something that has been done? An experience of success.
References


Abstract
In this article I will present some experiences from experiments with three dramaturgical models in secondary school, where I have co-operated with teachers in three schools in Northern Norway. The three dramaturgical models that were used were the classical, the dialogical (epic) and the juxtaposing (simultaneous) model. The purpose with the experiments was to examine dramaturgy as a concept for composing, realizing and analyzing teaching and learning processes, i.e. all forms of teaching and learning, and not necessarily using drama.

Introduction
The subproject, which I focus in this article, is a part of the project "Drama and Creativity within and across School Subjects", which is financed through the Program for Practice-based Research & Development in Pre-School through Secondary Schools and Teacher Education. ²

The research question for the subproject was:
How can dramaturgy of teaching and learning be used to describe, analyze and develop communication and learning processes in education?

During the project the research question was more focused on learning situations: How can teachers use dramaturgy to compose and analyze different learning processes?

A second question was added: How can teachers use dramaturgical models to stimulate a wider range of pupils, and especially boys that disconnect themselves from learning situations?

In the last part of the project a third research question was added: How can teachers use dramaturgy to create learning processes that also stimulate the more clever pupils in a class?

Firstly I present the conceptual framework for this project introducing the concepts dramaturgy, dramaturgical models. I describe how they are connected to different perspectives of learning and knowing. Then I elaborate some experiences from the research project, I comment on the research questions, discuss strength and limitations with the three models, and conclude that there is a need for variety in teaching and learning.

Description of the subproject and its phases
The first phase in our subproject was a pilot project where the three dramaturgical models were applied on a specific theme – the Norwegian parson poet Petter Dass

² The Research program is financed by the Norwegian Ministry of Education and Research. I have run the subproject with my colleague Anne Meek, Nesna University College. The project manager of the main project is Aud B. Sæbø, University of Stavanger.
(1647-1707), his life, times and poetry. The three dramaturgical models were adapted to specific topics in Dass’ life, times and poetry. The three schools were to use different models on the same biographical situation, a psalm or a poem. The pilot thus examined the effect of the different dramaturgies on a similar topic. One of the schools should use classical dramaturgy on Dass’ occasional poetry, epic dramaturgy on his poem ‘The Trumpet of Nordland’ and juxtaposing (simultaneous) dramaturgy on his religious poetry. The other schools were to use other dramaturgical models on the same topics, and the learning effects were to be analyzed in connection to the dramaturgical models.

The research methods in use were observation, log, questionnaire and interviews. In this phase three schools, 12 teachers and 98 pupils participated. Although just two of the teachers were fairly trained in drama, almost all of them used drama as the central method in their work with Dass. But their lack of drama competence weakened their ability to use the models, and some of them just used the classical and epic dramaturgical model.

Figure 1. Petter Dass. Painting from 1684 in Melhus Church. (The painting is traditionally thought to show Dass).

This first phase was followed by new experiments on themes chosen by the participating teachers, in subjects like math, Norwegian, social studies, and science. The teachers were not trained in drama, although some of them have used drama methods in their teaching. In this second phase drama was not used, and dramaturgy was thus used to plan, carry out and analyse more or less traditional teaching methods within these subjects. In this second phase 11 teachers and 166 pupils participated. I choose in this article to analyse this phase with data from only one municipality. Out of the 11 teacher’s in this phase nine were new participants. The research methods in use when gathering data were observation, tests and interviews.

3 When the project started 5 schools and 20 teachers, which represented more than 350 pupils, participated. One school had to withdraw because our projected clashed with other projects this school had to give priority. The school took part in the second and third phase of our project. The teachers at the second school, with pupils in 10. form, had to withdraw because of illness. They tried to start the project later, but had to give up because they didn’t feel they had the competence to carry it through. This school was a big secondary school in the biggest city in the region. These withdrawals weakened the representativity of the research material, and especially its possibility to analyze effects of the three dramaturgical models. The project thus only offers some experiences to indicate possible effects.
In the third and final phase with experiments dramaturgy was not used as specific models, but aspects of the dramaturgical models were used in two experiments. Dramaturgy is rarely used according to “pure” models, but rather are different aspects of models chosen in an eclectic way. This makes the learning process more complicated to analyse, because the combination of different dramaturgies implies combination of different epistemologies and learning strategies. Two schools, two teachers and 35 pupils participated in the third phase. The research methods in use for gathering data were observation, tests and interviews.

The experiments in the third phase were done in accordance with the teacher priorities within a) the syllabus in the different subjects (social studies, science and mathematics), and because of b) specific problems with the learning climate in the two classes involved.

In one of the classes the teacher wanted a project about Galileo Galilei, and the teacher wanted to use dramaturgy in order to create a specific learning process. This teacher wanted a learning process that was rewarding both to both high achieving pupils (but bored of school; mostly girls), the majority of ordinary pupils, but not so bored of school (both boys and girls), and pupils that were low achieving, and bored of school (mostly boys).

The second teacher wanted to create a similar learning situation in mathematics, i.e. a creative process that is not just adapted to ordinary and low achieving pupils, but that might also be rewarding to the high achieving. In the first class I as participating action reseracher created a drama about Galilei and the inquisition, according to the aims of the curriculum, using physical experiments, the convention teacher-in-role, and some more or less conventional methods. I carried out the teaching and was leading the learning process, while the teacher was observing it, and assisted with video-documentation and offered some technical support (sound effects, etc.).

In the other class the teacher did all the planning, and she also carried out the teaching and supervised the learning process. I observed the experiment and documented it on video tape. The teacher wanted to examine if, or how, simultaneous dramaturgy might be composed and carried out in order to create a rewarding learning process for both high achieving and low achieving pupils. In the following paragraph I will concentrate on the Galilei experiment and a description and analysis of the third phase of the project. Before the analysis I present my theoretical framework connected to the concept dramaturgy.

Dramaturgy and learning
Dramaturgy is traditionally understood as the technique or poetics of dramatic art which formulates principles for how a drama is composed or structured. In late modernity dramaturgy is more often understood as an ‘art of telling and performing’, and may therefore be used in the composition and presentation of news, politics, teaching, demonstrations, religious ceremonies, military operations, architecture, etc. All teaching and learning has an element of composition, presentation and communication. Therefore, it is meaningful to examine how the concept dramaturgy can be applied in school, and how it can contribute to improve the repertoire of teachers with a focus on teaching and learning processes. I understand dramaturgy in teaching and learning processes as a

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4 See Olav Njaastad’s use of the term in relation to journalism (Njaastad 2004: 172), and the article ‘Dramaturgy and Architecture’ in Dramaturgy. A User’s Guide, London: Central School of Speech and Drama
concept describing how teaching and learning processes are composed, presented and realized.

Dramaturgical models
In the Nordic countries the idea of dramaturgical models was presented by Janek Szatkowski (1989) in an anthology discussing dramaturgical analyses. In my dissertation (Allern 2003) I examined the relationship between dramaturgy and epistemology in different historical dramaturgical models, from myth and Aristotle to performance and the Norwegian contemporary dramatist and author Jon Fosse, and to drama-in-education. I concluded that dramaturgical models seldom exist in “pure” forms, but that aspects of the models are mixed eclectically, as in process drama. I added that the models direct our attention to different questions. The different directions were considered a quality, and this quality was of interest in our research project.

Linear models (as classical dramaturgy) lead us to ask ‘what’ and ‘why’; they search for a linear explanation of things, incidents and properties. They search for ‘facts’, which might be found, if the correct methods are used, outside the investigator – a student or a researcher.

Dialectical models (as epic dramaturgy) lead us not only to ask why things are as they are, but how things could have been otherwise. This is done by pointing at contradictions, and the power in relationships and societies. The dialectical qualities of the dramaturgy create a spiralling motion between fiction and reality, thus ensuring that the audience – or the pupils - does not perceive fiction as an illusion. It is a perspective on knowing as something growing from conversations between teacher and pupils.

Circular models (as in juxtaposing dramaturgy) lead us to ask how something is, and examine relations from different perspectives. There is a greater attention to patterns that connects, and to connections and violations between incidents, properties and states of being. I connect juxtaposing dramaturgy to a systemic perspective on learning, where learning is defined by a circulation of causes, effects and feed backs.

In an early phase in our project, while we were observing possible dramaturgical models in teaching and learning processes, we found mainly two models; traditional ‘chalk and talk’ and ‘dialogue oriented’ learning processes. We connected the traditional model to classical dramaturgy, with its focus on textbook and imparting of knowledge. The ‘dialogue oriented’ teaching were first named ‘epic dramaturgy’, but renamed ‘dialogue oriented’ because this concepts seems to fit more to the pedagogical context, to the combination of telling and dialogue, and the use of repetition and contrasts. There were a few examples of a third dramaturgy, which involved more sensible and physical learning situations, and that didn’t seem to emphasize the teacher’s imparting of knowledge.

Our observations also stated that dramaturgy in teaching and learning, as in theatre, shouldn’t be limited to the structure alone, and what kind of working methods that is used. The way teachers and pupils communicate, and the way teachers present and lead the teaching and learning processes, are important aspects. This performative aspect of dramaturgy may become visible, when problems or unplanned situations arise, and in how teachers improvise and handle such challenges.

The third model, which was first named ‘simultaneous dramaturgy’, according to Szatkowski’s presentation of dramaturgical models (ibid.), was later renamed ‘juxtaposing dramaturgy’, because this concept better fits the equal value given to different perspectives, means, expressions, and art forms.
The learning processes we observed often lacked physical and sensible methods and challenges, but we wanted to add this dimension to our experiments. One reason for this was that we wanted to strengthen the aesthetic dimension of the learning processes, due to the purpose of the main project. Another reason was that, according to our observations, many boys seemed to be less stimulated and motivated for school work with teachers imparting knowledge, their own work with textbooks, and the verbal dialogues in the class, than when action and corporeality was involved.

In co-operation with the teachers this aspect of the learning situations was to become one major focus in our experiments, because they all wanted to examine how boys could be better stimulated and motivated in school. We, therefore, constructed experiments which emphasized sensible and physical learning methods, which didn’t give priority to textbooks, but equalized verbal forms of communication with sensible, physical and non-verbal forms of communication: ‘juxtaposing dramaturgy’.

There might have been other alternatives, both the use of other dramaturgical models (Allern 2003) in our experiments, and examination of dramaturgy independent of models. There are especially important arguments for this last alternative, and in the last phase of our project this was in focus. But the original idea with our project was that by focusing on ideal dramaturgical models, we might learn much about, how dramaturgy may contribute to the creation of different learning situations. We didn’t want to use dramaturgy to solve a specific situation, but to make experiments with distinct differences, and thus we found that ideal models were suitable.

The idea that all presentation, included teaching, has a dramaturgy, does not imply that the dramaturgy is clear, good, entertaining, or ethically responsible. Dramaturgy also has ideological and ethical aspects. It expresses an attitude to the participants, the audience and their community. Classical dramaturgy may be used to support the existing order, or to criticize it. In both cases the dramaturgy provides arguments for a hypothesis of how society is structured, and provides a chain of reasons explaining why society is as it is.

**Dramaturgy in classroom research in Norway**

The notion of dramaturgy is rare in Norwegian school research. One exception is the theorist Erling Lars Dale who adopted the concept some 20 years ago. Dale linked dramaturgy both to different roles in school, and as a concept for experience, energy, to achieve an intentional effect, and related it to what keep a learning process working. (Dale, 1989, 74) Dramaturgy thus, according to Dale, is about aspects of teaching – irrespective of subjects. Both teacher and pupils try to achieve something definite. They try to control their expressions, and to create a certain style, and this might be done consciously as well as unconsciously. (Dale, 1993, 211) Thus Dale points at some general aspects of dramaturgy in relation to education.

My focus is rather different, however, and brings into focus how dramaturgy can be applied in order to understand and create a foundation for different teaching and learning processes. The condition for this linking is the idea, that dramaturgy is also a perspective on knowing, and that different dramaturgies therefore might be connected to different knowing processes.\(^5\) I apply the concept of dramaturgical models, and understand them as ideal categories. Dramaturgical models rarely exist in their pure forms, but are combined and mixed. Both learning processes and human thought apply features from different forms of knowing. Even if we accept the Copernican view of the universe, and

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\(^5\) I developed this perspective on the relation between dramaturgy and epistemology in my dissertation (Allern 2003).
that the earth and other planets revolve around the sun, most of us use expressions like ‘the sun raises and sets’, i.e. expressions that is in keeping with the geocentric view on universe of the Middle Ages.

Traditional forms of theatre (‘classical dramaturgy’) mediate a given message to an audience, which is based on a linear communication with a message from a sender to a receiver. This corresponds to traditional forms of teaching, which emphasize textbooks and the teacher’s mediation of ‘facts’. In this tradition knowledge is given and shall be transferred to, perceived and learned by the pupils. Bertolt Brecht marked and developed an alternative tradition, the epic tradition, where knowledge in the same way as texts in theatre and ways of telling stories might be changed and are temporary. This way of telling stories and these forms of knowledge correspond to dialogical teaching and learning processes. It marks contradictions and contrasts, and the pupils’ own experiences and their perspectives are attached greater importance than in the classical form. The epic, or dialogical way of telling, does not just refer to reality, but points at the possibility of changing it.

Late-modern forms of theatre and media use interactive communications, which give the audience a possibility for dialogue and participation, as well. But there is no predetermined meaning that is to be uncovered for or by the audience, as might be a part of the dialogue oriented dramaturgy. There is no obvious beginning or end, as in classical dramaturgy. New media illustrate this way of telling, with its dissolving of a consistent and close relationship between time, place and players. Television combines easily several pictures, texts and different hypertexts, which opens for audience participation, and dissolves the gap between the private and the public spheres. This corresponds to learning processes that juxtapose media and working methods, like in station work and in multigrade rural schools. But most of all this is about learning processes in which visuality and sensuality have got greater importance, and which combine different perspectives on knowing.

**Epistemological changes in late-modernity**

The British literacy researcher Gunther Kress (2009) points out that if the visual representation has got greater importance in our societies, it is of importance if the education system still gives priority to traditional texts. As an example Kress refers to works done by pupils after a visit to the British Museum. One pupil writes about the visit as a chain of incidents; ‘first we did this and then we did that’. But the drawing by the same pupil expresses much greater complexity about what the pupil experienced. This experience has almost disappeared in the written account of the visit. According to Kress we can see the same tendency in textbooks. While visual presentations traditionally has been nothing less than illustrations of – and subordinated – the text, now we must go to the visual presentations to find the explanations.

Youth of today relate to a great extent to a popular culture, which include Internet, which involves interactive forms of communication. Stories refer to other stories, and create new ones. There is no ‘ready’ knowledge. This situation creates a more visualized form of knowing, where different experiences, stories and perspectives are weaved into each other. There is little indication that this way of thinking about knowing has a significant impact in school. New school research concludes that traditional ways of teaching still dominate Norwegian school.

According to Kirsti Klette (2003) three forms of learning dominate on all levels in primary education: listen to the teacher, question and answer, and individual work. According to Gunn Imsen (2003) teaching in classrooms are marked by traditional teaching, individual work, group work and individual supervision. She finds that old
ways of teaching still dominate, but they are limbered up by elements from progressive pedagogy. My own observations from schools in Helgeland, Norway, are in accordance with these findings. Teaching and learning are marked by mediation ruled by the teacher, mixed with questions from the teacher to the pupils, and the pupils own work (individually or in small groups) with different tasks. The classical dramaturgy dominates, but it is combined – more or less- with dialogue-oriented ways of teaching and learning.

Experiments with three dramaturgical models in school
The research team produced a set of explorative research questions: What happens if one experiments with different dramaturgical models? May this create a foundation for different learning processes? How might dramaturgical models strengthen learning processes and motivate pupils who get detached from learning processes? How might dramaturgy help teachers to create and develop learning processes that also motivate and give challenges for high achieving pupils?

Dramaturgical models – a triangular didactics
Based on the observation that much teaching is traditional and with little variety, the three dramaturgical models offer a way to create necessary variation. They open for a triangular didactic where one may combine mediation governed by textbook and teacher, both involvement and challenge of the experiences and perspectives of the pupils, and more bodily, sensory and experience based forms of teaching and learning. It combines the learning of a craft (techne), the creative use of craft, spontaneity and fantasy (poiesis) with practical wisdom (phronesis)6.

Even if traditional teaching may motivate the pupils if it’s performed by enthusiastic teacher’s who posses great professional skills, for many pupils such learning processes are restricted. Even pupils get bored of sitting too long at their desks. But in some cases even traditional ways of teaching might be regarded as regenerating, for pupils who seldom experience ‘traditional’ teaching.

In one of our experiments the three models were used on the same topic. The topic was ‘the body’, the level was grade 3. Primary school (the pupils aged 9 years). The experiment was carried out twice, in two different schools (but with pupils at the same grade). We changed between:

• Classical dramaturgy on the topic ‘the construction of the body / the skeleton’,
• Dialogue-oriented (epic) dramaturgy on the topic ’birth and aging
• Juxtaposing dramaturgy on the topic ‘digestion’.

The pupils did a test before and after the experiment to examine how the different models worked, and this information was supplied by observations during the experiment. In one of the classes the pupils were not at all used to the teacher mediating a subject as a lecture, and the lesson with classical dramaturgy thus seemed to be renewing and motivating. The teacher expected the opposite effect, because her pupils were mostly use to dialogue based teaching. In this experiment the dialogue-based teaching (about birth and aging) was less effective.

Our experiment indicates two possible reasons for this. Firstly, dialogue oriented dramaturgy easily draws the teacher from her own preparations. The model is heavily dependent on a highly professional teacher, if the pupils are to have the possibility of obtaining new knowledge, i.e. to know something more than they already know. This is

6 The concepts in brackets refer to Aristotle’s use of the concepts.
so whether the dialogue happens in the class as a whole, in small groups or in project work. In addition to this, the teacher, in our experiment, did not sum up the learning process, and the lesson was therefore marked by pieces of a puzzle that were not put together. A third aspect is that dialogue oriented teaching and learning should not restrict itself to talking and reading, but should use ‘all the sister arts of the drama’ (Brecht). And it should create a learning process that challenges the attitudes and ideas both in textbooks and in the minds of the pupils.

In our experiments the juxtaposing of elements in a sensory and experience based model was especially successful. This might be due to the fact that it was carried through by the two researchers, because getting to new teachers might be motivating in itself. But reactions of the pupils and their teacher’s observation of the learning process also indicate a very favorable learning process. We made a ‘Digestion Plant’, with different stations, the two researchers as supervisors, and the pupils as workers. The stations involved were: a) the mouth, b) the throat, c) the stomach, d) the small intestine, f) the large intestine, and g) the rectum.

Figure 2. The Digestion Plant: foreman and workers.

At the first station, the body was provided food through the mouth: a piece of bread and milk were dropped and kneaded into a plastic bag. Into the piece of bread, lego blocks of three different colors were placed, symbolizing the three different nutrients: carbohydrates, proteins and fat. Consequently there was linearity in our arrangement with a beginning and end. But the juxtaposing of the groups designed circularity, and the end was thus also continuity with a new beginning. The participants were also pupils, i.e. they were both participants who acted and pupils who learned simultaneously. They created a story about ‘the digestion plant’, and had the possibility to drag some of their earlier stories and experience into this new story. And they new experience was not first of all a written or verbal story; it was marked with all senses. For a few pupils the incident of kneading the softened food with their hands was a strong experience. At the next station, the throat, food was transferred to another and bigger bag – the stomach – through a funnel. At the third station, the stomach, food was provided liquid (apple juice was added), and at the fourth station, the small intestine, the nutrients were extracted and led to the blood circulation system – a red plastic bucket. Then fluid was squeezed through the large intestine, and finally the pupils disposed of the leftovers – i.e. in the plastic bag – to model excrements, and discarded this into the toilet. At this stage, one of the pupils began vomiting, but the others treated it with ‘frightful delight’.
In the conversation and the summing up after the experiment the pupils were very engaged, especially boys who were otherwise passive or non-participating in their ordinary lessons. We also experienced that such learning processes do not suit all pupils. One girl said she felt ‘fairly stupid’ when she participated in our ‘Digestion Plant’. We, the researchers, connected her reaction to what we call ‘role denial’, i.e. the experience that some participants in drama get too nervous and unsafe, when they have to play a role and enter a fictitious series of events.

Thus our experiments in the second phase suggest that to reach the whole class, there have to be variations in learning processes. This also indicates, that dramaturgy must not just be understood in connection to separate lessons, but in relation to the day, the week and even the whole school year. Our project can not conclude with high degree of certainty, because its material is limited, but our experience points in such a direction.

A similar experiment was executed in Mathematics on grade 5. In this experiment each of the classes from the three schools that participated, carried out the process with use of one specific dramaturgical model on the same topic in geometry.

The teachers considered it difficult to stick to one pure dramaturgical model. Teaching and learning processes are more characterized by changing between aspects of models during a lesson, than by using pure models. In addition it must be noticed that each model, and the shift between models, might be carried out engaged and in a clever way,
or in an uninterested and boring way. The test scores regarding learning outcomes showed some interesting differences, however. Even if the pupils that were involved in the teaching using the juxtaposed dramaturgy had the poorest result, they had the most significant progress. In this experiment we also noticed significantly more engagement among the boys, than that was observed in connection to the other dramaturgies.

**Beginning – middle and end**
As researchers we have observed the necessity of a clear division of composition, as Aristotle put it, into beginning, middle and end in order to secure a concluding sequence of the lesson, the experiment, or the project. The concluding sequence might be carried out in different ways within the three dramaturgical models. But if there is an end without a summing up, the learning process will be too divided and fragmented. This, we have found, is of special importance within the dialogue based and the juxtaposed dramaturgical models, because the teacher may avoid the function as a leader, which she should have also when these models are used.

In table 1 I have shown the characteristics and consequences of the three different dramaturgical models studied and applied.
### Table 1. Characteristics of three dramaturgical models applied in the classroom research project.

<table>
<thead>
<tr>
<th>Classical dramaturgy</th>
<th>Dialogue-based dramaturgy</th>
<th>Juxtaposing dramaturgy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marked by teacher, mediation and textbooks</td>
<td>Discussion and participatory methods</td>
<td>Combination of different learning processes and sensory experiences</td>
</tr>
</tbody>
</table>

#### Beginning – initiation – exposition

| Teacher presents theme. Use of pictures, material objects etc. illustrate the teachers introduction, and teacher take little notice of the pupils comments or ideas. | Teacher asks questions and takes the experiences and proposals of the pupils as the starting point. | Sensory and/or textual stimulation without preliminary explanation: use of pictures, paintings, music, dance, tableaus, narration, etc. |

#### Middle – the knot and its solution – desis and climax

| Text based and mediation informed teaching, where the pupils listen and acquire knowledge by answering the teacher’s questions, questions and tasks in their textbooks, etc. Communication is linear. | Teaching and learning process are characterized by conversations, dialogue, new challenges and suggestions. The experiences of the pupils are important for the learning process. The teacher stimulates the dialogue with counter-arguments and new perspectives. The learning process occurs with retrospects and might be divided in episodes. The communication is dialectic, focused on dialogue and marked with contrasts. | Teaching and learning process are characterized by participation, experience and varying working methods, which include sensory and bodily experiences. There are parallel actions and stories, like in station work and multigrade rural schools. There is a return to the same topic from several perspectives. Communication is simultaneous, i.e. happens on several places and with different medias. |

#### End – summing up – lysis

| Teacher summarizes, either verbal or textual (writing on the black board, smart board, power point, etc. Focus on the topic, textbook, curriculum, and the preliminary intention of the lesson. | The summing up is done through dialogue between teacher and pupils, and their proposals and meaning will be emphasized. The summing up emphasizes contrasts and the possibility for change. | The summing up takes care of different perspectives and differences between the pupils. The expressions will vary. Several perspectives on the same issue are possible. The end is a new beginning. |
The existential dimension of learning
In the first phase of the project, where we used different dramaturgical models in teaching and learning processes about the parson poet Petter Dass, we had to face resistance and skepticism from the pupils. The pupils of the three schools knew little about Dass in advance, and they were not especially interested in knowing anything more about him. To overcome this opposition, our project applied a dramaturgical approach that Dass himself used in his poetry: he mediated the Bible and Christianity with a language and metaphors people knew from their own lives.

In this part of the project we therefore tried to create interest for the life, times and poetry of Dass by creating situations in the role plays and in other parts of their work that the pupils might have some experiences of or, at least, that they might be aware of. These were common human situations like ‘the loss of a father’, ‘to be deserted by one’s mother’, ‘to be dependent of other people’.

The role play with classical dramaturgy, in which the theme was ‘mother deserts young Petter Dass after his father’s death’, had especially strong effect. Theatrical devices such as lightening and music contributed to create a very powerful identification with the main character. This situation had a powerful effect on all levels, and the pupils seemed to be shocked by this incident. Several pupils spoke about Dass’ mother as a witch, and as an argument they mentioned that she killed the three men she had married!

This situation illustrates that existential learning also might happen within a classical dramaturgy, and that there is something more about experiences within the art form than can be stated in learning hierarchies and traditional theory. Gregory Bateson argues that art rather being concerned by learning within a hierarchy is commonly concerned with bridging the gap between the levels of learning and mental processes. (Bateson, 1987, 308; 479 f)

One of the tasks in this part of the project was writing the diary of the young Dass, after being deserted by his mother and staying at the house of an aunt south of Helgeland. One pupil wrote:7

To mother
How are you getting on?
I feel fine here by aunt and uncle
Can you visit me?
I feel so lonely without you!
I cry every day. I can not describe it
with words.
I miss you. Come to me soon.
Petter Dass

There is a certain distress in the pupil’s writing, between the starting lines (I feel fine), the sudden pain in the middle (I cry every day) and the end (I miss you. Come to me soon). The diary both expresses the polite attitude of Dass at his relatives’ house, but also his distress of not living with his mother. And this idea of being deserted by mother is frightening for most kids, even for the 14 year old pupil that wrote this.

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7 Til mor / Hvordan har du det? / Jeg har det bra her hos tante og onkel. / Kan du komme på
besøk? / Det er så ensomt her uten deg! / Jeg gråter hver dag. Jeg kan ikke beskrive det med ord. /Jeg savner deg. / Kom snart. / Petter Dass

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Creating these kind of situations, that appeal to the pupils’ own experiences and thoughts, have been substantial for the pupils increased interest for Dass’ life, times and poetry, in spite of the lack of knowledge and commitment when the project started. Many of the pupils have mentioned this. And the change of attitude was shown in many of their plays, and in some of the pictures the pupils made. This part of Dass’ biography, his loss of father and being deserted by mother, made Dass of interest as a human being, and motivated pupils to examine this theme, to get more knowledge about his biography, and a more independent relation to his poetry.

Many of the children said in interviews after the project, that dramatizing and role plays were especially motivating forms of working. They argued that these forms are more instructive than traditional teaching and its priority of textbooks. The working methods in the project are not very much used in Norwegian school; neither in the three schools in Helgeland that took part in our project, nor in classes that experience some variation in working methods. The existential dimension created greater engagement for the majority of pupils, both in the role plays and in their writings (logs and other texts).

Using dramaturgy to change learning processes
In the third phase drama and teacher-in-role was used as main methods. This phase also used physics experiments (like Galilei did with pendulum and his discovery that motion time of falling objects of the same mass and descent was independent of their mass), and some traditional working methods (group work, textbook, compendium). In the end the pupils gave a presentation and summing up of the subject through a power point presentation by each of the groups.

At an early stage of this phase the teacher commented that even if the pupils seemed to have a great time, and enjoyed the lessons, the project did not seem to be rewarding for some of the high achieving pupils, which was one central aim for the use of dramaturgy in this phase. By that time I had presented Galilei, his times, some parts of his biography and central scientific findings through the pupils interview of Galilei (‘Meeting a Role’), and the pupils had done two physics experiments and begun their group work. I therefore
decided to strengthen the professional part of the subject by mediating some more information in a role play where the pupils played a) his friends, b) his colleagues (astronomers) and c) clericals in the Catholic Church. The pupils wore costumes that were made or borrowed especially for this event, and worked for some time with creating their roles. We created a role play where Galilei (teacher –in-role) presented his findings in more detail. Teacher–in-role stressed some central findings, especially about the moons of Saturn, which proved that the earth could not be the centre of our universe.

We also prepared a flash forward, where the pupils could experience a dream or a vision of what might happen to Galilei:

the chief inquisitor, father Maculano (teacher-in-role) passing by with a torch, accompanied with Stravinsky’s Le Sacre du Printemps. Then, as father Maculano was out of sight, some sounds effects (steps, door opened, door locked, steps, whips, crying, beating, steps, door opened, door locked, a man crying, steps, and when father Maculano comes into sight again with his torch, his passing by was accompanied with Jerry Goldsmith Ave Satani. These actions took place in a narrow cellar beneath the school, which was a hundred meters long and three meter wide.

We continued with a role play where the pupils prepared the trial against Galilei (in the roles mentioned above), a ceremony where Galilei had to swear an oath to the Catholic Church. The lessons in this third phase were completed with the pupils writing a letter from a person who supported Galilei, but who did not dare to express this in public.

We created a game where father Maculano should investigate, who wrote the letter, and this person was chosen in the same way as in the game ’The murder in the darkness’. This end made a more humoristic final part to the Galilei project, and even if this is not an obvious way of completing such a story, it gave some relief after a few days of strong investigations. These dramaturgical approaches were effective, and stimulated the learning process also for the high achieving pupils, who until then didn’t think they learned very much.

The use of teacher-in-role was important for the dynamic quality of this learning process, and to create challenges for the pupils. The pupils mentioned that it was motivating to change rooms (some of our actions happened in a cellar beneath the school), and that the teacher (in this case the researcher) played different roles. Teacher-in-role changed between the two different roles as father Maculano and Galilei, he changed the status of the Galilei character, and stressing some of the learning goals in the improvisations. According to some pupils the use of costumes were especially motivating, for others the use of sound effects were inspiring (’May I have a copy of the sound effects, teacher?’), and for some the story. In this way different learning styles were stimulated, and this variation is one of the major potentials of applying drama in school.

This was stated by these pupils in an interview after the project. Statements like these two were typical for the pupils afterwards:

When we sit and read books I forget it as soon as I leave the classroom.
We learn more of this way of doing things than by sitting and reading books.
We have never done anything like this in school earlier.

These viewpoints show the need for change and variation in education, and that learning without such variation is less effective.

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8The music is known from the opening of the movie The Omen (2006).
Conclusion

Dramaturgy is not only a question of composition, or the systematic structuring of teaching and learning. It is also about how teaching and learning processes are executed. It is not sufficient to create a thrilling project work or participating work methods, in the same way that a well done manuscript does not necessarily produce an excellent performance. It is, thus, not obvious that drama methods or other aesthetic forms of learning, necessarily causes learning. The teacher’s competence, her relations to the pupils, the pupils mutual relations, and the climate for learning within the class, are central factors for effective learning processes.

Dramaturgy of teaching and learning can be used to compose and analyze different learning processes

The use of dramaturgical models might strengthen the variety of teaching and learning processes. They combine different perspectives on knowing and learning, and a greater variety of learning styles: reading and writing, visual, auditory, kinesthetic and tactile learning. The triangular use of dramaturgical models include mediation governed by textbook and teacher (classical dramaturgy); involvement and challenge of the experiences and perspectives of the pupils, and challenge of perspectives of textbooks (dialogical dramaturgy), and more bodily, sensory and experience based forms of teaching and learning, which juxtapose media and working methods, like in station work and in multigrade rural schools (juxtaposing dramaturgy).

Dramaturgy is, however, seldom used as pure models, and thus dramaturgy most of all offer a flexible tool for structuring, exercising and analyzing teaching and learning processes; how you begin it, proceed and end it. The research project underline the need of summing up the learning process, especially in creative and fragmentary learning processes, so that pieces in the puzzle are put together. But the summing up is not only a task for the teacher, and the dramaturgical models point at different ways of doing summaries.

The dramaturgical models should not be carried out in a dogmatic way. Some learning processes might be strengthened by using pure dramaturgical models, as in the experiment with pupils in grade 3. Some learning processes might be strengthened only, if the teacher and pupils manage to apply aspects of dramaturgical models in an eclectic way, as in the Galilei-example. Here dramaturgy was used to achieve a certain aim, and the dramaturgy was changed during the learning process in order to strengthen the possibility to achieve this aim.

Teachers use dramaturgical models to stimulate a wider range of pupils, and especially boys that disconnect themselves from learning situations

Contemporary research shows that traditional ways of teaching still dominate Norwegian school. It is a public attention to the apostasy in higher education, and a widespread concern for boys weakened motivation for school. The research project, although the material is very limited, shows a clear tendency. Boys are more motivated, more active and improve their learning when they have the possibility to participate in physical, sensible and creative learning situations. The project also shows a tendency that many children are bored in school. Although the feeling of boredom doesn’t exclude learning, the learning effects will be reduced. The dialogical dramaturgy might give some specific challenges, especially if it is reduced to chat about certain issues. The research project indicate a tendency that girls more often participate in such dialogues on a academic level, and that boys more often than girls get detached from learning processes that emphasize pure verbal dialogues. This is a possible task for further research.
Teachers use dramaturgy to create learning processes that also stimulate the more high achieving pupils in a class

The dramaturgical models open in different ways for creativity, participation and mutual production. The classical dramaturgy is on a small scale open to participatory learning processes, with its linear form of communication. The dialogue-oriented dramaturgy are to a greater degree open to participation, but this form may easily end up with disconnected chat, without academic substance nor engaged pupils. The use of creative and participatory working methods in education does not demand less professional knowledge by the teacher. Rather they seem to demand more than a teacher may allow herself than if her teaching is marked by mediation and focus on textbooks.

The work with Petter Dass became motivating and attractive because it was connected to questions the pupils took an interest in. It will strengthen a learning process if the children feel they are concerned of the subject, and that they may use something of themselves, their own experiences and thoughts in their work. Both the work about Petter Dass and Galilei achieved an existential dimension, and with a few exceptions this seemed to have an important influence on the pupils participation and learning process. Even a work which was assumed very boring, Petter Dass, became of interest because it touched the pupils own experiences and interests.

I suggest that the pupils must be challenged to get new experiences. They do not recognize school as a place for learning, if they just discuss matters they already know. It is possible to achieve such an aim with a triangular didactics, which combines features of different dramaturgical models. This might be gained if it is carried through with both engagement and professional skills. But the professional skills of teachers should not be restricted to academic skills, it should include their dramaturgical skills; i.e. their skills to use structure, presentation and communication in a motivating way, that include the experience and participation of pupils, and that combine different media and learning styles.
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11. The Theatre’s Voice in Community based Arts

Wendy Lathrop Meyer

Abstract
This is a development paper that focuses on a project within The NORAD Programme in Arts and Cultural Education under the named project “Community based Arts”- regaining and modernizing Cultural heritage - Educating and professionalizing the Community Artist. The project is carried out within the teacher training programme and secondary school education at Marangu Teachers’ College in Marangu, Tanzania. The main focus with this paper is to present a Norwegian financial aid project in Arts and Cultural Education and see this as a possible new “seed” being planted within drama and theatre education in Tanzania. This paper reflects on the question of preserving traditional art by developing and exchanging artistic expressions and impressions in a modern way can strengthen the students’ awareness of the importance of local and traditional culture and heritage, and its place in a global world.

The Project’s Origin
In June 2006 Hedmark University College, Norway and Marangu Teachers’ College, Tanzania were granted a project within “The Norad1 Programme in Arts and Cultural Education”. This is a three-year scholarship programme, 2006 – 2008/9 and further extended with two more years to 2010/11 that aims to economically support and educate five Tanzanian students per year within the named project:

“Community based Arts”- regaining and modernizing Cultural heritage Educating and professionalizing the Community Artist

Aim and Objectives
The overall goal of this project is to develop and improve the quality of Community based Arts education and practice within higher teacher education in Tanzania.

• The specific objectives of the project:
  Upgrade the skills of college staff and Diploma students at Marangu Teachers College to Bachelors degrees within Art and Cultural studies with emphasis on Theatre/Drama through courses developed by Hedmark University College.
  Make recommendation to relevant Tanzanian authorities with regard to adjusting of the curriculum of Teachers education.

The programme was established in 2002 and has since its start been administered by SIU.2 It is a public Norwegian agency that promotes international cooperation in education and research.

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1 Norwegian Agency for Development Cooperation
2 The Norwegian Centre for International Cooperation in Higher Education
Main Question
The main question I wish to focus is: “Can Tanzanian Teacher Students’ artistic practice develop a consciousness about local tradition and art forms as their own unique voice in a world of globalization and be able to define what is important for their own culture and society within this matter?”

The main intention with this paper is to reflect on if preserving traditional art by developing and exchanging artistic expressions and impressions in a modern way can strengthen the students’ awareness of the importance of local and traditional culture and heritage, and its place in a global world. What kind of an artistic practice one can expect being carried out within the College and the local Community in general will be in this paper related to theatre, music, song and dance combined in performing arts. If the theatre within the specific college community and local community shall have a voice it should be recognized art forms that concern both participants and audiences. This means that indigenous performing art may be modernized and in this connection where inspiration is brought in from the “globalized” world and adapted to local culture and tradition for then to become “glocal” (Salhi, 1998). In other words the participants are still sensitive to local culture and needs while adapting to the global environment.

Community Art
Community Art is about telling and sharing stories from past and present and being able to convey, through artistic media, cultural history and issues that are of interest for the given community involved in the artistic action.

Basically two main notions of community-based arts are relevant in this content: a) Arts in a community context founded on mutual exchange of experience based on the existing cultural approach of the given culture b) Community based arts for change in a community (Cohen-Cruz, 2001). Through many experienced practices within the field of Theatre for Development there is an ongoing discussion about practitioners not being sensitive enough to the involved participants and the need for an appropriate methodology and conceptualization of the form developed to ensure a successful realization (Salhi, 1998).

The primary focus and educational aim within this context has been ethically important to let the Tanzanian students be able to define what is important for their own culture and society within this matter. Also to give them room to be able to reflect about problems and matters that concern them through different aesthetic media.

Addressing Parliament on December 10, 1962 President Julius Nyerere said:

Of the crimes of Colonialism there is none worse than the attempt to make us believe we had no indigenous culture of our own; or that what we did was worthless – something of which we should be ashamed, instead of a source of pride ….. when we were at school we were taught to sing the songs of the European … Many of us have learnt to dance the “rumba” or the “chachacha” to rock-en-roll and to twist and even to dance the “waltz” and the “foxtrot”. But how many of us can dance, and have even heard of the Gombe Sugu, the Mangala, and the Konge ….. So I have set up this New Ministry to help us regain our pride in our CULTURE (Ministry of National Youth and Culture, 1974:2 in Hatar, 2001:10).

Tanzania had no formal theatre in the Western sense, before Independence in 1961. In 1952 Ebrahim Hussein states that drama was seen throughout the colonial period as a tool for mastering English pronunciation, diction and language. As a consequence, drama in Tanzania would have a hard battle in the coming years to be accepted as a relevant form for popular entertainment (Plastow, 1996). Benjamin Leshoai expresses in his doctoral dissertation 1979, Drama as a means of Education in Africa the difference
that separates the concept of drama between the Western world and African drama:

Whereas in the Western world drama, poetry, story, music and dance have been separated and compartmentalized into tight and individual disciplines, the African drama integrates or combines them all into one unit very difficult to compartmentalize (Leshoai in Plastow, 1996:18).

The theatre that emerged after independence, largely promoted by the University of Dar es Salaam, was conscripted for the cause of socialism and ideological correctness. In 1999 Professor M.M. Muloltozi, UNESCO Consultant, Institute Of Kiswahili Research University Of Dar Es Salaam conducted a survey and developed a research report on The Common Oral Traditions of Southern Africa - A Survey Of Tanzanian Oral Traditions. He divided these in to the following major categories:

- Sayings
- Songs/ Poetry
- Tales
- Oral Histories
- Theatrical Arts
- Special Institutional Lore
- Drum Lore

His research report shows that pre-colonial and colonial research in Tanzanian oral traditions was very limited and selective; that it focused on those genres and forms that were needed by the colonial state and the missionaries. Further he also expresses that Tanzania's unwritten cultural policy until 1997 was premised on the twin poles of nationalism and Ujamaa3. The policy did much to revive and promote traditional and current Tanzanian culture, including the national language, Kiswahili, though it suffered from a statist approach, which tended to alienate the real owners and creators of the heritage. Moreover, the policy tended to ignore the other indigenous languages (other than Kiswahili), and did not lay enough emphasis on preservation and promotion of the oral traditions (Muloltozi, 1999). Kelly M. Askew states in her article “Jacks-of-all-arts or Ustadhi? The Poetics of Cultural Production in Tanzania: “The radical turn towards socialism evoked a complimentary shift in the poetics of cultural production” (Askew in Maddox, Giblin ed., 2005:307). In other ways this meant that only practices considered progressive and maintaining socialist principles would be valued and emphasized within Tanzanian Cultural activities (Askew in Maddox, Gibben, 2005).

The work of Tanzania’s well known playwright, Ebrahim Hussein, suffered from being subjected to this narrowly defined assessment of theatre, so that his later, more experimental work was hardly performed. In the late 70s and 80s a new movement began to break through. The popularization of the arts began to imply that the arts were to be something of form and context that the people could identify with, naming such as song, dance, storytelling and using ethnic group specific language. Best known was the movement called the Travelling Theatre, who was able to stage plays in rural districts based on themes and forms that people in rural communities in some way could identify with, but the performances had little influence on the communities (Hatar, 2001). How

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3 Socialism or Family hood
were the rural communities able to preserve traditional art and further on continue to develop specific arts within a community? The estimated population in Tanzania in 2009 is 38 640 10. (http://www.tanzania.go.tz/population/tzclock.html.) About 85 % of the population lives in the remote areas. There are about 120 ethnic groups and languages. Kiswahili is the national language. Marangu Teachers College is a government run institution located in the Kilimanjaro region in the Northern part of the country. The region consists of one million people, where Marangu Ward counts to ca. 400 000 people.

The state of Arts education in Tanzania today

What is the state of Arts education in Tanzania today? In 1997 the Ministry of Education and Culture promoted the enactment of a National Cultural Policy by Parliament. The policy, among other things, recognized that the arts are so vital in the development of the nation that they deserve to be taught as “Independent Lessons” in the classroom.

Pre-primary, primary, secondary education and teacher’s college curricula shall include art subjects, e.g. music, fine art, handicrafts and theatre arts. Furthermore these subjects shall be examinable in continuous assessment and final examinations of these levels of education (Ministry of Education and Culture 1997:4 in Hatar, 2001:19).

The irony of the policy statement above was only on promoting the arts within the educational system. The Tanzania Institute of Education went ahead and developed a theatre syllabus to be followed in Secondary Schools in 1996, and the first examinations at Secondary School Level were expected to be held in the year 2001 (Hatar, 2001), (Ministry of Education and Culture, 1996). Aside from The National College of Arts in Bagamoyo and The Department of Fine Arts at The University of Dar es Salaam there is only one, Butimba, of the thirty-four Teachers’ Training Colleges in the country that offers Fine Art, Music and Drama. There have been ongoing theatre projects in secondary schools and out of school projects like the TUSEME4 club project for girls through the 90s and up to today. The problem is that these projects are mostly found in the urban areas of the country. The arts in general and theatre in particular had dropped off the curriculum within secondary school. Over the passed years has higher education within art subjects not been able to recruit a sufficient number of students. In 2007 only two students within Theatre Art, two in Fine Art and one in Music have graduated from Butimba Teachers’ College (NECTA5 2007). In 2008 the number of graduates did though increase; six within Theatre Art, six in Fine Art and five in Music (NECTA 2008). Could the problem be that when these subjects are absent from the secondary school curriculum there will be poor ground for future students to choose subjects they are not at all familiar with? At the same time can the result of absence of these subjects also cause an absence of community specific cultural history and art practice within the community schools? The fact is that a secondary school teacher might not have the specific cultural competence and knowledge regarding the ethnic tribe belonging to the students he/she is teaching. Because the teacher after finishing education is posted to a teaching job anywhere in the country the Ministry may want. As Muloltozi expresses:

As regards culture, Tanzania, like most African societies, essentially has two parallel cultures existing side by side. The first culture is the traditional, mainly rural, culture. The second culture is the "modern" culture. The traditional culture continues to exist within its own environment and by its own momentum. It embraces most of the people, especially those living in the rural areas. (Muloltozi, 1999:3)

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4 A Swahili expression that is equivalent to “let us speak out' in English

5 The National Examinations Council of Tanzania
In the Marangu region, which basically consists of Chagga tribe inhabitants, specific tribe art and cultural practice is slowly dying. I have in 2007 the experience visiting a history class at Marangu Teachers’ College Secondary School where a thirteen year-old student gave reasons for why Chagga art and cultural practice was no longer performed or appreciated among youth in Marangu. The reasons given were:

- Maybe the death of performers, nobody performs anymore.
- Foreign culture, changes according to time.
- Lack of interest in traditional dance and music.

In the rural districts of Tanzania, the absence of art education both seen in terms of restoring cultural tradition and sustaining cultural heritage in a “glocalized” sense was threatened and disappearing. The teacher in the same class I visited asked the students on my behalf if anyone was engaged in music activities outside the school. The reply was, no, because they did not have modern western instruments. Referring to Julius Nyerere’s reflections on the impact of colonial art making, that the Tanzanians believe that their art is worthless and shameful — could then this reaction from a student be an aspect of cultural shame? Yusef Q. Lawi in his article “Between the “Global” & “Local” Families” sees this as a result of “(...) the basis and site for the production of and articulation of historical knowledge have since colonization shifted from the “local” to the “universal” context” (Lawi in Maddox, Gibben, 2005: 299).

Focus of the project Community based Arts

Why is this a relevant project? As a result while looking upon the development of and the lack of distribution of drama/theatre to many rural districts in Tanzania, there is little or no tradition for students in Marangu to draw upon, apart from educational agitprop dramas warning against AIDS, for example, and television soap operas. In this respect, a project in “Community based Arts”- regaining and modernizing Cultural heritage. Educating and professionalizing the Community Artist”, potentially can be very beneficial, in opening up an avenue for dramatic expression where almost none existed, and offering the tools for actors to go beyond certain stiff conventions.

More than ever before, the arts are shaping and influencing our daily lives through the media and the creative industries. The arts are no longer confined to museums and theatres, but are adding value to our national economies and improving the quality of education. This has implications for arts education. However, unlike other subjects taught at schools, the arts have rarely made their purpose clear: Why are they taught? What is good arts education? And what are the benefits of teaching creative subjects or using creative ways to teach?

In 2004 Professor Anne Bamford conducted the first international analysis of arts education research for UNESCO, in partnership with IFACCA and the Australia Council. In her book, The Wow Factor Global research compendium on the impact of the arts in education, she compares data and case studies from more than sixty countries, the book analyses the differences between 'education in the arts' and 'education through the arts'. While appreciating that arts programmes are embedded in their unique social and cultural contexts, Professor Bamford develops internationally comparable standards for quality arts education. In addition, she identifies a number of concrete educational, cultural, and social benefits of arts education (Bamford, 2006).What can two Norwegians, a Drama teacher and a Music teacher, with no previous experience of

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6 United Nations Educational, Scientific and Cultural Organization
7 International Federation of Arts Councils and Culture Agencies
working in Africa, no local language and minimal cultural competence, bring to Tanzanian students? The main intention with this paper was to focus on “The Theatre’s Voice in Community Arts”. Ironic enough, - what we first and foremost are doing is facilitating local students to make their own theatre, because there is no theatre.

A major academic content of the programme consists of a compulsory 30 ECTS Applied Theatre and Music and compulsory add on of 15 ECTS Drama/Theatre and 30 ECTS Theatre Art for Children and Youth and 30 ECTS Community Arts research project (Bachelor thesis). Music has contributed crossover value which combines theatre with music/song /dance as an organic unity. The students should develop their capacity to understand and discuss challenges connected to theatre and drama and music applied to non-traditional spaces and marginalized communities. Development of cultural knowledge and cultural theory, basic ethno musicological theories are given a central focus. The students will further attend credit course classes at Hedmark University College total 30 ECTS to complete their Bachelors degree. The Compulsory Applied Theatre and Music course is held at Marangu Teachers’ College where the Scholarship students train along together with five first year Diploma Teacher students. These five students are all being educated for teaching in secondary school. One main objective with the project is to make recommendation to relevant Tanzanian authorities with regard to adjusting of the curriculum of Teachers education.

**Goals Obtained and challenges along the way**

In order to organize and develop a curriculum fit to inspire the students to awaken their own cultural knowledge and specific cultural practice, it was important to focus on the following areas:

- To recognize drama/theatre, storytelling, song and music that were already being practised in the classrooms and in the community.
- To initiate the development and specialization within artistic practice.
- To initiate gender equality and participation.

Muloltozi expressed in 1999 that:

Ritual enactments, and improvised drama are also forms of traditional theatre arts. This then, is a rich area, of which Africa is justly proud. Its impact on contemporary world music and dance (jazz, rhumba, samba, soul, calypso, rap, etc.) is now widely acknowledged. /…/ Theatrical arts tend to cross borders and continents easily, and in the process get adopted and adapted by others. So far this process has been more or less unorganized and ad hoc; what is needed now is to create a sub-regional framework through which the theatrical arts of the various ethnic groups can be more systematically and scientifically disseminated and adopted, with the necessary changes, throughout the sub-region (Muloltozi,1999:15).

One of the main goals with this project is to let the students reflect on if preserving traditional art by developing and exchanging artistic expressions and impressions in a modern way can strengthen the students’ awareness of the importance of local and traditional culture and heritage, and its place in a global world. The Scholarship students and the teacher training students from Marangu Teachers College have implemented drama and theatre educational methodology when training in secondary school practice and teachers training with positive response from the staff and leadership at the specific schools involved.

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8 European Credit Transfer System

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Through the students’ projects that involved both research on one’s own ethnic cultural practice and on the local Chagga culture, they found that the traditional, mainly rural, cultures did have many similarities, but also great differences. Similarities were found in general within the national inheritance in acceptance of mutual recognizable dances, songs, technique of storytelling, rituals like weddings and funerals and acceptable national fashion. But they also discovered that the content, the way of practice and the specific tribal value of the cultural practice were different from tribe to tribe. One of the student assignments in drama is to collect stories from the Chagga culture from both people living in the community and from the secondary school students. In 2008, twenty-five people in the community told their stories in Chagga to the students. These were recorded and later written in Kiswahili. At the same time a storytelling festival was arranged at the secondary school. The secondary school students were to tell their own stories from their culture. Five classes were involved. Each class was to choose one of the stories they wished to dramatize in the classroom. During this time the emphasis has been focused on educating and developing the students in methods of drama/theatre and music, performance skills, dramaturgy and cultural theory and knowledge and research method. Four of the five chosen stories to be dramatized were social realistic stories about girls being misled by elder boys/men, “Sugaddys”, where the outcome was tragic for the girl in terms of becoming pregnant, dropping out of school or even dying from child birth or AIDS. Opening up for the students from secondary school to be able to revive stories from their own culture and be able to develop and perform stories relevant for their life today can be regarded as restoring cultural tradition and sustaining cultural heritage in a “glocalized” sense, where otherwise this cultural practice in the Marangu community was threatened and disappearing.

Through constant combination between artistic practice, didactic practice, theoretical knowledge and reflection the scholarship students have individually been challenged to both perform research and find out what is to be specific within one’s own tribe culture and local tribe culture with regards to history, identity, artistic practice and relevant social and cultural aspects. The constant lack of teaching materials is a challenge. Marangu does not have any museum that represents the Chagga cultural traditions. Through the storytelling project the assignment was also to develop a museum. All secondary school students accompanied by many families contributed with items. Pictures, cultural domestic items, stories, dances and songs were displayed in a special room at Marangu Teachers’ College. This has become today an important resource for learning for the whole college campus. The students through their research realized how important it was for a teacher to be able to identify, learn and acknowledge the specific tribe cultures among the students in the classroom. In this way cultural sharing and development gave prospect to the students in the secondary school community enabling them to give the dramatized content their own contemporary voice. In February 2008 drama as a teaching method was already implemented in the secondary school conducted by both Community Arts graduates and the scholarship students. At the same time Drama and Theatrical Arts was introduced as an extra curriculum activity where fifty secondary school students participated. In December 2008 a new syllabus for Theatre Arts as an optional subject in secondary school was launched from The Ministry of Education and Vocational training. This syllabus was implemented at Marangu Teachers’ College secondary school in January 2009 and at that time maybe the first in the country. Between fifty and sixty students equally divided between boys and girls participating. At the same time twelve 4-H drama clubs at different primary and secondary schools in the Eastern Marangu Ward have been established, monitored and run by the scholarship students. Among one of the 4-H groups is a mixed group of adult men and women who are secondary school dropouts. Their participation and engagement has had a positive impact on the younger members and they all express that they have discovered new talent and gained self esteem (Marijani, 2009). The implementation
process has been research based while being planed and evaluated through four scholarship student’s bachelor assignments. This research has been very important in connection with making recommendation to relevant Tanzanian authorities with regard to adjusting of the curriculum of Teachers education, that is one of the specific goals with the ACE project. These assignments are to be passed on to the Ministry of Education and Vocational Training.

Artistic and Educational Accomplishments and Challenges
As a group of five scholarship students and the five teacher training students have developed and staged twelve dramatic productions for the community in general that all have been performed at secondary schools, on the college campuses, at the hospital and at the different villages markets. In addition the students have designed, directed and performed three performances for children in Kindergarten. In developing these performances the students were to define the target group they wanted to approach, find specific themes they meant the target group could identify with, include song and dance and develop a total concept of form that they could engage the audience with. As a professional teacher within the drama medium, with little knowledge about the specific culture I see it important to be humble towards the community’s cultural practice, interests and also sense of humour and let the students define and express what is initially relevant in this case. The themes that the performance projects have been based on have included topics that have interest in peoples everyday life, such as love, betrayal, money, health, HIV/Aids, teenage pregnancy, street children, children from disadvantaged backgrounds, young offenders, ethnic minorities, drug users, school dropouts, corruption and gender specific problems.

Jane Plastow writes in her book *African Theatre and Politics* about gender specific problems embedded in traditional forms of performance as reconciling man to his environment and society tended to impose conformist messages and often reinforced reactionary beliefs. This could often be seen while traditional performance arts often differentiated between male and female roles, with women cast as inferior partners where women could portray either as sexual objects or homemakers where males often were related to warrior prowess. Also the content of the dramatized could show wicked and untrustworthy women who ill-treat their men, none concerning male betrayal of womankind. (Plastow, 1996) I have also recognized this gender-based complexity within the content of the student’s social dramatic performances. Experienced examples are where the wicked stepmother chases the children away from home. The unfaithful girl who betrays her family, and ends up dying of AIDS or where women cannot take action and help others if they are not rich. The students have though portrayed men who betray women where the man is the reason for passing on AIDS, but again the solution is to forgive the male for his bad behaviour. A major problem has also been a number of barriers for the female actress playing unfavourable women in the society. Significant among these are negative social attitudes from the audience towards women working in theatre, such as that they are unmoral and unsuitable for marriage. One problem is that the audience may confuse the character being represented on stage with the actual person. Community based arts for change in a community is also to seek new solutions to old problems. A wish to change the circumstances is about making new choices. A challenge here was to encourage the female members among the student acting group to define the problems they see exist in their culture and experiment through drama pedagogical processes to seek possible solutions. In this case, facilitating techniques as Teacher-in-role (Heathcote) and Image Theatre and Forum Theatre (Boal) have been of great use. By acting within the element of “play” the students are able within the fictional content to pretend what the world could be like if one took a choice and acted on it. In this way both women and men were able together to seek workable solutions to
dramaturgical problems. The students were preparing the performance “The Dilemma” – which dramatises an issue common to many societies – the choice between love and money when deciding who to marry. In this case, the young woman allows herself to be persuaded by a powerful older and richer man that he can offer her more than her fiancé, who comes from a poor family. She jilts him at the altar only to be let down by the older man later. The story would have ended there, but exploring alternative solutions also in favour of the feminine part, the students went on to consider the feelings of the older rich man’s wife and the fate of the man himself and so extended the drama to include the moral consequences.

This is a form of participatory theatre that can make a particularly important contribution to the right to communicate as it gives voice to those who otherwise have difficulty making their views heard. It can help communities to articulate common positions around issues that affect them. It can also help women and other disadvantaged groups to raise their concerns within the community.

Leaving to the students to independently arrange the whole performance and how to draw attention to the target group, they improvised a comedy, Vichekesho, one that is closely aligned to slapstick or Comedia del Arte as a form where also men are allowed to dress up as women. Used once of creating entertainment for the colonised people in whom they had began to sense a restlessness (Mlamu, 1991 in Hatar 2001). With satirical characters in wildly exaggerated costumes, a grotesque mishmash of bits of misapplied western dress: tattered long Johns (all-in-one underwear) worn over trousers, outsize hats, a cap with an extended brim like an elephant’s trunk, oversize spectacles. These characters enact a story in which a poor man, in cast-off military boots and trousers held up with string, repeatedly outwits a Big Man, with padded belly and black hat, to whom he owes money. With the help of a friend, he poses first as a sofa, then as a radio, then as a spirit covered in a mosquito net who instructs the Big Man to forgive his debtor. The Big Man flees, to great hilarity. Followed up by a dance sequence the audience was in a receptive mood for the main event, and the play begins.

**Conclusion**

It is Thursday April 24, 2008 and I am at the local market in the village, Himo at the foot of Mount Kilimanjaro in Tanzania where students from Marangu Teachers’ college have just performed “The Disaster”, a play about a sister and brother who had been chased away from home by their father and stepmother. This kind of situation sadly occurs quite often in this country. The play focused on children trying to survive by doing honest work instead of committing criminal action, and finally in the end a kind neighbour offered the children to come and live with her. The watching crowd are eagerly discussing the event with the actors where one man says: “Can you all come back and play for us every week, because this is a good way to educate the people”. A woman stated: “We all have a responsibility to take care of orphaned children, and should take more action” (Diary entry, researcher).

I conclude, a great contribution the ACE project is making is precisely the one, one wants to get away from – official institutional support. But our presence, the financial input, has created the platform for this experiment to happen. The students have welcomed the expertise, but it’s evident that artistic creativity, knowledge of how to please a local audience and the issues that will rouse their interest, are already in place. One of the best things about the project is that both sides freely admit we are learning from each other, which is surely an educational ideal. I can see that a “seed” has been planted to potentially give the theatre a voice in Marangu.
References


Abstract
In this article I apply some principles from discourse analysis, taking as point of departure two statements or comments on educational policy produced in 2009 regarding drama/theatre as a subject in basic school education (Finland) and in teacher education (Norway). I am analysing the vocabulary in use in these two texts. I am also analysing the focus of the arguments and the points in the two texts. I read the texts as showing the surface of a battle field connected to the value foundation of education, the definition of knowledge, and the place of arts subjects in school. I also analyse the direction towards which the statement is steered; in both cases the parliament and the Ministry of Education. I articulate the power positions to start from, and try to identify the gate keepers. I try to draw the borders of a discursive field with discourses constituted and discourses being negotiated. These discourses are embedded in social practices. I am inspired by Michel Foucault’s genealogy, a discursive approach to a history of the present with a specific focus on practices which organize thinking systems. I make an attempt to sketch a Nordic picture and mirror the Nordic perspectives in these two texts. The picture is messy, it shows hierarchies in thinking and my conclusive statement is that it is time for a “time out”, and necessary to draw a new map for drama and theatre in education, based on the research at hand.

Introduction
The aim of this article is to identify challenges for the drama/theatre educational field in the near future, in a Nordic perspective. I am in the article analysing two recent documents about drama (in Norway) and theatre art (in Finland) in an educational context in order to examine the values, assumptions and ideological strands underpinning the texts. According to Michel Foucault (1980), phenomena and truths are historically constituted as an interplay between current power and knowledge. These systems constitute a certain understanding of ourselves, our history, the present and the future (cf. Ulleberg, 2006, 41). As I am making a critical discourse analysis (cf. Jørgensen & Phillips, 2000, 74), I will focus on how the language, the words in use construct the content. Thus I will articulate some themes which are visible in the texts. I want to thematicize what dominating discourses can be identified regarding drama and theatre education in the Nordic countries, with a special focus on Norway and Finland. I choose Norway and Finland, because I know both cultures well from inside. I also connect the discursive practices to a wider societal and cultural landscape in education.

The Drama Boreale network has been an active agent in articulating the values embedded in drama and theatre in educational contexts. The network activities have since 1994 actively contributed to a professional identity formation among researchers, drama and theatre teachers and drama and theatre teacher educators. The main network activity has been the network conference every third year. Through the conferences it has been possible to get to know about work and trends in the field (http://
Two especially decisive events in a Nordic context were on the one hand the NOTEFUN financed research design course that was carried out in October 1997 in Trondheim. Most of the participants have fulfilled their doctoral studies in drama or theatre. The other highly identity-shaping event was the hosting of the IDEA world congress in Bergen 2001. The Community of Drama and Theatre in Education Association is a highly international community. Also the Nordplus network has contributed to mobility between the Nordic countries. At Åbo Akademi University in Vaasa in Finland the Nordplus network Drama och Lärarutbildning contributed to an extensive exchange of teachers and students for a period of 12 years. This network made it possible to strengthen the quality of subject studies in drama education at basic, intermediate and advanced level in Vaasa. This network also contributed to special Nordic courses in dramaturgy, and in playback theatre and a network meeting in Reykjavik (Østern, 2004).

The exchange of experts in examining doctoral theses, and in evaluating competences for professorships, associate professorships and senior lecturers in drama and theatre has to a large extent profited from the Nordic expertise. When a Master of Drama Education degree was planned and established at Bergen University College from 1999, Anna-Lena Østern (Finand) first was professor 2; so Bjørn Rasmussen (Norway) took over; and after him Ida Krogholt (Denmark) is professor 2 in Bergen until 2010.

Four of the Nordic countries have established a journal connected to an association. The Nordic Journal Drama – Nordisk dramapedagogisk tidsskrift1 has been the leading journal for over 46 years. The Norwegian journal was first published in 1963 as Teater i skolen. The Norwegian association was founded in 1962 as Landslaget Teater i skolen. It was followed by FIDEA in Finland2 and Drama & Teater i Undervisningen in Denmark 3 has existed for almost 43 years now. A newcomer among the journals is the Swedish Drama Forum.4 These journals are published by the national drama and theatre organisations.

Nina Dahl (2005) has summed up how drama and theatre is described in national framework curricula in the Nordic countries. In her overview Iceland is omitted (because of the language), but Iceland is part of the Nordic network Drama Boreale. In the present national framework curriculum for basic education in Iceland drama is placed as a working mode throughout the curriculum.

The analysis in the following will comprise three steps: text, discourse analysis, wider societal and cultural landscape in education. I will take these three steps of analysis separately for each document.

Text analysis 1

Text from the Finnish context: statement proposing theatre art as a subject in basic education (The text is from autumn 2009, planned to be published 27th November).

Text genre: a statement with an argument for theatre art as subject in basic education. The statement can be connected to a planned reform in 2011, when the parliament will discuss which subjects that can be included in basic education. No receiver mentioned in the paper, no date for the statement to be published.

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1 Published in Norway: www.dramaiskolen.no
2 Förening för skapande verksamhet, founded in 1972: www.fidea.fi
3 http://www.dk-drama.dk/
4 www.dramapedaogen.se
Text producers: an ad hoc group of 14 persons in the field of drama and theatre, with a focus in the steering board of FIDEA. The text producer is not the union, but individuals. Core concept in use: theatre art (TA), participant and performative theatre. The arguments for including theatre art as subject in basic education are divided into seven arguments, the last also being a summary of the points.

Argument 1: TA helps the child to understand life.
Argument 2: TA is a right for the child.
Argument 3: TA contributes to knowledge about oneself and it contributes to holistic learning.
Argument 4: TA promotes communication and social interaction.
Argument 5: TA promotes understanding among the participants as well as the audience.
Argument 6: TA creates a totality of learning through distancing.
Argument 7: TA belongs to basic education among other subjects. In the seventh argument there is a summary of the possible benefits of TA with reference to research done in Finland and internationally: TA promotes social skills, promotes personal and artistic development, active citizenship, assists in control of the life situation, prevents bullying, mental ill-being and exclusion.

Finally, a list of references is included with some of the doctoral theses produced in Finland and some other central texts produced in English. The list of references might be in progress, and I miss central texts from the Finnish context.

Discourse analysis connected to text 1

This text mirrors history with the creative drama discourse created in the 1970s, then a definite discursive turn around 2000 away from creative drama discourse, and an attempt to form a theatre art discourse for the school in 2011. The aim of the statement is to make an impact on the decision-makers, when the subject profile in basic education will be subject to re-negotiation in the Finnish parliament. This text is pro-active, because the actual event lies ahead in time.

The discursive practice which becomes visible in this text can be traced back to the Finnish National Framework Curriculum from 1984, when an optional subject called expressive skills (Fi. ‘ilmaisutaito’) was included in upper secondary education. This subject had its core in drama, speech and movement, and music. As a consequence of the place in the framework curriculum, the Ministry of Education in 1991 decided that teachers of expressive skills (Fi. ‘ilmaisutaidon opettajia’) should be educated at the University of Jyväskylä, Faculty of Education. The Theatre Academy in Helsinki was not at that time interested in this teacher education. (More about the education of teachers of expressive skills in Teerijoki, 2000). A plan for development was carried out in Jyväskylä: A lecturer in drama pedagogy led this development. In 1994 a part time associate professor (Sw. ‘docent’) in drama pedagogy was attached to the faculty; in 1996 a senior lecturer in drama pedagogy, and in 1999 a professorship in drama pedagogy was founded at University of Jyväskylä. A Master’s program in drama education was initiated and a drama education research program launched (it had in 2004 resulted in three doctoral theses and about 15 Master’s theses, as well as 3 licentiate theses.). The Faculty of Education at the University of Jyväskylä wanted to promote research in drama education, and applied for a Master’s degree program in drama education. This Master was supposed to serve as a degree which could also be recognised as a qualification for primary school teaching.

The subject expressive skills was omitted from the Finnish National Curriculum Framework from 1994. A department for theatre and dance education was founded at the
Theatre Academy in 1996, and a Master’s program in theatre education was launched. In 2000 the first doctoral thesis in theatre education was defended at the Theatre Academy.

In 2000 the Ministry of Education refused the application from the Faculty of Education in Jyväskylä the right to a Master’s program in drama education, but suggested that drama could be a specialism in the general Master of Education degree. Thus it is possible to take a Master’s in education, specialising in drama education. This is in practice organised in minor subject studies of 60 study points in drama education and a Master’s thesis with a drama relevant theme.

Furthermore, the Ministry of Education decided that advanced level studies in theatre education could be given only at the Theatre Academy in Helsinki and at Tampere University. This can be considered a very decisive discursive battle with a distinct discursive turn from 1991 to 2000. Firstly: through the power of the Ministry of Education studies in expressive skills at the Faculty of Education in Jyväskylä were introduced in 1991, and about 10 years later the possibilities were taken away from Jyväskylä, and the task to educate theatre teachers was given to the Theatre Academy in cooperation with the University of Helsinki, and to the University of Tampere (which has actor training). This discursive turn is now visible in the statement from the ad hoc group using the concept theatre arts. In Finland there is no official teacher category called drama teacher and there is no subject called drama in any steering documents from the National Board of Education. Drama is still mentioned in the National Curriculum Framework for Basic Education, and at polytechnic level there is a four year program in performing arts where the students graduate as directors of theatre expression (Fi. ‘teatteri-ilmaisun ohjaaja’; Sw. ‘dramainstruktör’). There are a few upper secondary schools which specialise in expressive skills (Kallio in Helsinki, Juhana Herttua in Turku, Yhteiskoulun lukio in Tampere). In mid 1990’s a curriculum framework for an optional subject, theatre arts, was introduced at upper secondary level.

The power structure made visible in the development can be connected to the Ministry of Education as well as the National Board of Education. The dialogue with the University of Jyväskylä can be characterized as power dominance from the Ministry of Education, with a very negative result for the University of Jyväskylä regarding drama education. The gate keeper function is not quite clear.

The subject theatre art is brought forward in the text as the name of a possible subject. The teachers are educated at art universities. This challenge for the Theatre Academy and the University of Tampere, which now have the power to write history, is to open up the concept theatre art, in order to include those forms of applied drama which are already developed in Finland as well as internationally. In the text I have identified formulations which can be found regarding an open theatre concept.

The wider societal and cultural landscape in education in Finland connected to text 1

From the arguments used in the document, there might be a focus on legitimation from an instrumental point of view: the subject theatre art is considered useful in many ways. As it is a statement making an argument and claiming a place, the rhetorics in use must have an appeal to policy makers. In Finland with a school system and teacher education with high status internationally, there are some very disturbing aspects connected to pupils’ well-being at school. In the final part of the text there is an intertextual reference to the school massacres of Kauhajoki in September 2008 and Jokela in November 2007, and to other aspects that might be connected to wider societal and cultural issues in Finnish history. The resonance I interpret is, that the text producers conclude, that theatre
art prevents bullying, mental ill-being and exclusion. This is a strong point to make based on the research done so far in Finland and internationally. The evidence might be rather weak regarding what actually can contribute to a changing picture. These aspects are under-researched so far.

I consider this text to be not so powerful, because it is a voice from a soft group with little formal power. The position of the group is hierarchically in asymmetry with the power of the Ministry as a dialogue partner. But this tiny voice exists and the text clearly articulates a discursive turn in educational drama and theatre in school in Finland. What could be a possible new discursive turn is to articulate a will for cooperation between theatre teacher education and the faculties of education which still include drama education subject studies in their profiles.

Textanalysis 2

Text from the Norwegian context: comment on a planned teacher education reform

I will now turn to analysing the Norwegian text, which has been produced in about the same time span as the Finnish text. From the Norwegian context I choose as material for text analysis a comment on a text from the parliament about a new teacher education programme in Norway (Stortingsmelding 11/2009). The text I analyse is dated 20 March 2009.

Text genre: a comment on a text from the Norwegian parliament about a new teacher education reform. The receiver of the text is a committee at the Ministry of Education (KUF-komiten). Text producers: The National Board for Drama and Theatre Subjects. Signed by the Chair, Anne Bjørkvik, and by the coordinator for the Knowledge Centre (Norw. ‘knutepunkt’) for Drama and Theatre, Tone Stangeland.

Core concepts in use: drama, art subject drama, drama and theatre.

The comment is focused on an argument regarding one point in the plan for the new teacher education, which is to be launched 2012. In the plan for the new teacher education (for grades 1-7 or for grades 5-10) the inclusion of a subject which is “not a school subject” should only be up to a maximum level of 30 study points. For the well developed teacher education milieus in Norway offering 60 points in drama and theatre this is a disaster. The National Board for drama and Theatre Subjects argues for a continuation of offering 60 points as a necessary option.

The argumentation starts with three points: (1) The role of all aesthetic subjects must be discussed with regard to the new teacher education; (2) One arts subject could be obligatory instead of obligatory mathematics for teacher education grades 1-7; (3) In upper secondary education drama is a subject which demands from the teacher at least 60 sp in drama and theatre. The text in more detail describes the nature of the subject and through the subject in four statements: (1) Drama is an arts subject; (2) Drama is a subject with a knowledge base, and the subject conveys knowledge; (3) Drama is a subject of creativity and innovation, and (4) Drama is a culture subject.

Discourse analysis connected to text 2

The target group for the Norwegian text is clearly the Ministry of Education and policy makers in the parliament. The possibility to comment was given from the Ministry. Thus the text has a certain dignity as a comment on an ongoing process. The text producers write on behalf of the National Board. The issue is urgent, because the trend in the
planned teacher education reform is to reduce the role of aesthetic subjects even more than at present.

The concept used is drama, and drama and theatre. In the process of analysing this text I have found three more texts elaborating this first comment. In one text from 28 September 2009 there are three points underlined: the need to include drama as learning mode in all teacher education (5 study points[sp]); the possibility to include 30 sp drama in teacher education; and the possibility to offer 60 sp drama as a basis for Master’s studies in drama education. This is the case in the existing model. The writers (The National Board for Drama and Theatre, The National Centre for Drama and Theatre and The National Association for Drama in Schools) underline that since the introduction of drama as subject in Bergen in 1971 Norway has been a pioneer in the Nordic context. This upcoming reform is a serious threat to the development of the subject drama and theatre in teacher education. The power is with the Ministry of Education, and gatekeepers also in the political field.

Through debates in the Nordic Drama Journal, published in Norway, discussion about the name of the subject has been illuminated from different angles during the last five years. The Norwegian debate has concluded so far with the use of drama as the main concept, but with the combined concept drama/theatre in use as well.

The subject status for drama in basic education has not been achieved in Norway so far, even if it has been much discussed. The subject drama is firmly established in upper secondary schools around the country. Nils Braanaas (2008, 353) has written about the necessity of gaining status as a subject: first it gains in importance, gets possibilities to develop and produces literature about the subject. Braanaas (2008) has formulated a drama-pedagogical history and theory, which has become a classical text in Norwegian drama and theatre teacher education. This text is one of the corner stones in Norwegian drama and theatre in education identity formation.

In Norway there is an extensive body of literature connected to the different courses in drama and theatre subjects in upper secondary schools. This and many other aspects in the picture regarding drama and theatre in the Norwegian educational context make the now ongoing discursive battle really big and decisive for the future development of the subject. The stakeholders from the field of drama and theatre have gathered themselves together and appear to have a certain power, because they stand together. The power of the ministry in Norway is still the decisive force, but different committees planning the teacher education reform in detail are important agents in the new discourse.

A wider societal and cultural landscape in Norwegian education

The bigger picture in Norway describing educational policies is on the one hand a trend of going back to basics with a focus on evidence based research regarding learning and teaching, with a stronger focus on the knowledge base for different subjects than before the National Framework Curriculum from 2006, Kunnskapsloftet, with its focus on the formulation of competencies to be achieved. On the other hand, there is a rather indistinct voice talking about democratic values, about intercultural understanding and about ecological thinking focusing the learning processes, which are holistic, and make appeal to experience, emotion and engagement in the learning processes. The aesthetic dimension is considered a linking thread in the learning – and also how these aspects can be part of the learning in school. Some negative comparisons of Norway in PISA and other international studies have provoked Norwegian policymakers to action with the very clear aim of raising the competence level of teacher education, of the teachers and the pupils. Arts subjects are in this discussion often placed as a responsibility for the arts
schools outside of compulsory education. An intertextual resonance can be identified in the discussions - to a trend among pupils in vocational studies at upper secondary level to interrupt their studies and leave school without a formal exam. The voices of the pupils can have an impact on how arts subjects will be treated in the reform of teacher education, because of the popularity of these subjects. Furthermore, almost 20% of today’s pupils leave secondary school without sufficient reading skills. Many of these go directly from secondary education to social support systems and never take their place in the workforce in Norwegian society. One disturbing statistic presented recently is that the workforce in Norway seems to be the most sick of all countries studied.

The UNESCO-report The WOW-factor (Bamford, 2006) has also been discussed widely in Norway. Ann Bamford’s central point is that the arts subjects can promote learning, but this seems to happen most if the teaching is given by teachers with competence in the arts subject in question. Also the Norwegian drama and theatre milieu is vulnerable in facing educational trends which do not support arts education as one key learning area in school among other key learning areas. One possible alternative is to strengthen the indistinct voices and to define evidence in a way that takes into account learning in arts and through art as a field of knowledge.

**Conclusion**

The development of subject studies has in Norway predominantly taken place within teacher education colleges, and in universities within arts faculties. The underlining of the subject as an arts subject is in line with the Finnish definition of the subject, but the Norwegian argumentation is more based on the substance of the subject than on the impact of it. The two texts are distinctly different in arguing in the first text (from Finland) for a subject status in basic education, and in the second text (from Norway) arguing for the continuation of a system already in place with subject studies in drama in teacher education. One remark regarding the Finnish text is that if theatre art should be included in basic education from 2011, there is no developed competence in theatre art teaching that could cover the whole of basic education. In Norway this competence has been developed during a period of almost 40 years. One trend in Norway as well as in Finland is the introduction of positions in arts education as well as professorships and senior lecturers. This is a rather new phenomenon, and the result of this more open arts educational focus is yet to be seen. The picture as a whole is rather messy; I would suggest a time out to find the new focus of drama and theatre education in the Nordic context, based at research already at hand. I would also suggest a Nordic research project to study the different paths for drama and theatre education, and to possibly bring together the evidence gained from the substantial body of Nordic drama and theatre in education research already at hand. The point of this discourse analysis is to show that there is a choice – and that this choice is about what kind of societal morals that should be strengthened in individuals and in the community. The practice of drama and theatre educators matters, it is precious – in form as well as in content.
References:


Appendix 1:
Statement from an ad hoc group of active members of FIDEA, and of researchers and educators in the field of drama and theatre in Finland 2009 (version from 10th Nov. 2009)

The working group comprised the following members:

- Lecturer Henna Hakkarainen (Keski-Pohjanmaan ammattikorkeakoulu)
- Lecturer Kirsi Karvonen (Keski-Pohjanmaan ammattikorkeakoulu)
- Lecturer Siri Kolu (Metropolia Ammattikorkeakoulu)
- Coordinator Mirja Neuvonen (Helsingin Kaupunginteatteri)
- Vice-Rector Riitta-Mari Punkki-Heikkinen (Oulun suomalaisen yhteiskoulun lukio)
- Assistant Director Kari Rentola (Helsingin Kaupunginteatteri)
- Lecturer Riku Saastamoinen (Teatterikorkeakoulu)
- Lecturer Maissi Salmi (Martinlaakson lukio)
- Director Ville Sandqvist (Teatterikorkeakoulu/Opek)
- Chairperson Anne Sandström (FIDEA)
- Lecturer Birgitta Snickars (Novia, Svenska Yrkeshögskolan Vasa)
- Lecturer (Drama Education) Tapio Toivanen (Helsingin yliopisto)
- Lecturer Annemari Untamala (Kallion lukio)
- Head of Unit Marjo-Riitta Ventola (Keski-Pohjanmaan ammattikorkeakoulu)

Julkilausuma/Proklamation/Statement:

TEATERKONSTEN SOM ÄMNE IN I GRUNDUTBILDNINGEN!

TEATERKONST GER FORM OCH VERKTYG ATT STUDERA OCH FÖRSTÅ LIVET

Teaterkonst som skolämne inkluderar den deltagande och den föreställande teaterns alla verksamhetsformer. Praktiskt framskriver undervisningen genom gruppbaserade arbetsformer och delområden i drama och teater till att göra och uppleva föreställande teater.

BARNET HAR RÄTT ATT LÄRA SIG TEATERKONST

Genom att inkludera kompetent, systematisk och långsiktig undervisning i teaterkonst i grundutbildningens timplan görs drama och teater tillgängligt för alla barn och unga. Teater i skolarbetet har visserligen långa traditioner och det finns ett utbud av grundundervisning i teater, men dessa ger inga garantier för riksomfattande jämlikhet.

FÖRBÄTTRAD SJÄLVKÄNNEDOM

Lärande inom teaterkonst ger olika slag av kunskap via känslor och aktivitet. Ett viktigt mål för teaterkonsten är förstärkt självkännedom hos eleven. Barn och ungdomar använder i teaterkonsten sin kropp, sina tankar och sina erfarenheter på ett helhetsmässigt sätt. Teaterundervisning är kraftgivande (empowerment): ”Du är unik och värdefull, samtidigt som du är en bland miljarder”.

KOMMUNIKATION OCH SOCIAL INTERAKTION I EN FÖRÄNDERLIG MULTIKULTURELL VÄRLD

Teater är en kollektiv konstform, där fokus ligger på samarbete mellan individer, på grupptillhörighet, intensiva upplevelser och tolerans för olösta situationer. Genom teaterkonsten undersöker man aktivt vad det är att vara mänska, man lär sig ta hänsyn, att samarbeta och sociala färdigheter. Teaterkonsten förebygger marginalisering och ger färder som behövs för att möta förändringar både i det egna livet och i samhället.

DELTAGANDE OCH FÖRESTÄLLNINGAR

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Inom teaterkonsten lär vi oss att förstå och tolka olika former av mänsklig kommunikation och media. Samtidigt tränas färdigheter inom kommunikation, framträdande och interaktion som behÖvs i dagens och i framtidens samhälle. Teaterkonst möjliggör deltagande både som aktör och som observatör.

TEATERKONST SKAPAR HELHETER
Inom teaterkonsten behandlas förhållandet mellan fiktion och verklighet och man tränas att betrakta olika fenomen genom distansering. Via teaterkonsten kan barn och unga uppleva nya saker och utveckla tankar som har betydelse för det egna livet. Genom att agera i roll skapas förutsättningar för att undersöka och hitta olika synvinklar och verksamhetsmodeller. Teaterkonst gör det möjligt att förena olika konstformer och olika läroämnesstoff i en helhetsinriktad inlärningsprocess.

TEATERKONSTEN HÖR TILL GRUNDUTBILDNINGEN TILLSAMMANS MED ANDRA LÄROÄMEN
Undervisningen och forskningen inom teaterkonsten i Finland för en kontinuerlig dialog med internationell drama- och teaterundervisning samt forskning, både via enskilda aktörer och via teaterpedagogiska organisationer. Forskning på doktorandnivå inom deltagande och förestående teater och drama ger en stabil grund för undervisningen inom teaterkonst. Forskningen har påvisat vilken speciell betydelse teaterkonsten har för barns och ungas personliga och konstnärliga utveckling. Forskningsresultaten ger belägg för den inverkan som undervisning i teaterkonst har, då det gäller att utveckla sociala färdigheter, aktivt medborgarskap och gemenskap samt för att behärsla livssituationer hos barn och ungdomar i olika ålder och med olika bakgrund. Teaterkonst förebygger mobbning, psykiskt illamående och utstötning.
Appendix 2: Comment from the national board for the drama and theatre subjects (in Norway)

Nasjonalt fagråd i drama- og teaterfag

Til
Kirke-, Utdannings- og Forskningskomitéen Bergen/Kristiansand 20.mars 2009

Sammendrag av vedlagte notat vedrørende dramafaget og St. meld. 11

• Nasjonalt fagråd i drama- og teaterfag ber Kirke,- Utdannings- og Forskningskomitéen diskutere hele det estetiske fagfeltet i den nye lærerutdanningen i lys av nyere forskning som det også vises til i meldingen. Ikke minst må det dramapedagogiske feltet få et nytt fokus.

• Fagrådet mener at et kunstfag som obligatorisk alternativ til matematikk i LU 1 -7, vil være i samsvar med nyere forsking om barns måte å lære på, strategiplanen Skapende læring og intensionene for det nye pedagogikkfaget. I lærerutdanningssammenheng må også kunstfaget drama være et slikt alternativ.

• Fagrådet minner om at lærerutdanningen også omfatter videregående opplæring. Spesialisering i drama må ha samme fordypning som en hver annen fordypning, altså 60 sp. Dette er dessuten et nødvendig kvalifiseringsgrunnlag for studenter som vil fortsette sin dramaspesialisering inn i mastergradsstudium i dramapedagogikk eller teatervitenskap.

• Fagrådet støtter UHR sin skepsis til at både norsk og matematikk skal være obligatoriske fag i lærerutdanningen.

Drama er et kunstfag
Vi anbefaler å bruke begrepet kunstfag for faggruppen (dans, drama, kunst og håndverk, musikk). Dette er også i tråd med internasjonal språkbruk – the arts. Den brukte betegnelsen praktisk-estetisk gir et signal om at fagene ikke har et teorifundament. Teori og praksis utgjør en selvfølgelig faglig helhet – i alle fag/faggrupper.

Drama er et kunnskapsfag og et formidlingsfag
Vi vil peke på dramafagets muligheter til å bidra til opplæringens generelle kunnskapsmål, altså at kunnskapsutforskning og kunnskapsformidling ingår blant fagets grunnleggende kvaliteter og forutsetninger. Faget er svært aktuelt som støttedisiplin til målet om kvalitetsheving av lærerrollen.

Drama er et kreativitets- og innovasjonsfag
Drama kan som et skapende fag være viktig bidragsyter til innovasjon, kreativitet og nytenking, og kan legges inn i det nye pedagogikkfaget som et faglig didaktisk emne (for eksempel 10 sp). Drama er en katalysator for kreative prosesser. Det obligatoriske kurset i den nåværende allmennlærerutdanningen Drama som metode, har fått svært gode tilbakemeldinger både fra faglærere, øvingslærere og studenter og må opprettholdes i minimum omfang på 30 undervisningstimer.
**Drama er et kulturfag**

Drama har sitt eget faglige innhold, samtidig som det henter sitt formidlingsinnhold fra mange andre felt. Dramafaget forvalter den dramatiske kulturarven, den muntlige fortellertradisjonen og utvikler kollektive/sosiale kvaliteter. Formidling, fortelling, motivering er omtalt som viktige aspekter ved lærerrollen i St.meld. 11, og fremheves som avgjørende om undervisningen virker godt for elevene eller ikke. Drama forvalter også slike kvaliteter.

På vegne av Nasjonalt fagråd i drama- og teaterfag

Tone Stangeland

Anne Bjørkvik (leder)
Notat vedrørende St.meld. 11 (2008-2009)


**Drama er et kreativitets- og innovasjonsfag**
Meldingen peker på at gode lærere er de som gjennom "fleksibilitet og kreativitet" skaper betydningsfulle forskjeller mht. "å tilpasse og variere undervisningen" (s. 13 og 49). Vårt fags rolleregister, vårt grunnlag i kunnskaper om improvisasjon og vår tradisjon med utforsking gjennom fiksjonsrammer og scenarier, bidrar til kompetanser lærerutdanningen trenger. Samfunnet trenger mennesker med kunnskaper, som er kreative og i stand til å omforme teori og abstrakt tenkning til forklaringsmodeller eller former som kan settes inn i nye sammenhenger og dermed fremstå som ny kunnskap. Drama kan være viktig bidragsyter her, og bør legges inn i det nye pedagogikkgaget som et faglig didaktisk emne (for eksempel 10 sp).

**Drama er et kulturfag**
Meldingen slår fast at "skolen skal overføre kunnskaper og ferdigheter, kultur og verdier fra et slektsledd til et annet" (s. 9). Drama har både sitt eget faglige innhold samtidig som det henter sitt formidlingsinnhold fra mange andrefelt. Vi vil peke på den dramatiske kulturarven som vårt fag forvalter, samt den muntlige fortellertradisjonen og fagets evne til å utvikle kollektive/sosiale kvaliteter. Meldingen snakker om "en bred kulturståelse er grunnleggende for et inkluderende sosialt fellesskap", og rollen 'læreren som kulturformidler' berøres flere steder i planen. Formidling, fortelling, motivering er omtalt som viktige aspekter ved lærerollen som er med på å avgjøre om undervisningen virker godt for elevene eller ikke. Meldingen viser her til internasjonal forskning.

**Drama er et kunstfag.**
Meldingen er ikke konsekvent i sin begrepsbruk for kunstfagfeltet. Både betegnelsen praktiske og estetiske fag, praktisk-estetiske fag, estetiske fag og kunstfag blir brukt om hverandre.

Vi anbefaler å bruke begrepet "kunstfag" for vår faggruppe (dans, drama, musikk, kunst og håndverk) - dette for å hindre at kunstfagene oppfattes som ikke-teoretiske. Teori og praksis utgjør en selvfølgelig faglig helhet – i alle fag/faggrupper. Betegnelsen kunstfag er dekkende for denne faggruppen i skole og utdanning og er også i tråd med internasjonal begrepsbruk: the arts.

**Drama er et kunnskapsfag.**
En selvfølgelig konsekvens av argumentasjonen over, er at drama er kunnskapsfag. I tillegg fungerer faget også godt til å formidle (ulike former for) kunnskap. Stortingsmeldingen er ikke et dokument som legger opp til drøfting eller argumentasjon om f.eks. "nye" fag i lærerutdanningen. Vi vil likevel peke på dramafagets muligheter til å bidra til opplæringens generelle kunnskapsmål, altså at kunnskapsutforskning og kunnskapsformidling inngår blant fagets grunnleggende kvaliteter og forutsetninger.

Vi er reserverte til at både norsk og matematikk skal være obligatoriske fag i lærerutdanningen.
Vi mener et kunstfag som obligatorisk alternativ til matematikk i LU 1-7, vil være i samsvar med nyere forsking om barns måte å lære på, strategiplanen Skapende læring og intensjonene for det nye pedagogikkfaget. Det må imidlertid i denne sammenhengen være like muligheter for kunstfagene, altså slik at også drama kan være et alternativt valg og med en minsteomfang på 60 sp.

**Meldingens konsekvenser for dramafaget**

For begge lærerutdanningsløpene kommer følgende formulering: “Fagkretsen kan likevel ha et skolerelevant fag på inntil 30 studiepoeng som ikke er undervisningsfag” (s. 16, 17, 19). Dersom denne formuleringen blir stående slik, kan den isolert sett blokkere for alle dramatilbud (og dansetilbud) på 60 sp. Men om formuleringen ses i forbindelse med hovedutsagnene til hvert av de foreslåtte løpene, hvor ordet ”normalt” er et sentralt tolkingsord, ligger det til rette for å kunne tolke inn, som et brudd på normalen, også 60 sp studieløp f.eks. for fag som drama og dans.

Vi peker på at lærerutdanningen også omfatter videregående opplæring, altså også årene 11-13. Meldingen minner om at det i videregående skoler kreves 60 sp for å undervise i alle fag, s. 18. Her er drama et skolefag, og det er et fag som kvalifiserer til oppetak for høgskole- og universitetsstudier. Studietilbud av minst 60 sp i drama er også av denne grunn nødvendig å tilby ved Høgskolene. Viktig er også å nevne at det eksisterer mastergradstilbud i drampedagogikk og drama/teaterfag. Disse krever 60 sp opptaksgrunnlag i faget for allmennlærerstudenter og minst 80 sp i faget med bachelorløp. Også av denne grunn må det være mulig å ta minst 60 sp i drama i lærerutdanningen.

**Noen konkluderende betraktninger**

Plassering av drama i en ny lærerutdanning – som strekker seg mot en fremtidig 5-årig varighet – må ses i perspektivet 1-13. I dette perspektivet er både tilbudet 60 sp, påbygging 30 sp, Mastergrad og PPU viktige og fremtidsrettede tilbud. Meldingen nevner at ”departementet vil sette ned en nasjonal faggruppe med bred faglig kompetanse” som et rådgivende organ mht. lærerutdanningsspørsmål (s. 29). Det nasjonale dramamiljøet/fagrådet vil gjerne bidra med en representant i en slik nasjonal faggruppe.

Nasjonalt fagråd i drama- og teaterfag ber Kirke,- Utdannings- og Forskningskomiteen diskutere hele det estetiske fagfeltet i den nye lærerutdanningen i lys av nyere forskning som det også vises til i meldingen. Ikke minst må det drampedagogiske feltet få et nytt fokus:

- Faget som bygger på erfaringbasert kunnskap og som gjennom spilsituasjoner utforsker de utfordringer man står overfor i det å være menneske i dag.
- Faget der den dramatiske fiksjonen danner grunnlaget og mulighet for å reflektere fra ulike vinkler – som i et laboratorium.
- Fagområdet som gir læreren konkret og praktisk hjelp til å bruke sin kropp og sin stemme.
- Faget som gir verktøy til å uttrykke seg med overbevisning og faglig tyngde.
- Faget som er en katalysator for kreative prosesser.

Fra et kunstfaglig og dramafaglig ståsted har vi sterke ønsker om og muligheter til å styrke den nye lærerutdanningen. Forutsetningen er at de ansvarlige for revisjonen av lærerutdanningen er våkne for det utnyttede potensialet som ligger her.
About the Authors

Stig A. Eriksson is associate professor in drama at Bergen University College, Norway. He has served on IDEA's Executive Committee, and was Project Co-ordinator for IDEA’s 4th World Congress 2001 in Bergen. Eriksson has been involved in curriculum development, and introducing drama in schools and higher education. Eriksson’s research interests are the history of the development of drama education, political theatre and process drama. In 2003 in Mostar, Bosnia-Herzegovina, Eriksson was awarded the international prize Grozdanin Kikot for contribution in the building of the IDEA, and especially for the work in establishing the IDEA solidarity fund.

Hannah Kaihovirta-Rosvik is a visual artist and holds a Master of Arts Degree in Arts Education, from the University of Arts and Design in Helsinki. Her doctoral thesis investigates an aesthetic approach to education and the arts educative perspectives of relational aesthetics and community art. She has special interest in arts crossover strategies, intervening performances and arts as interpretative learning events. Her resent research focuses on arts informed inquiry that addresses arts based learning practices as interpretative zones. She conducts training in teachers’ and artists’ further education in contemporary arts and does dialogue teaching and research together with educators and researchers.
Liora Bresler is a Professor at the College of Education at the University of Illinois at Champaign. Most recently, she has edited the *International Handbook of Research in Arts Education* (2007, Springer), *Knowing bodies, moving minds: Towards embodied teaching and learning* (2004, Kluwer). Bresler serves as an editor for the book series: *Landscapes: Aesthetics, Arts and Education*, for Springer. She is the co-founder (with Tom Barone, 1999-) and co-editor (with Margaret Latta, 2006-) of the *International Journal for Arts and Education*.

Erkki Laakso has an actor training from TheatreAcademy in Finland (1960) and a PeD from 2004. During a period for over two decades Erkki served as senior lecturer in drama pedagogy at the University of Jyväskylä, where he, until his retirement, has promoted university-based studies in drama pedagogy as well as drama education research. He was project coordinator of the second Nordic drama boreale conference in Jyväskylä 1997.

Kari Mjaaland Heggstad has been teaching drama at Bergen University College since 1987. She has written several reports and books about drama in education (e.g. 7 veier til drama) and has published articles in various journals and anthologies. She was the initiator and leader of the Nordic TIE conference Focus on TIE at Bergen University College in 2000. Heggstad has participated in the research project Kunstfagdidaktikk (2004-2007).
Ida Krøgholt is associate professor at Department of dramaturgy, Aarhus University. 2007-2010 associated as professor 2 at the MA in Drama at Høgskolen in Bergen. Her research area is Applied theatre and drama and Globalization and World Art. Ph.D. thesis, 2001, Performance og dramapædagogik – et krydsfelt,

Bjørn Rasmussen is a professor in drama/theatre at Norges Teknisk-Naturvitenskapelige Universitet, Trondheim. He is a researcher in applied drama and theatre with a special focus on drama education, for example drama and epistemology, drama and the aesthetic. In collaboration with research students he works on cultural-aesthetic analyses of forms of drama/theatre in different societal contexts. Furthermore he has facilitated projects in role-playing and school-tiredness, drama in medical training, drama and play, drama and the disabled. Bjørn has for 20 years contributed to promote drama research and research training as well as collaborated nationally and internationally to build drama network, associations and journals.

Eva Österlind, drama pedagogue, Ph.D.and assistant professor in Educational Sciences, has long experience of teaching drama in higher education, especially teacher education. She initiated a Bachelor programme in Educational Drama at the University of Gävle. She is interested in Forum Theatre as a tool for active citizenship, and the use of drama methods in Education for Sustainable Development.
**Hannu Heikkinen**, Ed.D, Lecturer of Arts in Education is working at the University of Oulu. He is the head of a Teacher Education program, which is focused on Arts in Education. He has published books, articles, papers and has given workshops at national and international conferences. He is a member of the International Advisory Board at the Research in Drama Education Journal (UK).

**Tor-Helge Allern** is Associate professor in drama at the Nesna University College, Norway. He has a Ph.D (Dr. Art) in drama from The Norwegian University of Science and Technology (NTNU) (2003). Allern is currently involved in a research project in primary school financed by the Norwegian Research Council, where he examines the effects of different dramaturgies in teaching and learning.

**Wendy Lathrop Meyer** is Assistant Professor in Drama and Theatre at Hedmark University College Department of Art and Information Science in Hamar, Norway. She is an academic/professional project leader for the Norad programme in Arts and Cultural Education - “Community based Arts”- regaining and modernizing Cultural heritage Educating and professionalizing the Community Artist.

**Anna-Lena Østern** is currently engaged in a research project called Arts literacy as worldmaking in education. The Nordic researcher group intends to describe a third way for education, where emerging meaning, relational aesthetics, multimodal literacy and focus on culturally sustainable development is articulated. She is a visiting professor at The Faculty of Education at Åbo Academi University and professor of arts education at the university of Trondheim NTNU.
14. Figures & Tables

Article 1:

Figure 1. P. Brueghel d.e.; Landscape with the Fall of Ikaros, ca. 1558.
Figure 2. Detalj fra Ikaros flukt.
Figure 3. Heathcote som lærer-i-rolle.

Article 2:

Figure 1. En rhizomatisk figur för hur man kan vandra genom en konstbaserad lärprocess.

Article 4:

Figure 1: The most important areas of significance in drama experiences.
Figure 2: Deepening of work in process drama.
Figure 3: Factors connected to the learning potential of educational drama.

Article 5:

Figure 1. Meaning becomes attached to the object.

Article 6:

Figure 1. Aesthetic doubling hits the nail on the head regarding drama in societal systems.

Article 10:

Figure 1. Petter Dass. Painting from 1684 in Melhus Church.
Figure 2. The Digestion Plant: foreman and workers.
Figure 3. ‘The Digestion Plant’: the stomach.
Figure 4. ‘The Digestion Plant’.
Figure 5. ‘Mother leaving young Petter Dass’.

Table 1. Characteristics of three dramaturgical models applied in the classroom research project.

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Drama in three movements
A Ulyssean encounter

The theme of the sixth Nordic drama boreale conference “Drama in three movements — a Ulyssean encounter” uses journey as a metaphor for life span. The metaphor is used in order to illuminate and describe experiential learning in educational drama and theatre in a life-long perspective. As guiding principles for the preparation of the conference we have used the concept eco-pedagogical thinking and artistic learning processes as possible key elements in the education of tomorrow. In this anthology with 12 selected conference proceedings the diversity of research within drama and theatre education within a Nordic framework is exposed.

To develop research and knowledge about educational drama and theatre can be considered a Ulyssean encounter: necessary to undertake, a huge task, a task that can only be accomplished if we make joint efforts in order to articulate and explore the knowledge potential in the art form about the human condition. Art and science share a fundamental challenge: in both, you must concentrate on imagining something that does not yet exist, because it is the art expression or the result of the scientific effort that makes the not hitherto seen visible.

Educators in the field of drama and theatre education participate in a dialogue about values in arts education through research and development aiming at producing knowledge. This report intends to be part of that dialogue.