

Rannveig Björk Thorkelsdóttir

Understanding drama teaching in compulsory education in Iceland

A micro-ethnographic study of the practices of two drama teachers

Thesis for the Degree of Philosophiae Doctor

Trondheim, August 2016

Norwegian University of Science and Technology
Faculty of Social Sciences and Technology Management
Programme for Teacher Education



Norwegian University of
Science and Technology

NTNU

Norwegian University of Science and Technology

Thesis for the Degree of Philosophiae Doctor

Faculty of Social Sciences and Technology Management
Programme for Teacher Education

© Rannveig Björk Thorkelsdóttir

ISBN 978-82-326-1774-6 (printed ver.)
ISBN 978-82-326-1775-3 (electronic ver.)
ISSN 1503-8181

Doctoral theses at NTNU, 2016:218

Printed by NTNU Grafisk senter

Abstract

The rationale for this study is that drama was included in the national curriculum framework in Iceland for the first time in 2013. As a result, there were considerable tensions connected with how Icelandic schools could or should embrace this newcomer to the curriculum, whether the necessary competence existed to teach the subject and what kind of status drama could achieve among the other subjects in school. The overarching research question is: *How is drama as a subject implemented in Icelandic compulsory education?*

Within a socio-cultural framework of understanding, an ethnographic study of the culture and the context for the implementation of drama was carried out. The ethnographic account is based on thick descriptions and thematic narrative analyses summed up as a cultural portrait of the drama teaching practices in Hillcrest (grade 5) and Mountain-line (grade 6) schools, respectively. The teaching practices of the drama teachers are described and interpreted from four perspectives, representing different curricular levels according to John Goodlad. The theory of practice architectures by Stephen Kemmis and Peter Grootenboer is used to interpret the findings. In this practice theory, practice is defined as a nexus of sayings, doings and relatings, dependent on the arrangements in the practice architectures. Enabling and constraining arrangements in the practice architectures connected to the implementation of drama as a subject in compulsory education are identified and discussed. An ecology model is suggested as a theoretical contribution and as an interpretive tool when analyzing how the classroom arena inhabited by teachers and students interacts with the different curriculum levels and the societal arena and culture. A dialectical tension is illustrated by a response loop influencing what can be achieved from the learning, including the influence of what Elliot Eisner calls an invisible curriculum. The study calls for changes in opportunities for the professional development of drama teachers. Further, it calls for a reconceptualization of how a drama teacher's learning trajectory could be designed in order to support the drama teacher and his or her resilience and motivation to transform the teaching for the benefit of the learning of the students.

Key words: Drama teaching practices, practice architectures, learning trajectories of teachers, ethnography in education, ecology model.

Sammendrag på norsk

Bakgrunnen for denne studien er at drama året 2013 for første gang er inkludert i den nasjonale læreplan for Islands grunnskole. Det var spenning knyttet til hvordan den islandske skolen skulle eller kunne si velkommen til dette nye faget, og også til om den nødvendige kompetansen for å undervise faget fantes, og hva slags status drama kunne få blant andre fag i skolen. Derfor trenger implementeringen bli undersøkt gjennom forskning.

Det overgripende forskningsspørsmålet for studien er: *Hvordan er drama som fag implementert i den islandske grunnskolen?* En etnografisk studie av implementering av faget drama er gjennomført innenfor en sosiokulturell forståelsesramme. Den etnografiske teksten er basert på tette beskrivelser og tematiske narrative analyser, sammenfattet som kulturelle portretter av dramaundervisningspraksiser i Hillcrest (trinn 5) og Mountainline (trinn 6) skoler. Dramalærernes undervisning er beskrevet og tolket ut fra fire perspektiver, som representerer ulike læreplannivåer definert av John Goodlad. Stephen Kemmis og Peter Grootenboers teori om praksisarkitekturer brukes i tolkning av studiens funn. I denne praksisteorien defineres praksis som sammenbuntet av det en praksisutøver sier og tenker, gjør, samt hvordan han eller hun forholder seg til andre. Forhold i praksisarkitekturerne som fremmer, og forhold som hemmer implementeringen av drama som fag, identifiseres og drøftes.

En økologimodell foreslås som et teoretisk bidrag og som et analyseverktøy for å kunne forstå hvordan klasseromsarenaen med lærere og studenter interagerer med ulike læreplannivåer, det større samfunnet og kulturen. En dialektisk spenning illustreres gjennom en responsløyfe som påvirker hva som kan læres, og den omfatter også påvirkning fra de forhold som Elliot Eisner kaller usynlig læreplan.

Studien foreslår forandring i betingelser for profesjonell utvikling for dramalæreren, og en forståelse av hvordan dramalærerens læringsbaner kunne være designet for å støtte læreren og gjøre læreren mer robust og motivert i å transformere undervisningen til nytte for elevens læring i drama.

Nøkkelord: Dramalæreplan i grunnskolen, praksisarkitekturer, responsløyfer, læreres læringsbaner, etnografi i utdanning, økologimodell.

Ágrip á íslensku

Bakgrunnur þessarar rannsóknar er sá að árið 2013 kom út ný aðalnámskrá grunnskóla greinarsvið og var leiklist skilgreind sem sérstakt listfag í fyrsta skipti. Í kjölfarið myndaðist töluverð spenna um það hvort skólarnir gætu kennt þetta nýja fag, hvort hæfir kennarar fengust til starfa og hvort leiklistin næði styrkri fótfestu. Viðfangsefni og rannsóknarspurning verkefnisins er eftirfarandi: *Hvernig er staðið að innleiðingu leiklistar í grunnskólum á Íslandi?*

Rannsóknin byggir á eigindlegri rannsóknarhefð og fellur undir etnógrafíska rannsókn á grunni félags- og menningarkenningar. Markmið etnógrafiunnar er að leitast við að skoða og skilja sjónarhorn þeirra sem rannsakaðir eru. Veturinn 2013-2014 heimsótti ég tvo skóla í Reykjavík, Hillcrest skóla (5. bekkur) og Mountain-line skóla (6. bekkur), og fylgdist þar með tveimur kennurum kenna leiklist. Með menningarlegu portretti, þykkum lýsingum og í gegnum narratívu eru niðurstöðurnar kynntar. Ég hef leitað að þemum út frá fjórum mismunandi sjónarhornum í greiningu minni út frá kenningum John Goodlad. Kenningar Stephen Kemmis og Peter Grootenboer „practice architectures“ eru hafðar að leiðarljósi í rannsóknarvinnunni. Ég hef grandskoðað menningu skólanna með tilliti til kenninga Stephen Kemmis um arkitektúr og vistfræði starfshátta. Kemmis o.fl. (2014) líkja starfsháttum við skipulagða samsetta pakka af orðatiltækjum, verkferlum og tengingum sem fléttast saman í verknaði þar sem verknaðurinn sjálfur er megintilgangur starfsháttarins sem skapar þeim samstöðu. Einn afrakstur rannsóknarinnar var *Vistfræðimódel* sem þróað var til að greina og túlka samskipti í kennslu á milli kennara og nemenda á mismunandi stigum námskrárinnar í tengslum við menningu og samfélagið. Með vistfræðimódelinu er mögulegt að bera kennsl á ýmsar útfærslur á þemum með stöðugum endurgjafarlykkjum milli kennslunnar og arkitektúr starfshátta og það sem Elliot Eisner kallar ósýnilega námskrá. Rannsóknin kallar á breytingar í faglegri þróun leiklistarkennarans. Ennfremur kallar rannsóknin á endurskilgreiningu á hvernig hægt er að styðja við starfsþróun leiklistarkennarans og hvernig hægt er að breyta kennsluháttum kennarans, nemendum til góða.

Lykilorð: Leiklistarkennsla í grunnskóla, arkitektúr starfshátta, starfsþróun kennara, etnógrafísk rannsókn, vistfræðimódel.

This thesis is dedicated to the loving memory of my parents,

Þorkell Jón Gíslason and Margrét Sjöfn Davíðsdóttir

Acknowledgements

This monograph is the product of a long journey, even though the actual doctoral study only started in the fall of 2013. Looking back, this journey probably started when I became a full-time drama teacher many years ago in Iceland. For that opportunity, to become a drama teacher, which was not widespread in Iceland at that time, I am grateful. A monograph is the result of one person's work in name only. This journey is a collaboration of many people and pioneers in drama, who have shared their wisdom and knowledge in my journey of discovery. I especially want to thank all the participants in the study, especially the two teachers who let me observe their teaching practices and shared their experience and insight with me, and I would like to thank the students who allowed me to take part in their journey.

I sincerely wish to thank my supervisor, Professor Anna-Lena Østern, for her guidance, wisdom and endless support. Thank you for taking me onboard, thank you for believing in me, and for pushing me gently but firmly. I would also like to thank my co-supervisor Svanborg Rannveig Jónsdóttir, who provided invaluable feedback through the process and endless support. I am grateful to NAFOL, (Norwegian National Doctoral School for Teacher Education), for allowing me to take courses in their programme as a PhD student at the Norwegian University of Science and Technology, NTNU: that opportunity gave me the possibility to interact with other PhD students in the field of drama. I also offer my sincere thanks to Professor Stig A. Eriksson for his constructive criticism and belief in the study, and to Stephen Kemmis for his comments. I really value his input. I would also like to thank Úlfur Sturluson for proofreading my text and giving me good advice, and John Shepherd, who also gave valuable proofreading comments for the final manuscript, thank you!

To my dear friends, Kristian, Marianne and Dorothea: thank you for your friendship and support and to my dear friend and colleague Ása Helga: thanks for listening to me.

Finally, I offer my deepest gratitude to my family. To my sister Svava Kristín for motivating me to work towards a PhD, to Edda Margrét for her help, and to my two sons, Arnar Björn and Þorsteinn Bragi for their understanding and patience. And finally, to my wonderful husband Gísli: thank you for all your support, love and care. Without you this journey would not have been possible.

Reykjavík, July 2016, Rannveig Björk Þorkelsdóttir

Table of Contents

Abstract	iii
Sammendrag på norsk	v
Ágrip á íslensku	vii
Acknowledgements	xi
Table of Contents	xiii
List of Figures	xix
List of Tables	xx
Chapter 1 Introduction	1
1.1 Background	1
1.2 Motives.....	7
1.3 Aim, problem formulation and research design	9
1.4 Context of the study	12
1.5 Clarification of concepts	14
1.6 Structure of the thesis.....	15
Chapter 2 Drama education, the drama teaching profession and drama in the Icelandic national curriculum	17
2.1 Drama as art form and as pedagogy	17
2.1.1 Drama concepts	18
2.1.2 Dramatic art and the field of drama teaching	20
2.1.3 Drama education as an umbrella term for drama and theatre	23
2.1.4 Genres in drama education	24
2.1.5 Developments and fractures in Nordic drama education	28
2.2 Why teach drama – a conclusion based on the analytical sketches ..	31
2.3 The drama teaching profession	33
2.3.1 Teachers’ learning trajectories	37
2.4 The Icelandic national curriculum guide.....	38
2.4.1 The general section of the Icelandic national curriculum	39
2.4.2 The subject areas in key learning area the arts.....	43
2.4.3 Drama in the formal curriculum	44

2.4.4	Summing up the curriculum guidelines	47
2.4.5	A short overview of the Australian curriculum for the arts	47
2.4.6	Drama curricula in a comparative perspective.....	50
2.5	Drama education, the drama teacher and the curriculum guide.....	50
Chapter 3	Theoretical landscape for the study.....	53
3.1	Cultural theory	53
3.1.1	Contemporary cultural studies of the body	55
3.1.2	Inspiration from Jürgen Habermas and Pierre Bourdieu	56
3.2	The theory of practice architectures – part of a practice theory of education.....	58
3.3	Career development of drama teachers and teachers’ well being – a literature review.....	64
3.3.1	Drama teachers and professional development.....	64
3.3.2	Teachers’ wellbeing and careers	69
3.4	Curriculum perspectives	73
3.4.1	The rationale for the curriculum	73
3.4.2	Curriculum Theory and Didaktik.....	76
3.4.3	Nordic studies of curricula in drama and theatre	76
3.4.4	Summing up the review of curriculum perspectives.....	77
3.5	Summary	77
Chapter 4	Methodology.....	79
4.1	Milestones in the research process.....	80
4.2	The design of the study	81
4.2.1	Assumptions underpinning the research	81
4.3	An ethnographic study in education.....	82
4.4	Data collecting methods.....	84
4.5	Admittance into the field.....	89
4.6	Context of the study and research participants	91
4.6.1	Hillcrest School.....	91
4.6.2	Mountain-line school	92
4.6.3	Differences and similarities of the two teachers	93
4.7	Being in the field for one school year	93
4.8	Construction of the research material for analysis.....	95
4.9	Data analysis	97

4.9.1	Interpretive analysis	97
4.9.2	Narrative methods	98
4.9.3	Thick descriptions	100
4.9.4	Observation of the performances	100
4.10	Insider and outsider positions	102
4.11	Lost in translation?	103
4.12	Trustworthiness, transparency and limitations	103
4.13	Summary	104
Chapter 5 Teaching drama one school year		107
5.1	Hillcrest school	107
5.1.1	Beginning the autumn term	108
5.1.2	Reflections on the description of the autumn term	112
5.1.3	Turning points: engaging the boys through their interests	112
5.1.4	Reflections on the description of the turning point	114
5.1.5	Frustrations	115
5.1.6	Reflections on the description of the frustrations	116
5.1.7	The spring term: reducing Jóhanna's autonomy, and getting support	117
5.1.8	Setting up a play	120
5.1.9	Challenging – but rewards in the magic of performance	122
5.1.10	Reflections on the observations of the spring term	122
5.2	Interpretation of the emerging aspects in the drama teacher's teaching at Hillcrest school	123
5.3	Mountain-line school	124
5.3.1	Beginning the autumn term	124
5.3.2	Reflections on the description of the autumn term	129
5.3.3	The spring term: challenges of being a fair teacher	130
5.3.4	The spring term: different roles of the drama teacher	132
5.3.5	Reflections on the spring term	136
5.3.6	A teacher director	136
5.4	Interpretation of the emerging aspects in the drama teacher's teaching at Mountain-line school	137
5.5	Themes constructed based on the characteristics of the drama teachers' practices	138
5.5.1	The importance of experience	138
5.5.2	The importance of leadership	139

5.5.3	The complex teacher role	139
5.5.4	The importance of collaboration	140
5.5.5	The learning culture	140
5.5.6	The playing culture	141
5.5.7	The performing culture	141
Chapter 6 The narratives of the two drama teachers and their learning trajectories.....		143
6.1	Jóhanna’s narrative – a lonesome path for a novice teacher	143
6.1.1	Emerging themes in Jóhanna’s narrative and her learning trajectory as drama teacher	150
6.2	Kári’s narrative - an experienced drama teacher longing for renewal ..	151
6.2.1	Emerging themes in Kári’s narrative and his learning trajectory as drama teacher	155
6.3	Discussion of the main findings of the learning trajectories of the drama teachers	157
6.3.1	The importance of recognition	157
6.3.2	The importance of community	157
6.4	Summary	158
Chapter 7 Experiences in the drama class from researcher and student perspectives		159
7.1	The students’ expressions of experiences in the performance, from the observer perspective	160
7.1.1	The performance in Hillcrest school	160
7.1.2	Themes connected to experiences in acting visible in the Hillcrest performance	165
7.1.3	The performance in Mountain-line school	166
7.1.4	Themes connected to experiences in acting visible in the Mountain-line performance	171
7.2	Student voices on their experiences in drama lessons	172
7.2.1	Perceived learning of drama lessons	173
7.2.2	Perceived satisfaction with the drama class and the teaching ..	178
7.2.3	Drama experienced as a learning subject and as an art subject	180
7.2.4	Performance for audience as learning event and arts education practice	180
7.3	Interpretation of the students’ experiences of perceived learning and perceived satisfaction in the drama class.....	182

7.4	The experienced drama curriculum: summation.....	184
Chapter 8 The principals consider drama a brand for the school culture		187
8.1	The values of the schools and the school context	188
8.2	Promoting a culture for drama	189
8.3	Interpretation of the branding in the two schools.....	192
8.4	Summary	193
Chapter 9 Drama teaching, the practice architectures and arts education practice		195
9.1	Four perspectives on the implementation of a drama curriculum... 195	
9.1.1	The researcher perspective.....	197
9.1.2	The teacher perspective.....	198
9.1.3	The student perspective.....	199
9.1.4	The principal perspective	200
9.1.5	The contribution of perspective triangulation for understanding the implementation	201
9.2	Intersubjective space in the drama practice	202
9.2.1	Feedback loops and dialectical tensions	203
9.2.2	The importance of the semantic space	204
9.2.3	The importance of activity in space-time.....	205
9.2.4	The importance of the social space with relations, solidarity and power	206
9.2.5	Enabling feedback loops of the practice architectures in drama practice	207
9.2.6	Constraining feedback loops of the practice architectures in drama practice	210
9.3	Drama teaching as arts education practice	211
9.3.1	Drama as part of the key learning area the arts in the Icelandic national curriculum.....	212
9.3.2	How drama educates	213
9.3.3	Drama teaching as arts education practice – a dialogue with the literature.....	214
9.3.4	Understanding the implementation of a drama curriculum as arts education	216
9.4	Summary	218

Chapter 10 The culture of the drama class – a summarizing discussion	221
10.1 The complexity of the emerging drama classroom culture.....	221
10.2 The ecology of the drama practice in a curriculum theory perspective.....	222
10.3 Trustworthiness and ethical considerations revisited.....	225
10.4 Critical perspectives and delimitations	228
10.5 The contribution of the study	229
10.6 Practical implications of the findings in the study	232
10.7 Looking forward	233
References.....	235
List of appendices	255

List of Figures

Figure 1	Levels of understanding and definition of arts education.....	4
Figure 2	Map of Iceland.....	13
Figure 3	Model of the history of drama teaching according to Fleming.	21
Figure 4	A model of drama teachers' career development.	34
Figure 5	Theory of practice architectures.	60
Figure 6	The theory of practice architectures and a theory of education.	62
Figure 7	Drama-class floor plan in Hillcrest school.	108
Figure 8	The characters of the play.....	117
Figure 9	Drama-class floor plan of the Mountain-line school.	124
Figure 10	Structure of the scenes according to the teacher.	133
Figure 11	Jóhanna's learning trajectory.....	151
Figure 12	Kári's learning trajectory.....	156
Figure 13	The transformation of the cafeteria.....	161
Figure 14	“The hell gap”.....	161
Figure 15	The characters of the play.....	162
Figure 16	The students have arrived.....	166
Figure 17	The “forest play” in the forest.....	167
Figure 18	A big banner reads “Ronja Ræningjadóttir”.....	167
Figure 19	Model of the ecology of the drama culture.....	222

List of Tables

Table 1	Modes of ‘empowerment’ in drama according to Neelands.	28
Table 2	Timetable for arts and crafts in Icelandic national curriculum	43
Table 3	Competence criteria for drama in the Icelandic national curriculum.	46
Table 4	Overview of research materials.....	96
Table 5	Themes in the students’ expressions of experiences during the performance at Hillcrest.	165
Table 6	Themes in the students’ expressions of experiences during the performance at Mountain-line.....	172
Table 7	Perceived learning in drama.....	177
Table 8	Perceived satisfaction in drama.....	179
Table 9	Perspective triangulation.....	196
Table 10	Complexity of drama teaching and drama teacher role regarding the implementation of drama.	202

Chapter 1 Introduction

In Icelandic school drama is presented both as subject and as a method in the curriculum. My pre-existing understanding is that there is something special about the art form of drama and how it can work, both as a working form for learning in general, and as a subject on its own. Through drama the students can learn to interact with one another in a safe space, try out different roles in society, and through role-playing they have the opportunity to explore aspects of what it means to be human

This study is entitled Understanding drama teaching in compulsory education in Iceland: A micro-ethnographic study of the practices of two drama teachers. The research project is motivated by the fact that in 2013 drama was included as compulsory subject for all students in primary and lower secondary curricula in Iceland. To include a new subject raises many new questions regarding how drama can contribute to students' learning within the arts. Why is this art subject obligatory? What is it that can be learned by taking drama? Who has the competence to teach this subject, and, if it is used as a working form to support learning in other subjects, who can elaborate on this working form in a way that best brings out its potential as an art subject? When a new national curriculum guide for drama is created, is there a need for continuous education to meet the changes introduced? How can teachers, who may not be used to including drama as a working mode, become qualified to teach drama? What kind of support is needed from the education system in order to make this work? What could be the contribution of this arts subject that may not be easily accomplished in other subjects? Those questions are examples of myriads of questions that must be asked when a new subject is made obligatory at the same time as fundamental changes are presented in the national curriculum. The study aims to answer the questions, which turn to the question about drama as an arts subject. This research sets out to discover how drama is implemented in compulsory education, and how teaching is practiced in two Icelandic schools.

1.1 Background

Modern society is becoming more and more complex. Anthony Giddens (1990) writes about this hyper complex society and states that, for young people, chaos lurks just around the corner. Giddens urges us to think about the

challenges of globalisation: sustainable development and enlarged citizenship are but a few challenges that young people encounter in their everyday lives. Threats from war, terrorism and from natural disasters might feel quite overwhelming for both adults and children. The fragmentation of traditional values makes the everyday lives of teachers and students increasingly complex inside and outside the sphere of education. One urgent question for the field of education is how students can master their lives in this hyper-complex society. This is, of course, a question that must be discussed on all levels of education; however, this study will focus on drama education and its potential in the sphere of education.

Aud Sæbø (2016, p.15) maintains that facing challenges is an everyday experience for arts educators, researchers and practitioners everywhere: “Because arts education has never been prioritized within the field of education anywhere in the world, and because the struggle is even greater today due to the international testing regime which holds so many countries in thrall, arts and culture are fighting hard simply to maintain their current place in education.” Drama is important in this chaotic world, and perhaps more so today than ever because of the challenges young people are facing in modern society.

School culture

The characteristics of school culture to which I now turn are described in Philip Jackson’s classical study *Life in classrooms* from 1968 as crowd, assessment, praise, and power. He claims that for students to learn to live in a classroom they have to learn to live in a crowd, and that requires collaboration. He also claims that schools are basically evaluative settings, and the school is a place where the division between the weak and the strong is clearly drawn. This description might also function as a description of school culture today in a complex modern society. Elliot Eisner (2002) argues that the culture that is developed in schools and classrooms constitutes a way of life:

Culture can be a medium for growing things. /.../ In schools, the culture is used to “grow children,” and the pace and direction of growth are influenced by the feature of the environments in and through which they live. (pp. 157-158)

However, in many descriptions of school culture the school climate is in focus. Shifra Schonman (2016, p. 24) argues that “ceremonies, school plays and various other public events in schools are the artistic and historical realization of the potential for a school’s cultural life and can serve as a

catalyst for meaning in pupils' lives." Schonman furthermore suggests that knowledge in the arts in the context of education should be conceptualized.

Making sense of arts education

In 2008-2009, Anne Bamford was asked to evaluate the quality of arts and cultural education in Iceland. The evaluation focused on the following questions: What is being done in arts education and how is it being done? What is the quality of arts education in Iceland? What are the current and future possibilities and challenges? Her main conclusion was that arts education in Iceland is of a high international standard and Icelandic education is dedicated to building skills and knowledge in the art forms, especially visual arts, music, wood craft and textiles and to a lesser extent dance, drama, photography and film making. She also concluded that there is a difference between what can be termed *education in the arts* (e.g. teaching in fine arts, music, drama, crafts, etc.) and *education through the arts* (e.g. the use of arts as a pedagogical tool in other subjects, such as numeracy, literacy and technology). According to Bamford, more focus needs to be given to developing creativity in schools through creative approaches to learning, including in the arts, and process and product should be clearly linked (Bamford, 2011). Her report was used as a foundation for the national curriculum in the subject area the arts that was published in 2013 (Jakobsdóttir, 2009).

Advocates for the importance of arts education consider it a unique field of knowledge with its own theoretical constructions. They see the arts as being a universal human language (Schonman 2016, p. 22). Schonman poses the question: How does arts education educate? She discusses the notion of placing drama/the arts at the centre of curriculum. She turns the thinking in another direction by saying: "If arts are at the centre of our lives we do not have to claim them to be at the centre of the curriculum, because they are already there" (p. 27). Following Schonman's logic it is ".../ by no means certain that all advocacies for arts in education benefit students and their learning in the end" (p.15). Schonman's point is that arts can provide a growing entertainment economy with content, but this economy is not always devoted to educating the younger generations.

Susanne Keuchel (2016, p. 39) has made an overview of the field of arts education and cultural education. The overview could potentially be one answer to how arts education educates.

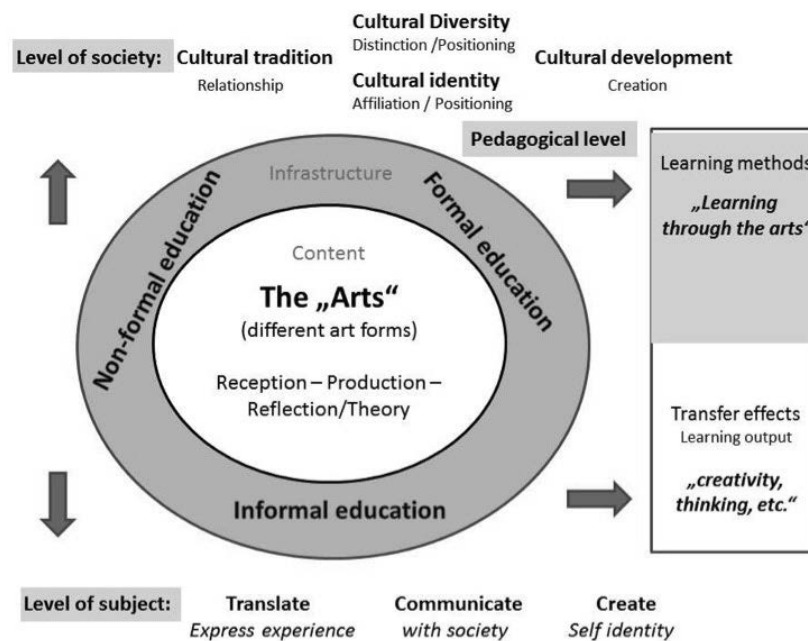


Figure 1 Levels of understanding and definition of arts education.¹

Figure 1 is based on short descriptions from experts in 16 different countries from five continents. These descriptions suggest that there are different levels that play a role in defining arts education. The levels of arts education are level of subject, level of society, and pedagogical level. Keuchel suggests that the level of the subject embraces translating (expressing experiences), communicating (with society) and creating (self-identity). The level of society contains cultural tradition, diversity, identity and development. The pedagogical level, Keuchel suggests, covers learning through the arts (methods) and transfer in learning output. Keuchel also suggests that in order to understand arts education with a focus on art, there are different levels of artistic interaction:

It is all about learning in, through or about arts. Arts could be looked at as the epicenter of acquiring knowledge. The focus could be to learn about arts and to become more professional in artistic disciplines. Or it may well

¹ With permission from Keuchel (2016, p. 39)

be that artistic interaction is a means to learn about other disciplines and to acquire transfer effects. (p. 38)

These approaches are associated with the term arts education with different focus in different countries and culture. The model above serves as guidance to systematize:

/.../ different perspectives on the definition and understanding of arts education without aiming at completely mapping all facets of arts education. It shows that fundamental social values are related to the content and understanding of arts education. (p. 39)

Keuchel's model highlights the importance of learning in the arts, through the arts and about the arts. Arts education is embedded in the social and cultural understanding of each country.

The lead writers of the Australian Curriculum for the Arts agreed upon these guiding principles for arts education:

Knowing in and through the Arts is sensory, cognitive and affective, and provides a special way of knowing, namely aesthetic knowledge, distinct from other subject areas. All children have arts capability and entitlement as artists, and as receivers and creativity, imagination and play are central to the Arts. (O'Toole, 2015, p. 190)

John O'Toole also claims that the arts are culturally derived, shaped and mediated. He maintains that the arts in schools are highly collaborative and need different times and structures.

Coming back to Schonman (2016), she suggests “/.../ we need to open ourselves to a new era of new teaching methods and new ways of learning and to understand that our mission is to immerse ourselves in the multidisciplinary trend of constructing new knowledge and multifaceted experiences” (p. 27). This is, according to Schonman, the educational mission of the arts within an educational system. The value of arts education for human experience is a sufficient reason to justify its presence in the school curriculum (Winner et al., 2013, p. 249).

The arts, at their best, so Peter Abbs (2003) claims in *Against the Flow: Education, the Arts and Postmodern Culture*, deepen and refine our sense of what it means to be alive. The arts matter:

/.../ because they serve- at their best- the deep human impulse to understand, to integrate and to transcend; they serve life's ineradicable desire to live more fully, more abundantly. I have always felt that art and, especially, the making of art enables individuals to ratchet up their

ephemeral lives to the level of high symbolic adventure and philosophical questing. (p. 67)

The arts make a strong claim to be part of education. Through the arts the students can construct new aesthetic knowledge and deepen their human impulses and experience.

Drama as aesthetic education

Drama is by nature an integrated art form where all art forms are combined. “Arts enrich our understanding of the world, challenge prevailing ideologies, widen our perspectives, engage and delight us, and celebrates out humanity”, according to Mike Fleming (2012, p. 1). In *The Arts in Education, An Introduction to Aesthetics, Theory and Pedagogy* he writes about learning in and through the arts. He says:

Learning through the arts looks beyond the art form itself to outcomes that are extrinsic and often take place when arts are employed across the curriculum to further learning in other subjects. Learning in the arts more often refers to learning within the subject itself /.../ however it is when the concepts become less distinct and start to merge that the greater interest and insight is found. (p. 68)

Fleming also claims that teaching art must involve more than simply teaching children to express themselves through creating art.

Teaching children to appreciate art must involve due attention to both the art object and their experience in relation to it. With regard to content it is reasonable to suggest that students should be taught to participate in the cultural world in which they will live with its diverse range of forms and types of art. (p. 45)

Michael Anderson (2012) points out that drama sits in a unique place at the intersection between intellectual, creative and embodied education, and that drama teaching is aesthetic education and it is transformative, meaning that drama can support the academic, social and emotional growth of young people. Drama education and arts education generally is a pedagogy with a heritage, that has the potential to modernize schooling (p. 10).

Drama as an arts subject in its own right can serve in schools as part of the curriculum, according to O’Toole (2015). It can serve as an arts-based working form in teaching language, as drama literature, as expressive play, for psychomotor and kinesthetic development, and for developing socially acceptable speech and manners. Further, O’Toole (2015) claims drama can serve to teach procedural skills (such as role-play and simulation), for emotional development (empathy and self-control), for self-expression, for developing

self-esteem, for encouraging creative imagination, as a motivating impetus for engaging students in their schooling, for social skills and teamwork in order to develop self-confidence in public, as pedagogy across the curriculum. When it appears in the school system for its own sake, as an art form it can promote acting skills training, and socio-dramatic play, study of scripts, role-playing and improvisation, staging, lighting and sound, multimedia, exercises, and finally, it can work as pedagogy (O'Toole, 2015, p. 186).

Drama as a key learning area in Icelandic compulsory education

The background for this research project is the inclusion of drama as part of the key learning area the arts in the Icelandic national curriculum guide. It is a study of how drama can be taught as a scheduled subject for all students in compulsory education. Drama as a subject should be assessed in grades 4, 7 and 10 according to the national curriculum guide (Ministry of Education, Science and Culture, 2014). The general section of the *Icelandic National Curriculum Guide* for compulsory schools was introduced in 2011, and the subject areas in 2013. The English version of the *Icelandic National Curriculum Guide for Compulsory Schools - with Subject Areas* was published in 2014. In this monograph the English version of the curriculum is used (more detailed descriptions will be presented in Chapter two).

This research set out to discover how drama is implemented in compulsory education and how teaching is practiced in two Icelandic schools. This was done through gathering data on and analysing the drama classes of the two schools, and by examining the practices of two drama teachers.

1.2 Motives

The motives for this research project can be described as stemming from four different levels: societal, system, research and personal. I use these levels to explain the relevance of the research project.

Societal level motive

Iceland faces many challenges due to it being a country with a small population. Well over half the population of Iceland resides in the capital city of Reykjavik and the surrounding area. Rich natural resources and entrepreneurial activities help to promote and to set a high standard for art and artists (Ministry of Education, Science and Culture, 2012). With respect to the arts, what contribution could be gained from the knowledge from this research? It is important from the perspective of the educational aims that arts education is conceptualized in order to better understand its value and the influence the arts can have on education. What belongs to arts education? How do innovation and creativity develop within

the framework of arts education? When does arts education promote innovation and creativity? When drama has its own space in the curriculum, what does this mean at a societal level? Education takes place in a social context and arts education is often said to be a means of developing critical and creative thinking and behavioural and social skills. Ellen Winner, Thalia R. Goldstein and Stéphan Vincent-Lancrin conclude in *Art for Art's Sake? The impact of Arts Education /.../* that arts education can strengthen students' academic motivation and enhance performance in non-arts subjects such as reading and writing, mathematics and science (Winner, Goldstein & Vincent-Lancrin, 2013, p. 251). As the Master's degree is the basic level of education for Icelandic teachers in the School of Education at University of Iceland, there is a need for supervisors with expert knowledge at the PhD-level in drama education. This research project will be a contribution in Iceland to the field of drama education.

System level motive

The education system develops new curricula in order to catch up with the needs of society. The implementation of drama from 2013 has not been followed up by any competence enhancing courses and tutorials being offered to schools. This new subject has not systematically been presented to principals and schools. This supposed weakness is one motive for the research by articulating what it takes to implement drama as a subject.

Research level motive

A third motive for this research project is to study how the framework given by the national curriculum works in practice for drama. How does this framework give the teachers support for their teaching of drama? Do the teachers use the guidelines, for instance, the criteria for formative and summative assessment? The research motive for this study is that, as mentioned before, for the first time drama was included in the national curriculum in 2013 as a formal subject for all students in compulsory education. Therefore, this implementation needs to be explored through research. This aspect has a national dimension as the education system in Iceland, i.e. the authorities, teacher education universities and compulsory school principals, through this study might gain more knowledge about the implementation. However, this implementation is also of international interest because of the ongoing debate regarding the proper place for arts education, and especially drama and dance, and whether or not they belong within compulsory education.

Personal level motive

The fourth motive for this study concerns the personal relevance of this research project for me as a drama teacher, a drama teacher educator, a writer of teaching material for drama, as well as for my activity within Icelandic national groups like FLISS, the National Association for Drama and Theatre in Education, and at the University of Iceland, School of Education. I have published several books on drama/theatre, and one of my books: *Leikið með listina* [Eng. Play with Drama] (Thorkelsdóttir, 2012) is a practical guide for working with drama as a subject in 5th to 7th grades in primary education. My pre-understanding is that learning in and through drama adds something very special and profound to the education of students. My experience is that through drama, students may promote their self-expression, they can build the confidence and the skills needed to work with others, and drama may also enhance creativity. I express my personal pre-understanding in a tentative way, because the benefits of drama education can vary, which I will study in this research project. Having been a drama teacher for many years, I am interested in knowing more about the implementation of drama and theatre, as drama now is a subject in Icelandic compulsory education.

1.3 Aim, problem formulation and research design

Aim

The aim of this study is to contribute to an understanding of how drama, as part of the formal learning area in Icelandic compulsory education, is implemented by drawing up a cultural portrait of the situation. The purpose is thus to contribute to more knowledge and to an increased understanding of drama as a key learning area within the arts in education. The unit of analysis is the drama class in practice, and in the drama class the drama teacher's teaching is the focus of the research interest. Through a cultural portrait, I wish to grasp more of what happens within the drama classroom, and to understand what enables and what constrains the practice of drama. The research interest is more specifically to find out how drama teaching is practiced in two Icelandic schools. The study is mainly focused on understanding the teacher's perspectives, but the perspectives of the students and the principals are also included.

Problem formulation

The problem formulation guiding the research process is: How is drama as a subject implemented in Icelandic compulsory education?

In order to investigate this problem area, I have formulated four specific research questions, which are presented here and within the methodology chapter.

They are:

1. What are the characteristics of the drama teaching practices in two compulsory schools?
2. How can the learning trajectories of the drama teachers throughout the school year be described and understood?
3. How do the students experience the drama lessons and the performance?
4. How do the principals conceptualize the culture for drama in the two schools?

Research design

The study makes use of an ethnographic approach to classroom studies with fieldwork during the span of one school year. Within a socio-cultural frame of understanding, an ethnographic study of the culture and the context for the implementation of drama in basic education in Iceland has been carried out. Two drama teachers and the classrooms they teach in (including the students) during the school year 2013-2014 are the main research persons of the study. The principals of the schools were also interviewed about drama in their schools.

An ethnographic approach was considered to be best suited to answer the research questions since I was studying the culture and context of teaching drama. Ethnography is about telling a credible, rigorous, and authentic story (Fetterman, 2010), and the cultural perspective is important in order to understand the combination of social and cultural factors that can affect the participants of the study. The cultural portrait of the implementation of drama is interpreted from four perspectives, embracing discursive constraints as well as discursive opportunities when teaching drama. The four perspectives are: (1) the researcher perspective: the researcher's observation of the drama classroom teaching practices, (2) the drama teacher perspective: the narratives of the drama teachers and their learning trajectories, (3) the student perspective: the students' experiences of drama, and finally (4) the principal perspective: the perspective of the principals looking at drama in their schools.

The ethnographer analyses the emerging data based on a description of the culture-sharing group (Wolcott, 1994), and the final product of analysis is a holistic cultural portrait of the group that incorporates both the view of the participants as well as the view of the researcher (Creswell, 2013) in order to give the best insight into the culture of drama and drama teaching. Giving a holistic portrait forces the researcher to see beyond events in a classroom.

The analytic approach is guided by some principles of field studies. The idea of multi-layered interpretations is applied (see Fangen, 2005). I first describe what I see, hear and sense. After that, I identify the themes of importance and reflect upon them. Finally, I take a *meta* perspective, focusing on the large picture, on the practice, using the lens of a practice theory called the theory of practice architectures. These together form three layers of interpretation.

The theory of practice architectures by Stephen Kemmis and Peter Grootenboer (2008) builds on the practice theory of Theodore Schatzki (1996, 2002), in which a practice is defined as a nexus of *sayings* and *doings*. Kemmis, Jane Wilkinson, Christine Edwards-Groves, Ian Hardy, Grootenboer and Laurette Bristol (2014, p. 31) have added *relatings* to their definitions of practice. They describe practice as organized bundles of sayings, doings and relatings that hang together in the project of practice, that practice being the overall purpose that gives it coherence (more detailed descriptions will be presented in Chapter three).

This in-depth study of the teaching of two drama teachers during one school year may potentially influence the understanding of drama teaching, both nationally and internationally. This research project maps the hitherto little known terrain of drama teaching practice in Iceland. The perspectives given by the theory of practice architectures, and the angle from which the drama teaching practices are portrayed have the potential to contribute to more knowledge also about teachers in general. It will provide an attempt to name practice architectures that support the teachers and make them resilient and willing to develop professionally, or the opposite: those architectures that make them frustrated, worn-out and make them want to quit. I emphasise that to know and understand what factors affect both the teachers and the subject of drama in compulsory education in Iceland represents the relevance of the study by gaining a deeper knowledge and increased understanding of arts education (with drama as the subject under study) within the context of school.

1.4 Context of the study

Iceland² is an island in the North Atlantic Ocean on the border of the temperate and the Arctic Zones. It is a republic with a parliamentary democracy and a president who is elected by a general vote every four years. Icelandic society is relatively small, with only 330,000 inhabitants (Statistics Iceland, 2016). The formal system of education in Iceland is divided in four levels: Pre-primary school education, compulsory education, upper secondary education and higher education. Pre-primary school education is defined by law as the first level of the educational system. Compulsory education is organised in a single structure system, i.e. primary and lower secondary education form part of the same school level, and generally take place in the same school. Legislation regarding compulsory education stipulates that education shall be mandatory for children and adolescents between the ages of six and sixteen. Upper secondary education is not compulsory, but anyone who has completed compulsory education has the right to enter an upper secondary school, where the students are usually between 16 and 20 years of age, and after that comes the higher educational system such as the universities (Ministry of Education, Science and Culture, 2016). There are currently seven higher education institutions in Iceland that fall under the auspices of the Ministry of Education, Science and Culture. One of them is the University of Iceland's School of Education, located in Reykjavík, the capital of Iceland, where one can study to become a teacher, and another is the Icelandic Academy of the Arts, where one can become a qualified arts teacher. The next largest city of Iceland is called Akureyri and is located in the northern part of Iceland. It is home to the University of Akureyri, which in turn is also where a teacher education is offered.

² In Iceland persons are addressed by their first name, and the family name tells about whose son or daughter they are. I have in this text used the Icelandic way of addressing cited authors by mentioning first name as well as family name the first time they appear in the text.

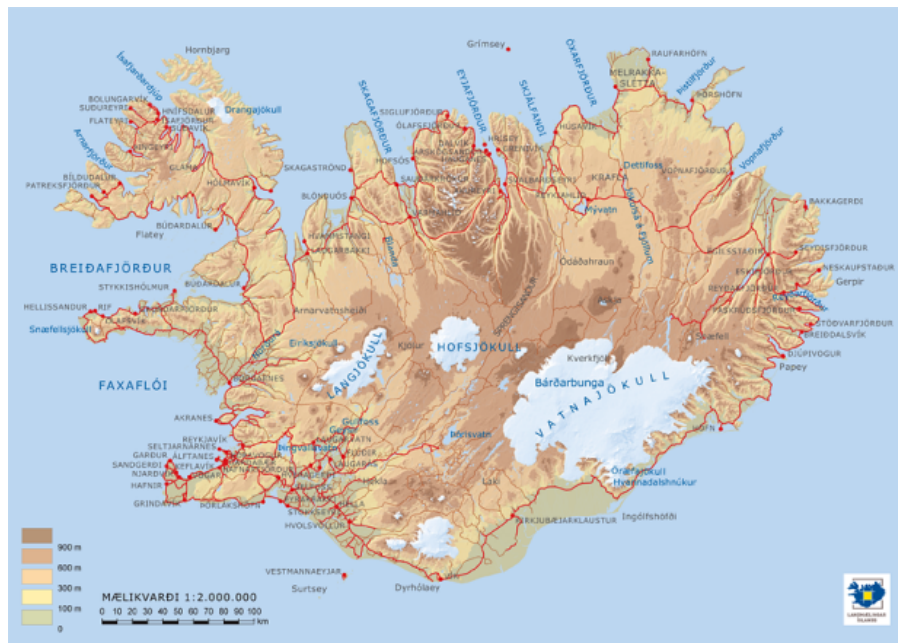


Figure 2 Map of Iceland.³

Icelandic culture is tightly interwoven and influenced by the nature of Iceland. The island owes its existence to a mantle plume that produces volcanic eruptions and the fact that Iceland is situated directly on two major tectonic plates, the Eurasian and North-American plate boundaries that are drifting apart. Iceland faces numerous challenges in providing safety for its citizens and employment opportunities. It is a country of stunning beauty, and it is rich in natural resources. Despite all this, only a few years ago the country suffered a severe banking crash, and the educational system is now developing national curriculum guidelines, that potentially could provide stability and strengthen innovation through education. Societal changes in Iceland have been considerable in recent years. In turn, these changes mean increasing demands on schools in assisting society to better understand changes within the economy or in industrial affairs, social issues or migration, technology or communications, and how teachers can better cope with the increasing demands that these new conditions present (Ministry of Education, Science and Culture, 2014, p. 11). Iceland is also a country with proud traditions from the sagas, as well as contemporary artists, many of whom are known internationally. Traditionally, the established industry in Iceland had been related

³ With permission from Landmælingar Íslands (E. National Land Survey of Iceland).

to fishing and the selling of fish products for export from time immemorial. However, a report from 2012, *The Economic Impact of Creative Industries in Iceland*, reveals that creative industries are now one of the fundamental sectors of established industry in Iceland (Richardsdóttir, 2012). Some of the challenges the country faces are connected to adjustment to a digitized and increasingly multicultural society. A fundamental principle of the Icelandic educational system is that education is arranged mainly by the public sector, with few parallel private institutions. In Iceland it is commonly agreed that everyone should have equal opportunities to acquire an education, regardless of sex, economic status, residential location, religion, possible handicap, and/or their cultural or social background (Ministry of Education, Science and Culture, 1998 no page). In Iceland the national curriculum contains the framework and conditions for learning and teaching based on the principles of existing laws, regulations and international conventions. Iceland is a part of the Nordic countries and has many similarities with the other Nordic societies, similarities in education and the general societal arrangements (Frimannsson, 2006).

1.5 Clarification of concepts

In the Icelandic national curriculum guide from 2013 drama is called *leiklist*, which denotes drama. The English translation of the Icelandic word *leiklist* in the Icelandic national curriculum guide from 2014 has been changed to *dramatic arts*. As this monograph is in English and is read also within an international setting, the curriculum concepts need clarification: the term *dramatic arts* is part of the performing arts (dance and dramatic arts) in the Icelandic National curriculum, with visual arts and music as the arts subjects. In Icelandic the emphasis on the word is on the art part (in Icelandic *list*), like *leik-list* (Eng. drama), *tón-list* (Eng. music) *mynd-list* (Eng. visual arts), *list* being the *art* part. The term dramatic arts denotes drama education in the widest sense. Education in dramatic arts includes training students in the methods of the art form (drama) and in dramatic literacy. Furthermore, drama is an integrated art form, where all art forms are combined. It can enrich and enhance learning in subjects such as the mother tongue, sociology, history and foreign languages, and drama can play a leading role in the integration of subjects and subject areas (The Ministry of Education, Science and Culture, 2014.) In this monograph the term drama will be used.

The concept of *culture* needs clarification since the research looks at the culture of two drama classrooms. A culture is made up of certain values, practices, relationships and identifications (Walford, 2008, p. 8). Philip Smith and Alexander Riley (2009, p. 2) write in *Cultural theory* about different definitions of culture.

They suggest that in social sciences culture denotes “to designate the entire way of life, activities, beliefs, and customs of a people, group, or society.” This means that “culture” can be found everywhere. UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompass not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2006). In Iceland, the following four factors are the cornerstones of the national cultural policy: 1) *creative work and participation in cultural life*, 2) *easy access to the arts and to the cultural heritage*, 3) *cooperation* between the government and the large number of people and institutions that are active in the field of culture and 4) *participation* by children and young people in cultural life (The Ministry of Education, Science and Culture, 2014, no page).

Drama as *aesthetic education* needs clarification. Maxine Greene (2000) maintains that one of the central purposes of aesthetic education is to realize art and the aesthetic experience, as an agent for transforming society. For Greene, aesthetic education is always related to the imagination of the students: “/.../ much depend on imaginations being aroused, on their feelings infusing their thinking, their perceptions grounding what they come to know” (p. 41). Greene continues: “The learner must break with the taken-for-granted, what some call the “natural attitude,” and look through the lenses of various ways of knowing, seeing and feeling in a conscious endeavor to impose different orders upon experience” (Greene, 2001, pp. 5-6). Fleming (2012) argues that the “/.../ common distinction between the ‘aesthetic’ (which includes our response to nature) and ‘art’ (which focuses on what is intentionally made) is that we can be moved by landscape or sunsets (aesthetic) but we respond to work of art” (p. 18). Drama has its roots in the theatre and drama education draws centrally from the aesthetic of the art form (Anderson, 2012, p. 12).

1.6 Structure of the thesis

In the introduction I have presented a rationale for the research in an Icelandic context as well as the research background and the problem formulation. In Chapter two, I describe a broad context with issues connected to drama education, and how drama has been conceptualized in the literature. Furthermore, I describe some of the attributes given in the research literature regarding the characteristics of a drama teacher. In this chapter I also describe the relevant sections of the Icelandic national curriculum guide. In Chapter three a theoretical landscape for the study is outlined, such as the theory of practice architectures, and curriculum theory. Chapter three also contains a literature review. Chapter four contains a description of the research design, with methodological considerations and

discussions around the research approach, data collection methods and data analysis. Chapters five to eight give an ethnographic account of the practice in the drama classroom from different perspectives. Chapter five presents the key findings that emerged from the ethnographic data related to the research observation perspective on the drama classroom teaching practices. In Chapter six the focus is on how the teachers in the study describe their experiences of teaching drama. The learning trajectories of the drama teachers throughout the school year are described based upon their stories. The chapter presents a narrative analysis of the teachers' stories about the drama teaching and the drama teacher's role from the perspective of the teachers. In Chapter seven the students' experience of the drama lessons and a performance are in focus. This analysis is based on observations and interviews. In Chapter eight the focus is on the findings that emerged from interviews with the principals of the two schools under study, regarding how they promote a culture for drama teaching in the two schools. In Chapter nine the cultural portrait of the drama classes and their teachers is elaborated in two ways in order to offer a meta-perspective on the study of the drama classroom culture. In Chapter ten I discuss the complexity of the drama classroom and the ecology of the drama practice in the curriculum, and give a summarizing discussion on the implementing of drama in compulsory education in Iceland. In the first elaboration the different levels of curriculum according to John Goodlad guide (1979) the discussion. In the second elaboration the theory of practice architectures is used as a lens. These-meta perspectives serve as backdrop for the discussion of the problem formulation regarding how the ethnographic account of the culture can be understood as an arts educational practice. Finally, I conclude with the contribution of the study, its practical implications, and look forward towards the future of drama in Iceland and in the world.

Chapter 2 Drama education, the drama teaching profession and drama in the Icelandic national curriculum

Drama teaching is a vocation that can be both professionally and personally demanding. Like most kinds of teaching, it depends on what we know and who we are. Any effective teaching in any classroom and perhaps especially in the arts, is always an agent of change and not merely a transmission device. (O’Neill, 2011, p. vii)

With these words from Cecily O’Neill I would like start the chapter about drama, as it highlights the context of the chapter. I will address three issues of importance for understanding the overall context of the research project within an international community of drama teachers and drama education researchers.

The first issue is the importance of what *drama* as a subject, as well as drama as method or pedagogy is called in the literature, and what the substance is according to the literature. This issue has for about half a century been “... a constant battlefield for conflicting views on play, aesthetics, culture and the art form of the dramatic theatre” (Fogt & Fogh, 2015, p. 1916). Here, I sketch out the debate on an international arena focusing mainly on the British debate, as it has influenced the Nordic debate greatly. I will briefly discuss past attempts made in the Nordic context over the last fifty years to define drama and its learning potential, and conclude with some more recent trends within the field.

The second issue concerns how the *drama teacher* and the profession can be described, and what attributes the drama teacher receives in the literature. I also present a model for drama teacher career development, as suggested by Michael Anderson (2006).

The third issue highlights the importance of the formal curriculum through a document analysis of drama as part of the key learning area the arts in the Icelandic curriculum guide. Further, I will also briefly review the Australian curriculum for drama, motivated by its status as a subject in basic education.

2.1 Drama as art form and as pedagogy

Discussing and analysing drama and drama education has been a subject of much contention in the past century. O’Toole (2015, p. 186) writes about the

battle for drama within the educational field during the twentieth century in the following way:

Like the ancient giant Proteus, throughout the twentieth century, drama shape-shifted into many forms and forged many alliances to try to get itself accepted in the established curriculum.

O'Toole describes the many forms of narratives told to advocate the benefit of drama as an art form and as pedagogy in order to counter the ambivalence from educators towards this art form. O'Toole has been central in building the worldwide association for drama education, IDEA, and he has led the development of a national drama curriculum guide for Australia. He maintains:

Only towards the end of the twentieth century have advocates of drama and theatre education got down to the business of identifying the common content and body of knowledge that constitutes the art form, and can comprise a curricular subject that those baffled principals can recognise as the stuff of education in their terms. (O'Toole, 2015, p. 186)

In the following section I describe some central aspects of how drama and theatre in educational settings have been placed within two different discourses regarding the status of the art form, either as a method for use in all teaching to support learning or as an art subject in its own right. It is not my intention to write about the history of drama education; others have done that in detail (see Bolton, 2007; O'Toole & O'Mara, 2007; Eriksson, 2007; O'Farrell, 2011), but rather I will look at how some core concepts of drama are used, and what some prominent drama and theatre educators have called the subject they write about. This discussion has been echoed strongly within the Nordic debates. At the end of this section I include a specific Nordic discussion around drama in an educational setting with a documented example from the 1980s.

I describe how some core concepts of drama are used, bearing the current study in mind. I also introduce Fleming's (2011) model description of the developments in drama teaching since the middle of the twentieth century (Figure 3), as I will strengthen my understanding of drama using his suggestions in further discussion within the actual study.

2.1.1 Drama concepts

In this descriptive analysis I am searching for what some prominent drama and theatre educators have called the subject they write about; how they have described the subject, its working modes and relations, and finally I identify the values underpinning drama and theatre in education.

The word drama has its roots in the ancient art of theatre, and the word drama is derived from the Greek word *dran* (to make or do) and theatre from the Greek word *theatron* (viewing place), which, when combined, seem to indicate the process of action and reflection which lies at the heart of drama/theatre praxis (see, for instance, Nicholson, 2005, p. 4).

Theatre is implicated in two parallel and inter-related educational movements: Drama-in-Education and Theatre-in-Education, both of which gained strength in the 1960s (Nicholson, 2009, p. 13). Paradoxically, it was when drama and theatre became more integrated into the curriculum that education developed an increasingly ambiguous relationship with the theatre as a cultural institution (Nicholson, 2009, p. 13). Drama in Education, a term that first appeared in print in 1921, became associated with the use of teacher-in-role and whole class “living through” drama activity (Bolton, 2000, p. 22). In later years the notion process drama is more commonly used.

“Theatre-in-education (TIE) as a definable movement began in Britain in the mid-1960s in direct response to the need of both theatre and schools”, Tony Jackson writes (1993, p. 2). Many theatre artists were dissatisfied that the word *drama* was used for the methods of drama education (Fleming, 2011). They argued that theatre or drama should create something, for example a show for an audience. In the 1960s a quite common understanding was that that there was no audience in classroom drama.

A widely quoted statement at that time regarding the difference between drama and theatre was made by Brian Way (1967, p. 2). “Theatre is largely concerned with *communication* between actors and an audience; drama is largely concerned with *experience* by the participants, irrespective of any function of communication to an audience”. A more inclusive understanding of audience is also brought forward for classroom drama, as the improvisations and scenes produced by groups are performed for the other students. Some group acts, the others watch. Alternating between being actor and spectator occurs in the drama context as well: the students become percipients of their own work (Fleming, 2011, p. 21), meaning that the students take part in the drama both as audience and as actors and that they can look at their own work almost from an outside perspective.

In 1979 Gavin Bolton published an attempt to group drama forms in an educational context. In *Towards a Theory of Drama in Education* Bolton (1979) makes his first contribution to classifications of the drama/theatre binary into categories of type A, B, C, and D -drama. He analyses basic types of drama offered to children and college students as falling into three major orientations: Type A being exercise, type B dramatic playing, and type C

theatre. Theatre-making embraces the more traditional school theatre performances. Type D-drama is drama for understanding, where exploration of a theme is in focus. Drama for understanding, according to Bolton (1979), builds upon Dorothy Heathcote's classroom drama, and is gradually developed into process drama (pp. 3-11). In *Acting in Classroom Drama* (Bolton, 1999, p. 275), Bolton writes that a combination of *theatre* and *process drama* can be called *dramatic art*. Where theatre could be when actors perform to an audience on one side, process drama on the other hand is in the mixture of making and presenting in the classroom. Bolton writes "Perhaps it is the overall experience that qualifies for the name, leaving particular components of sequence to be rated as dramatic art" (Bolton, 1999, p. 275). Drama and theatre are not mutually exclusive, he maintains. If drama is about meaning, it is the art form of theatre which encompasses and contains that meaning. Nora Morgan and Julia Saxton (1987, p. 1) write in a similar way: "If theatre is about expression, then it is the dramatic exploration of the meaning, which fuels that expression." In the Icelandic national curriculum guide drama is an arts subject aiming at the method of the theatre, but should also be a working mode aiming at supporting the students' learning processes in other subjects.

2.1.2 Dramatic art and the field of drama teaching

In *Starting Drama Teaching* (2011, p. 11), Fleming summarized the development in drama teaching since the middle of the twentieth century. He constructed a model that displays the history of drama teaching (Figure 3), which I will use as a guide in the concept analysis of drama.

Figure 3 indicates changes in the way theoretical ideas underpin drama practice. In this section I will discuss Fleming's model. At the point in time when the concepts of drama and theatre were being used as denoting different aspects, writers on drama tended to draw on theoretical writings on child play and psychology rather than on theatre (Fleming, 2011, p. 11). The theatre is the communication between actors and an audience and the drama the experience the participants have in the drama class. The emphasis in Drama 1 was on personal growth of the individual through creative self-expression, but in Theatre 1 the emphasis was on the product. Theatre is the product of a play played in front of an audience. Under the influence of Bolton and Heathcote, and later O'Toole, O'Neill and Neelands, the drama/theatre binary changes in the conception of Drama 2 meaning that all drama in the classroom can draw on insights provided by drama as an art form. Theatre practitioners are connected to the concept of acting and rehearsing, as seen in Theatre 2.

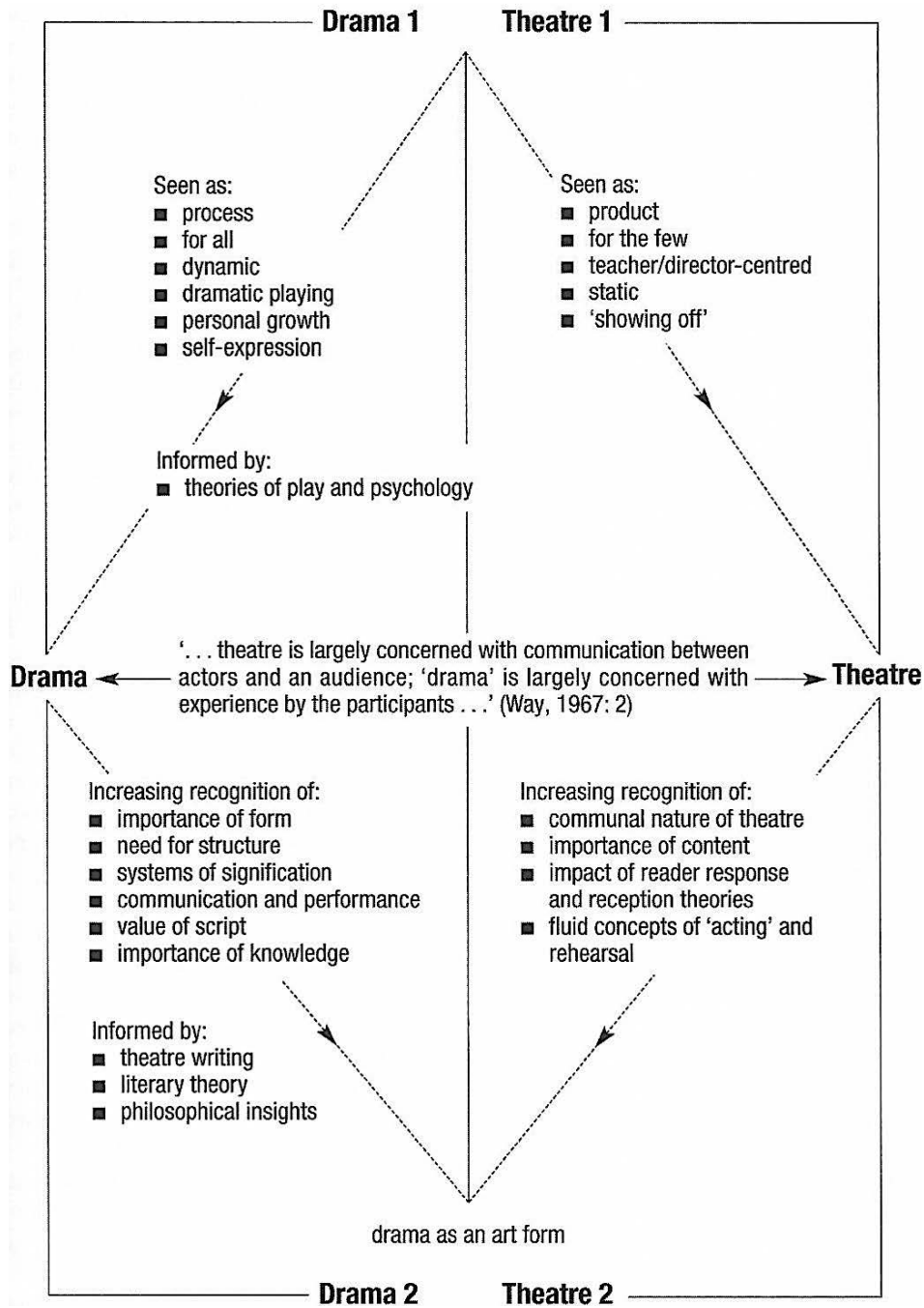


Figure 3 Model of the history of drama teaching according to Fleming.⁴

⁴ 2011, p. 11 (third edition); used with permission from Fleming.

In the following section I describe some central aspects of how drama and theatre in educational settings have been placed within two different discourses regarding the status of the art form, either as an art subject in its own right or a method for use in all teaching to support learning.

It now makes sense in Drama 2 to talk about what teaching drama involves as opposed to just teaching through drama (Fleming, 2011, p. 15). It is the tension of both Drama 2 and Theatre 2 that makes drama as an art form work, because when drama refers to the subject in the curriculum, then it is likely to embrace all sorts of activities such as warm-up exercises, improvisations, watching plays and rehearsing plays, games and other related activities (Fleming, 2011, p. 17). All these methods and activities are originally adapted from the theatre, where the main purpose is to prepare and rehearse a play for an audience. In the school community and in drama classes the methods have been used in drama processes, where the focus has been on learning through drama and the experience the students have, not on the outcome in the form of a performance for an audience outside the classroom. Fleming's model is line with O'Toole and Joanne O'Mara (2007) and their characterization of drama in a "unifying paradigm" in a new set of three dimensions: *making* (playwright, improviser, director, designer), *presenting* (actor, technical crew), and *responding* (audience, dramaturge, critic). They also argue that all the arts can fit comfortably within these three functions, (making, presenting and responding), though presenting may be less significant for visual artists (pp. 213-214).

Fleming published the first edition of *Starting Drama Teaching* in 1994, and in 1997 he published *the Art of Drama Teaching*. There, he writes that he does not want to repeat the polarisation and divisions, which have "beset the history of drama teaching in the last fifty years" (Fleming, 1997, p. 1). He also reminds the reader of the fact that the divisions were never felt so strongly in countries like Canada and Australia:

Publications on drama now largely take it for granted that the dichotomies between "process" and "product"; "theatre" and "drama": "drama for understanding" and "drama as art"; "experience" and "performance" were false polarities. (Fleming, 1997, p. 2)

Fleming's motive for writing a book about the art of drama teaching is explained as a need for teacher invention in order to strengthen the skill to take an idea and translate it into dramatic form:

A fruitful way of thinking about dramatic art then is not to see it as merely replicating, but to be aware of its potential to explore and examine experience in ways which would otherwise be denied to us in real life. "Reality" comes under conscious control in drama. (Fleming, 1997, p. 4)

In contemporary practice Fleming (2011) finds “/.../ a more inclusive approach to the subject, where performance, improvisation, exercises and use of script all have their place” (p. 101). The challenge that drama education is facing in the twenty-first century is: Will it hold its place in the curriculum where the subject has claimed its space as art education or will it be merged with other subjects? O’Toole and Julie Dunn (2015 p. 221) argue for teaching drama in every classroom, in the following way:

Drama is about exploring - discovering and creating- and about performing. Principally, especially in the primary years, it is about creating models - models of behaviour and action that can be practiced and performed safely /.../ in any human context, within or beyond the children’s real experience, all over the world and through history.

2.1.3 Drama education as an umbrella term for drama and theatre

The examination of different formulations of drama and theatre education is important in the light of the drama/theatre binary. How are concepts connected to drama and theatre in educational settings being used in formulations by drama and theatre educators and researchers as descriptors of genres? O’Toole (1992, p. 3) defines drama in education as fictional role-taking and improvisation; O’Neill (1995) prefers the term process drama, and Bolton (1999) describes making drama as a particular category of acting behaviour.

According to O’Toole and O’Mara (2007, p. 207), there are four “paradigms of purpose” in using and teaching drama. They are: *cognitive/procedural*, which means gaining knowledge and skill in drama; *expressive/developmental*, which means growing through drama; *social/pedagogical*, which means learning through drama; and *functional/learning*, which means learning what people do in drama. In many text about drama in education these purposes are interwoven.

David Hornbrook, who has been an advocate for dramatic art (see Hornbrook, 1998a), underlines the importance of the subject as cultural induction:

We share our knowledge and understanding with students so that they can develop a critical framework within which they can enjoy plays; we share our skills - as directors, actors, designers, playwrights - so that they can practice the art of drama for themselves. (Hornbrook, 1998b, p. 14)

I will elaborate upon this and the concepts used within drama education further by presenting some understandings of the concept drama. I propose that all the aspects of drama/theatre can be put under the umbrella of drama education.

2.1.4 Genres in drama education

In drama education different genres have been identified under descriptive headings. Genres denote specific categories that are characterized by similarities in form, style, or subject matter and can be useful to understand the development of drama. The main genres of drama education I will describe briefly in this section are: Process Drama, Applied Theatre, Theatre in Education (TIE), Drama in Education (DIE), Dramatic Art, Drama Education, and Drama as Cultural Activity. The headings denote overlapping aspects of drama education, but historically they focus on slightly different aspects.

Process Drama

Process drama is a genre where both the students and teacher are working in and out of role, starting from a pretext. A pretext can be a headline in a newspaper, a story, an object, and more. O'Neill (1995) describes process drama as being used to explore a problem, situation, theme or series of related ideas or themes through the use of the artistic medium of unscripted drama. Pamela Howell and Brian Heap (2001) consider process drama as a dynamic way of working that requires teachers to reflect-in-action. It is the sort of work that is in process, not for a watching audience but for the benefit of the participants themselves. The drama is unscripted, and the drama itself is improvised. “/.../in the genre of process drama, the participants, together with the teacher, constitute the theatrical ensemble and engage in drama to make meaning for themselves” (Howell and Heap, 2001, p. 7). Process drama is a group drama activity that is improvised in nature, in which the attitude is of greater concern than character (Howell and Heap, 2001, 7). Tor-Helge Allern (2016, p. 137) has analyzed drama in learning processes, based on experiences with process drama, documentary dramatization, and live action role play. He defines an existential way of being in role (as opposed to being in a performing mode). Bolton (1984; 1999) introduced the two modes in 1984, but came to the conclusion later in 1999 that the two modes cannot be separated strictly. Allern is a spokesman for the existential mode in classroom drama projects. He considers the existential mode as central for learning in the art form, and he continues, “... to open up for physical/embodied actions was quite essential for the creation of strong fiction ...” (Allern, 2016, p. 137, author’s translation). Allern concludes: “The exploring and existential in process drama is next to not known in Norwegian school, like it would belong to another universe” (p. 137, author’s translation). Allern suggests that this existential mode promotes depth in learning.

Applied theatre

The Central School of Speech and Drama in London (quote from Nicholson, 2005, p. 3) describes the practice of applied theatre “as /.../ intervention,

communication, development, empowerment and expression when working with individuals or specific communities”. Helen Nicholson (2005, p. 3) defines the term applied theatre “as/.../ kind of shorthand to describe forms of dramatic activities that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and societies.” Applied theatre can be divided into application in educational settings and community settings. The more recent concept of “applied theatre” is used to refer to active drama projects that happen outside the traditional theatre context. Philip Taylor (2003, p. xxx) describes it as follows:

The theatre is applied because it is taken out from the conventional mainstream theatre house into various settings in communities where many members have no real experience of theatre form. The theatre becomes a medium for action, for reflection, but most importantly for transformation - a theatre in which new modes of being can be encountered and new possibilities for humankind can be imagined.

The term applied theatre and also the term “applied drama” became popular among academics, theatre practitioners and policy-makers in order to describe forms of dramatic activity that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and societies (Nicholson, 2005, pp. 2-3): The international journal *Applied Theatre Research ATR* is, according to Nicholson, “/.../ more politically eclectic describing applied theatre as drama and theatre in non-traditional contexts /.../” (p. 3).

Theatre in Education (TIE)

O’Toole was probably the first to provide an educational rationale for *Theatre in Education* (1976). The British construct TIE is described by Jackson (1993) and others in *Learning through Theatre*. TIE is a genre as well as a teaching programme. It comprises a prepared performance (often by professional actors, or drama students) supported by active audience participation, often in the form of interactive drama workshops. These are facilitated by the actor/teachers using a variety of methods in drama. The performance can build upon a fictitious story, or a historical or contemporary problem. Nicholson (2009) stresses that in the past and in the twenty-first century, theatre education practitioners have always undertaken radical experiments in theatre form. This offers young people “/.../ performance practices that have the potential to disrupt fixed polarities between art and instrumentalism, education and entertainment, populism and elitism, process and product, activity and passivity, participation and spectatorship” (Nicholson, 2009, p. 80). The theatre becomes a medium for action, for reflection, but most

importantly for transformation - a theatre in which new modes of being can be encountered and new possibilities for humankind can be imagined.

Drama in Education (DIE)

According to O'Neill and Alan Lambert (1982), Drama in education (DIE) is a mode of learning. Through the students' active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships (O'Neill & Lambert, 1982, pp. 10-11). Learning through drama combines a few concepts that involve using drama as a teaching method like make-believe, adopting a role, and working in a group. These concepts are applied when teaching various subjects in different educational settings. The students compose a scene or role-play scenario based on their project that results in a story to be told. The story's course of events results in communication between characters. Emphasis is put on the imagination; students explore and make decisions based on the characters they are representing, resulting in communication and debate. In a way, it can be said that role-playing gives students the opportunity to understand what it means to be human (DICE, 2010).

Learning and understanding takes place when the students explore various roles, investigate different aspects of human relations, and make independent decisions while in the role-play setting. O'Neill (1985) stresses that the most important task in drama education is the creation of a shared dramatic context, a fictional world, in which it is possible to explore and examine ideas, issues, relationship and content areas. It is both real and not real at the same time (O'Neill, 1985).

Dramatic Art

According to Hornbrook (1998a), dramatic art makes no conceptual distinction between the child acting in the classroom and the actor on stage in a theatre, for each is taking part in drama, each implicitly presupposes the existence of performer and audience (p. 108). An actor who is making a gesture is creating both for himself, out of his deepest need, and for others, where the solitary child's make-believe play is likely to require only imaginary watchers. In the drama class, critical observers and listeners are always present, even if they are two participants. Actors and audiences are key components of dramatic art (p. 108). Bolton (1999) comments on Hornbook's statement in *Acting in Classroom Drama* in the following way:

/.../ performing is defined by the interest of the actor and /or spectators. This is acting in its purest or most traditional sense, applying equally to what the actors do on stage and to what the child may do in the classroom. Differences in such features as quality, style, or spontaneity will vary

from classroom to classroom and from stage from stage, but essentially it qualifies as “performing” because it commands attention to itself as achievements. (p. 276)

The Icelandic national curriculum stresses that when students come together and do their best in a production, the pillars of equality and democracy in school activities are strengthened “/.../ and this also creates a possibility of cooperation between the home and the school” (Ministry of Education, Science and Culture, 2014).

Drama Education

Drama education is a term that is used when performance practices are applied to cultural engagement, educational innovation and social change. “Drama education, like music education and visual arts education, draws centrally from the aesthetics of the art form while not actually being the same as theatre” (Anderson, 2012, p. 12), but it is still rooted in the theatre. Anderson argues (2012, p. 14):

Theatre is the aesthetic wellspring that drama educators need to constantly draw from so that the dynamism and innovation apparent within the art form can be interpreted and communicated through teaching and learning.

What seems to matter within the different genres of drama education is the experience that students gain, and the skills they learn and how these are connected to making sense. In schools the working forms of drama are used to enable learning (Bolton, 1999; Anderson, 2012). When students in educational settings develop their work and share it with others, they perform as in a theatre (Bolton, 1999; Anderson, 2012).

As a conclusion to this short analytical sketch of different concepts for the drama/theatre binary, that contains process as well as product, I summarize the authors’ claim: When students take part in play, they are performing with and for others in a theatrical space; when the students stop to observe one another’s work and change from “actor” to “spectator”, they become percipients of their own work. The trust and understanding is shared in the theatrical space of drama education.

Drama as empowering cultural activity

There is also a much bigger picture that drama education as cultural activity fits into. Jonothan Neelands (1996, p. 29) described modes of empowerment in drama on different levels from personal, cultural, communal to social/political, as shown in Table 1.

Table 1 Modes of 'empowerment' in drama according to Neelands (1996, p. 29).

Personal	Theatre as a personal transforming cultural resource: Through using and engaging with theatre one's sense of 'self is transformed; learning about genres, histories and the range of "choices" of form is part of personal empowerment through theatre.
Cultural	Theatre as means of making the invisible influences of culture visible and discussable; theatre as a mirror of how we are made; theatre as a mirror of who we might become.
Communal	Theatre as an act of community in which we actively participate in making of communal representations; theatre as social and aesthetic expression of a community's hopes, fears and dreams.
Social/Political	Theatre as rehearsal for change and as an arena for radical dialogue.

In Table 1 drama is placed in a larger context, based on a world congress theme from the International Drama and Theatre Education Association IDEA in 1995 in Brisbane. This is an acknowledgment of the role of drama and theatre education in increasingly multicultural and diverse settings. Theatre is described as a personally transforming resource, as a means of making the invisible influences of culture visible, of theatre as an act of community and its hopes, fears and dreams. Finally, theatre can be seen as a rehearsal for change and as an arena for radical dialogue. These basic values in theatre can underpin drama both as an art form and as pedagogy. Drama as empowering cultural activity is potentially visible in the drama genres I have presented above.

2.1.5 Developments and fractures in Nordic drama education

I will, with some trends in the international landscape of drama education in the previous section as a backdrop, take a step closer to the Nordic context. I outline some basic formulations in a short historical perspective regarding the debate, or actually the fractures, within a Nordic context, which Iceland, in principle, is part of. Iceland, however, has been very much influenced by the British tradition, mainly because the pioneer in drama teaching, Anna Jeppesen (1985-2008), a teacher educator at the University of Iceland, School of Education had her master's degree from England, with Bolton as her supervisor. So far the development of drama education within teacher education has been practice-based in Iceland.

The early debate in the Nordic countries is documented in two article collections called *Dramapædagogik 1* [Drama pedagogy] (Arnfred & Nielsen, 1981) and *Dramapædagogik i nordisk perspektiv 2* [Nordic perspectives on drama pedagogy] (Szatkowski & Jensen, 1985). I focus on the second article collection, which is edited by Janek Szatkowski and Christer Jensen. The articles are based on discussions that took place during a seminar at Biskops-

Arnö in Sweden in 1982. Two of the pioneers who advocated the consideration of drama as an aesthetic subject were present: Nils Braanaas from Norway and Szatkowski from Denmark. Both have been influential in substantial ways in a Nordic context: Braanaas by underlining drama as an aesthetic subject and Szatkowski with basic thinking about the dramatic fiction and the theatrical fiction, describing them both through the notion of aesthetic doubling (Szatkowski & Jensen, 1985). Szatkowski brings forward the thought that both in a performance in the classroom and in the theatre there is an audience. Bolton, Malcolm Ross and Ken Robinson were invited to this seminar. In one of the articles, Ross (1985, p. 87, author's transl.) calls drama "a dying bastard". While Braanaas (1985) and Szatkowski (1985) brought forward the aesthetic dimension in drama, a Swedish critical perspective was presented through Björn Magnér's socio-analytic role-play method called "an inspiration for drama pedagogy" (Jantzen & Jensen, 1985, p. 19, author's transl.). The article collection is in a Nordic context remarkable, because of its furious energy and its wish to sort out what this is about, and what it is not about. The debate is also documented in *Drama* (Nordic Journal for Drama Education), and has been analysed in a doctoral thesis in Sweden (Rasmusson, 2000).

In Sweden, Lennart Wiechel (1983) was influential in the 1970s and 1980s in promoting a pedagogy for drama in Sweden, and Mia-Marie Sternudd-Groth (2000) has described how drama pedagogy as democratic education is visible in Swedish national curricula from 1962 to 1994.

In Denmark, the milieu that is formed around dramaturgy at Aarhus University has been influenced by continental philosophy. Some examples include: Niels Lehmann (1996), who has written about deconstruction and dramaturgy; Ida Krøgholt (2001) about drama pedagogy and performance, and Siemke Böhnisch (2010) about performativity and feedback loops in theatre for very young audiences. The influence from continental philosophy is obvious (Jacques Derrida, Niklas Luhmann), also from performance theories (for instance, Richard Schechner, Eugenio Barba, Erika Fischer-Lichte, Hans-Thies Lehmann). Thus, the Aarhus University milieu has opened up a broad horizon of understanding for placing drama in a performance context by combining the influence of continental philosophy and performance theories. Anna-Lena Østern, Tapio Toivanen and Tuija Leena Viirret (2016) have described the efforts undertaken during the last 50 years in Finland and Norway to get drama as a subject into the curriculum for basic education, but so far without success. In both countries drama has widely been used as a working form, and schools can decide to have drama in the curriculum. Eva Österlind, Østern and Rannveig Björk Thorkelsdóttir (2016) have analysed the contemporary place that both drama and theatre are given in Nordic curricula. In their analysis it

looks like theatre is given a space in a considerable number of programmes in upper secondary school. The after-school activity called cultural school (Norw. kulturskolen) is developing rapidly from being a music school to also embrace theatre, dance, visual art and creative writing. The Nordic debate quite clearly shows the fractures that historically have led to rather locked positions, but as time has passed the positions have become increasingly open and inclusive. It may even be time to state that the debate and the fractures are no longer so relevant for Iceland, as drama is now part of the arts as a key learning area in Icelandic basic education.⁵

A new educational design for drama and theatre pedagogy?

I will finish the overview of the Nordic landscape for drama and theatre education by introducing two research projects in process in the Nordic context: Two Danish researchers, Jan Fogt and Charlotte Fogh, in a presentation (2015) frankly state that the theatre is “a dying art form”.⁶ Further, they argue that the notion of aesthetic doubling belongs to the classic drama pedagogy:

Going out from a historical perspective a basic concept of aesthetic doubling based on dramatic fiction is successively identified as constitutive of the classic subject drama pedagogy. (Fogt & Fogh, 2015, p. 1916)

They shake the fundamental pillar presented by Szatkowski in the 1980s, and they claim a place for a new educational design for the subject drama pedagogy in light of the paradigm shift in contemporary theatre towards a post-dramatic theatre (Lehmann, 2006), where the narrative, the text, no longer is the basis for theatre. They suggest use of concepts like post-drama, theatReality and f(r)iction⁷, which are seen as a hybridization of the classic notion of fiction.

These ideas are familiar from performance traditions, where different art forms are mixed, different stories are mixed with authentic stories told not by

⁵ Basic education in Iceland is the same as compulsory education from grade 1 to 10.

⁶ They suggest IRL (In real Life) ways of working with theatre pedagogy. They present four ground rules or dogmas (p. 1926):

*The magic of now: No agreements are more important than the exchange in the moment.

*No fourth wall: The audience must be seen and heard – it is part of the theatre system.

* Reality is always different: Mistakes must not be hidden or corrected, but exploited.

*Conflict creates consciousness: The exchange occurs by pursuing the conflict. To work with IRL, you have to choose a basic theme from which you start. You set the rules for each course in accordance with its basic theme.

⁷ The notion of f(r)iction is borrowed from P.O. Enqvist, meaning a hybridization, a floating between real presence and fiction (Fogt & Fogh, 2015, p. 1918).

actors, but the persons themselves. Fogt and Fogh (2015, p. 1918) outline a possible way of transforming the notion of drama pedagogy:

The aesthetic doubling is the motor of reflection, development and learning in dramatic representation. But theatReal bodies don't rest safely in a classic fiction contract. Instead, they are propelled by the tension or oscillation between a real presence and a fictitious framing. /.../ Playing with the real puts the mode of fiction involved in the aesthetic doubling in a state of enhanced suspension.

In an on-going Norwegian research project, Kristian Nødtvedt Knudsen (2016) asks what learning possibilities social media offer to drama pedagogical practice, and he continues asking: how can they be a stimulation to renewal of the teaching and learning (the didactics⁸) in drama? He concludes so far in the process:

Departing from the two core concepts- multimodality and performativity – the learning processes stand out as continually form creating, meaning creating, (self) staging, social and risky. (Knudsen, 2016, pp. 210-211)

What this young researcher is concerned about is a tangible need for change in the thinking processes regarding how drama education can be revitalized in the context of contemporary times.

The story of drama and theatre in educational settings is a story of controversies and fractures. It is, of course, still evolving and engaging those involved in developing the underpinning philosophy of the art form.

2.2 Why teach drama – a conclusion based on the analytical sketches

The analytical sketches I have provided based on literature about drama can be summarized in conclusions that combine the main ideas within three main lines or threads in the weaving of, how drama can be understood.

Three main lines in understandings of drama (education) in the literature

Within the descriptive analysis I have so far found three lines connecting the different analysis of drama, such as *drama in education*, *theatre in education*, *process drama*, *dramatic arts* and *drama education*, with ambitions for the use of drama and theatre in educational settings. The first line is to consider *drama as an arts subject* (pointing at a need for a place in the formal curriculum). The second is *acknowledging the basis in theatre* (pointing at the

⁸ The concept didactics/Didaktik is discussed in Chapter 3.4.2.

subject family that drama belongs to), and the third is the *continuous transformation of the content* of the subject depending upon changes in society generally (pointing at the socio-political level of the curriculum of ideas).

From within the field of drama and theatre educators there is (1) one clear line that sees *drama as an arts subject*. Whether it is used to support learning in other subjects, or crossing the curricular boundaries, the conclusion is clear: drama has power as an art form. There is no quick fix that can reduce the subject to one method that can be learnt quickly. Drama as an arts subject therefore needs a place in the formal curriculum.

(2) Another line that seems to be quite clear is the *basis in theatre when developing drama education*. I suggest that the experience the students have in the drama-class while they take part in a theatre activity can lead to a product. When students perform scenes in the drama classes for each other or a teacher, in the learning process or in a play, they are producing a product, just as the student is in his theatrical space performing whilst someone else is watching him.

The third (3) is the *continuous transformation of the content* of the subject. What the latest contributions (from the Nordic viewpoint) to drama education suggest is that the continuous transformation of focus and content is a third line in drama, always revitalizing the philosophy underpinning the study of the human condition, and now also including post-human conditions with increasing interest in the importance of space, nature and materiality.

The conclusion to this short analytical sketch of different concepts supports the notion of drama/theatre as being binary in nature, embracing a process as well as a product, as the authors claim: When students take part in play they are performing with and for others in a theatrical space, when the students stop to observe one another's work and change from "actor" to "spectator", they become percipients of their own work. Trust and understanding is shared through the theatrical space. I therefore suggest that the paradigms of theatre and drama are united in a set of three dimensions: making, presenting, and responding, as described in O'Toole and O'Mara's "unifying paradigm" (2007, pp. 213-214).

Understanding the concepts connected to drama

In this section regarding the concept analysis of drama I make the argument as to why drama is both process and product. Drama cannot be used fully as method without it being rooted in the theatre. The subject is an arts subject, the methods build on an arts didactic approach. The students can take on a role and work in that role through improvisation with other students on issues that are relevant in

society and maybe crucial for the students. The learning process contains the performing aspect. Thorkelsdóttir (2012) in an Icelandic context suggests that whether the teacher is working as a teacher in a role for the benefit of the process, or leading the students working on a text on acting style or improvisations for the benefit of a product, both teacher and students are working together on how to express and enrich their feelings and they seek to understand and recognize the relationship between culture and values.

The understanding that I have gathered from the overview on the analytical sketches is summed up in the aforementioned three main lines of drama: drama as arts subject, acknowledging that the basis of drama is in the theatre, and the continuous transformation of the content. The paradigms of theatre and drama are united in a set of three dimensions: making, presenting, and responding, which leads me to look closely at the drama teaching profession, and what attributes drama teachers need to cultivate.

2.3 The drama teaching profession

Based on the analysis in Section 2.1, some aspects of a practice theory for drama education have become visible. First, I have constructed three lines that can be said to be commonly held within a heterogeneous field of drama teaching (at least in contexts constricted to education in western societies). A practice theory for drama teaching practice can be called a theory informing the actions taken by the drama teacher. The second step in such a theory can be found in the reflections made by the drama teacher regarding the steps taken in the drama class.

The drama teacher as a reflective practitioner

Drama teachers like other teachers need to be able to distance themselves from their teaching and they need to be able to examine their own praxis. Taylor (2000, pp. 84-85) argues that “reflective practitioner” is one such approach:

Reflective practitioners empower themselves to contemplate critically some aspect of their own teaching and learning processes. They tend to be suspicious of published curriculum documents that have not been grounded in and powered by actual classroom experiences. Reflective practitioners are interested in searching for their own themes on classroom inquiry, which directly inform their immediate and ongoing praxis.

Taylor (2000, pp. 84-85) has identified nine characteristics of reflective practitioners. They are:

- Critical thinkers
- Producers of knowledge

- Risk takers
- Theory generators
- Prepared to fail
- Open-minded and flexible
- Collaborative
- Revising teaching and learning procedures
- Story-makers and story-listeners

This list is also applicable to teachers outside of the drama class, but it is probably not interesting to be a drama teacher unless the teacher is willing to be reflective and brave in the ways Taylor describes. Taylor concludes, “To be an arts educator is to be a reflective practitioner. Both give birth to ideas; both search for a medium to express and honour their vision” (p. 85). The need for transformation, and the ongoing discussions about what belongs to drama and what does not is but one sign of the importance of the contribution from the subject drama.

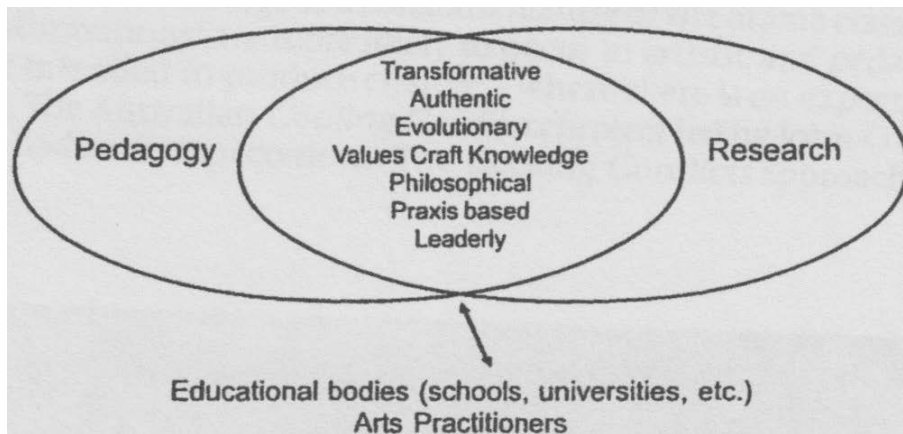


Figure 4 A model of drama teachers' career development.⁹

Attributes modelling a drama teacher's career development

A third step in formulating a practice theory for drama teaching is to connect it to an overarching theory or formulating a model for how a practice works. Anderson (2006, p. 99) outlines a proposition drawn from his experiences as a high school teacher as well as his role in preparing and supporting both pre-service and in-service drama teachers at the University of Sydney. He also takes stories from research into the model he suggests for drama teacher career development. To

⁹ Anderson, 2006, p. 99

explain the ideas underpinning the model, he designed two overlapping ellipses (see Figure 4), the left one displaying pedagogy and the right one research. The basis is formed from the drama education community, arts practitioners and educational bodies like school and universities. In the text he reflects upon a model of drama teacher career development and presents eight different attributes formulated as statements about what a drama teacher is:

1. Drama teachers are transformative pedagogues

Anderson (2006) draws attention to the fact that Heathcote's ground-breaking pedagogy was first called *transformative pedagogy*, referring to the power of drama practice to interrogate situations and characters and to suggest, formulate and change attitudes. He suggests to the readers:

Because drama students and teachers have a unique and dynamic learning space to inhabit, certain prerequisites for transformation already exist. As we support and train drama educators, we should strongly encourage them to use the transformational power of their art form and the potential in their students to bring about changes in their communities. (p. 101)

This transformational power of drama resonates in the aims of sustainability education which is at its core about incalculating in students' action competence, the competence to influence and change one's society (Pálsdóttir, 2014).

2. Drama teachers are explorers of the authentic.

In the attribute explorers of the authentic, Anderson focuses on the "postmodern sensibility" that truth might not be fixed, but that it will reside in differing perceptions. He writes that this quest for authenticity is actually a call for drama educators to support critical thinking "in embodied and active ways" (Anderson, 2006, p. 101). Many of the characteristics of the reflective drama practitioner according to Taylor (2000) resonate with Anderson's attributes, such as applying critical thinking.

3. Drama teachers are evolving professionals.

Anderson considers that a gift for future drama teachers is to "equip them for the inevitability of change" (p. 102). He furthermore states, that the drama teacher has the opportunity to be at the centre of the educational discussion rather than on the fringes. Anderson writes: "Discourses may change, but drama will always be involved in the core business of living ..." (p. 102). Again, this resonates with Taylor's reflecting practitioner in being willing and able to revise teaching and learning procedures.

4. Drama teachers value craft knowledge.

Anderson claims that the craft knowledge of the drama teachers is like “... building a repertoire of examples, images, practical principles, scenarios, and rules of thumb” that they can get through experience (p. 103).

5. Drama teachers recognise the philosophy that underpins their practice.

To recognise the philosophy that underpins a drama teacher’s practice is considered an important aspect. In this attribute Anderson brings forward the importance of knowing about the history of drama, and about the pioneering work, especially in the local context. Further, this also includes the work done in arts education within different fields: “Studying their practice will give drama educators a sense of where we have been and where we might go on our professional journeys” (Anderson, 2006, p. 104).

6. Drama teachers are involved in praxis.

Anderson states that making “... an understanding of praxis part of a drama teacher’s education will help new practitioners face challenges throughout their careers” (p. 105). This also refers to the importance of drama teachers being reflective practitioners active in learning from their own praxis (Taylor, 2000).

7. Drama teachers are leaderly.

Anderson gives examples of a drama teacher’s ways of being leaderly. He explains that for beginning teachers, classroom leadership skills “are conceptualised as a series of choices ...” (Anderson, 2006, p. 105). The leaderly approach invites the drama teacher to reflect in action and “then move the drama forward” (p. 105). Again, the importance of being a reflective practitioner is iterated.

8. Drama teachers are arts enriched practitioners.

In the final attribute Anderson suggests that drama needs to be inclusive to other art forms “... because music, dance, and visual arts are also central to drama practice” (p. 105). Reflective practitioners recognise that they do not work alone. They engage their students and their colleagues in collaboration to create a rich learning place for all (Taylor, 2000). Anderson concludes that his list of attributes is incomplete, and at the same time both terrifying and exciting. This list of attributes was published in 2006. In 2016 the list might still be terrifying and exciting regarding drama teaching as a challenging profession. Terrifying in the sense that the teachers have the opportunity to be at the centre of the educational discussion rather than on the fringes, and that drama teachers are exploring and have the possibility to bring about changes

in their communities. However, it is interesting to see how well his analysis of drama teacher attributes resonate with the characteristics of the reflective practitioner, suggesting that a constant exercise of reflection on and in praxis can be a supportive professional route for drama teachers. All of the above can also be thought of as an exciting aspect of drama teacher practices, but what is also exciting is that the drama teaching practice is a new practice. It has the potential to evolve professionally in parallel with the importance of arts education.

I wish to elicit a deep understanding of the role and praxis of drama teachers. Two drama teachers in Iceland and their teaching are in focus in this study, and the notion of practice theory will be developed in further discussion of the ethnographic account of the implementation of drama in Icelandic compulsory education. The three lines mentioned earlier, in understanding of what drama is in educational settings, are attempts to define what the concept drama education denotes. This list of attributes as well as the lines in a potential practice theory (introduced in Chapter three) will serve as a sounding board for the further interpretation of what is going on in the drama classrooms studied.

2.3.1 Teachers' learning trajectories

The concept learning trajectories highlights the timelines in which competence and competence building occurs. First, this term can help to make the diversity and multidimensionality of learning processes salient (Lahn, 2011, p. 53). Second, to speak of trajectories rather than developmental processes takes the diversity and multidimensionality of the learning processes into account, according to Lahn (2011). Third, this term points to the embeddedness of trajectories in systems that vary along temporal and spatial dimensions. Experiences are interpreted and re-conceptualized in creative ways along stretches of timelines. The processes of exploring different experiences in relation to one another are important in processes of competence building, as these bring together different signs, symbols and experiences into new senses of “meaning” (Wells, 1999). This kind of meaning-making gives direction for further development of trajectories both for individuals and groups (Vygotsky, 1978; Lahn 2011).

A learning trajectory is defined by Line Wittek and Berit Bratholm (2014, pp. 14-15) as the movement started through participation in professional contexts, and the learning processes taking place in a person's professional life. Furthermore, the authors suggest that during a learning trajectory a person relates different practices to each other, compares, contrasts and positions him/herself. Teachers travel in and out of different practices. The learning trajectories are constituted by how teachers assess the practices in

relation to each other, through positioning. As a professional the teacher must find his or her own path as well as the preferences for how to act and think. To make meaning and to position oneself are important parts of a personal learning trajectory. There are four important dimensions of teachers' learning trajectories according to Wittek and Bratholm (2014, pp. 20-24). The first is that learning trajectories are dynamic and always moving. The second is that they are constituted by the ways tools are used and interpreted. Tools can be mental, like language, or concrete, like material resources. The third dimension states that learning trajectories are formed in activity, and the fourth that learning trajectories transcend the context, meaning that a teacher can be a boundary crosser and connect different practices. Learning trajectories are formed through interaction and through meeting points. Wittek and Bratholm (2014, p. 101) see these meeting points as woven together in collective as well as individual learning processes. Thus, a teacher learning his trade in practice learns both for him/herself and with others. Wittek (2011, p. 5) categorizes dialogical meeting points regarding different perspectives, ideas, paradigms, in the following way:

- Dialogue with cultural artifacts
- Dialogue with concrete objects
- Dialogue with concrete contexts
- Dialogue with other participants
- Inner dialogue.

Inner dialogue denotes that prior to the meeting point the teacher thinks of the other, planning what to say and do. The meeting point dialogue can either frustrate or encourage the teacher.

In the study I interpret the stories of the teachers throughout the school year as learning trajectories, learning paths, where the four dimensions presented above are identified and made visible.

2.4 The Icelandic national curriculum guide

The Icelandic national curriculum (Ministry of Education, Science and Culture, 2014) is in a way the foundation for this research. As it has presented drama as a formal subject in the curriculum for the first time, I want in this chapter to elicit how drama is situated in the national curriculum of Iceland and I evaluate the support given in the national guide. I also concentrate on two central concepts in the general part of the national curriculum guide: critical thinking, and innovation. These concepts have relevance for how drama is applied within Icelandic basic education along with creativity: creativity being one of the fundamental pillars in

the national curriculum. Finally, in this section I briefly review the national curriculum guide for drama in Australia, and mention British and Norwegian efforts to place drama in the curriculum.

The Icelandic national curriculum for the subject areas of basic education¹⁰, presents drama as a subject where the students work on a presentation or a performance.

When the pupils come together and do their best in a production, the pillars of equality and democracy in school activities are strengthened and, moreover, such events have a positive influence on the pupils' fellow feeling and the school atmosphere and this also creates a possibility of cooperation between the home and the school. (Ministry of Education, Science and Culture, 2014, p. 149)

The use of the concept drama in the national curriculum guide for Icelandic basic education is motivated as an inclusive concept embracing different aspects of working with theatre in an educational context, as well as using drama as a working mode in support of learning processes in different subjects. In this study the concept drama opens up for a broad understanding of what the teachers try to achieve during the teaching of drama in grades five and six.

2.4.1 The general section of the Icelandic national curriculum

The Icelandic National Curriculum Guide for Compulsory Schools General Section was introduced in 2011. *The Icelandic national curriculum guide - with Subject Areas* was introduced in 2013 with the English version of the *Icelandic National Curriculum Guide for Compulsory Schools - with Subject Areas* being published in 2014. The National Curriculum Guide, based on the Compulsory School Act, no 91, 12 June 2008, is a framework for school activities and a guide to realise school objectives and goals. It gives a comprehensive view of education and expands on the education policy of these laws.

The general section

The Icelandic National Curriculum Guide is intended for school administrators, teachers and other personnel of the educational system. It also provides information about school objectives and activities for students, their

¹⁰ The main general curriculum from 2011 is one book, one document (available online). Later in 2013 separate subject curricula were issued. The general curriculum and the subject areas were translated into English in 2014. In Icelandic it is just called curriculum - námskrá ("the document on learning") and it is actually both a framework and a guide for teaching and learning. Hereafter, I refer to this as the national curriculum.
<https://www.menntamalaraduneyti.is/utgefid-efni/namskrar/adalnamskra-grunnskola/>

parents, public institutions, associations, social partners and the general public. The guide is, in a sense, a contract that the nation makes with itself regarding education (The Ministry of Education, Science and Culture, 2014).

The education policy that appears in *The Icelandic National Curriculum Guide* is based on six fundamental pillars on which the curriculum guidelines are based. The six fundamental pillars of education and the emphases of the Compulsory School Act (The Ministry of Education, Science and Culture, 2014) are intended as guidelines for general education and work methods of compulsory school. The fundamental pillars are: *literacy in the widest sense, education towards sustainability, health and welfare, democracy and human rights, equality and creativity*. The fundamental pillars appear in the content of subjects and subject areas, the students' competence, study assessment, school curriculum guide and the internal evaluation of schools. All the fundamental pillars are based on critical thinking, reflection, scientific attitudes and democratic values.

The fundamental pillars refer to social, cultural, environmental and ecological literacy so that children and youth may develop mentally and physically, thrive in society and cooperate with others/.../ In evaluating school activities, the influence of the fundamental pillars on teaching, play as studies have to be taken into consideration. (The Ministry of Education, Science and Culture 2014, p. 15)

Each of the fundamental pillars is derived from laws pertaining to compulsory schooling. There is also reference to other laws, which include legal provisions for education and teaching in the school system, such as in the act on *Equal Status and Equal Rights of Women and Men*, no 10/2008 (Ministry of Education, Science and Culture, 2008). The curriculum emphasizes creativity, as it constitutes one of the central pillars of education in Iceland. A part of creativity is the ability to reflect critically, but it also involves the shaping of subject matters and their mediation, creating something new or in a different way from what the individual knows or has done before (The Ministry of Education, Science and Culture 2014, p. 22).

Creativity as a fundamental pillar has the task of encouraging reflection, personal education and initiating educational work. Creativity, according to the national curriculum, involves shaping of the subject matter, creating in a different way, or creating something new. Through creativity students can discover and enjoy, and creativity can also stimulate curiosity and imagination (The Ministry of Education, Science and Culture 2014, p. 22). Creativity is predicting what is yet to come, and setting it in motion (The Ministry of Education, Science and Culture 2014, p. 22). Creativity is based on inquisitiveness, challenge, excitement and exploration. Grappling with the subject matter and its solution can, in and of itself, be the reward of creativity. Creativity goes against the grain, and undermines traditional patterns, rules

and structures, and offers new perspectives on phenomena and accepted beliefs (The Ministry of Education, Science and Culture, 2014).

As an aspect of creativity, play is brought forth in the general text in the national curriculum, and is considered an important learning method.

Play is an important learning method and opens onto new dimensions where children's and youngster's joy of creation is fulfilled. Happiness and joy are entailed in finding an avenue for one's abilities and in using them to the full and as a part of a whole. (The Ministry of Education, Science and Culture, 2014, p. 22)

The conclusion regarding the text about creativity in the national curriculum stresses that creativity involves critical thinking. Critical thinking is considered a key factor in literacy, and creativity and critical thinking are interlinked with the role of critical thinking in democracy.

Critical thinking

According to the text in the national curriculum, critical thinking in the context of learning is intertwined with creative teaching methods that constantly offer new possibilities, and therefore the creative process matters no less than the final product. Although the general sense of creation is closely connected to art and art studies, creativity as a fundamental pillar in the national curriculum is no more limited to art studies than other subjects or fields of study (The Ministry of Education, Science and Culture, 2014, p. 22).

Robert H. Ennis, (2011) amongst others, has outlined the nature of critical thinking. He believes that the critical thinking disposition is that critical thinkers take care, that their beliefs are true and that their decisions can be justified. They seek alternative hypotheses, explanations, conclusions, plans, sources, etc., and are open to them. They seriously consider other points of view than their own, they try to be well informed and endorse a position, but only to the extent that it is justified by the information that is available. They try to understand and present a position honestly and clearly, theirs as well as others, and they listen to others' view and reasons and seek and offer reasons (Ennis, 2011).

The Icelandic national curriculum guide stresses new ways of thinking in school activities and places an emphasis on creativity, experience, rationalism and research. This is in line with the definition of critical thinking by Icelandic philosopher Páll Skúlason (1990). He stresses that critical thinking is a process of searching for new and better reasons for one's ideas and views, and consequently revising them (Skúlason, 1990). Creativity involves critical thinking and methods that constantly offer new possibilities, and therefore the creative process matters no less than the final product. A student's

competence is based on critical thinking and reflections, and the ability to apply creative and critical thinking. The national curriculum in Iceland sets the foundation for general education appropriate for the 21st century, wherein general education is defined with regard to social and individual needs through creativity and experience. This is formulated in the curriculum text in the following way:

At any given time, general education advances the capacity of the individual for meeting the challenges of everyday life. General education therefore contributes towards the individuals' understanding of their characteristics and abilities and consequently their capacity to fulfil their role in a complex society. It is at the same time both individually and socially oriented. (The Ministry of Education, 2014, p. 13)

For some teachers this is a challenge and it calls for a change in their teaching practices. For the students to respond to this challenge they need to be interested and acknowledge the purpose of learning. The students must be active participants in the process of understanding, knowing, and achieving through creativity and critical thinking.

Innovation

Innovation, entrepreneurial studies and new media are considered to be parts of the curriculum. Innovation and creativity are qualities and skills that present and future learners and citizens need, and these qualities are emphasized in official discourses and educational policies (Jónsdóttir, 2011). One area in Icelandic education that has been developing over the last two decades is *Innovation Education* (Jónsdóttir, Thorsteinsson, & Page, 2008). Through innovation students recognise needs and problems in their surroundings and work according to the innovation process; that is, search for needs in people's daily surroundings, find a solution, design a product and identify occupations that require specialized skills (Jónsdóttir & Macdonald, 2013). The process of translating an idea into a useful product, or problem solving, will involve imagination and creativity. The curriculum stresses the importance of using innovation as key competence, along with creativity and critical thinking. According to Svanborg Rannveig Jónsdóttir (2011), innovation education aims at developing action competence in students, which is also a competence drama can support. The main emphasis in innovation education is about enhancing creativity and actualizing ideas about innovation and entrepreneurship. Learners should become competent at developing ideas and be able to present them or actualize them (Jónsdóttir, 2007).

Innovation can be described as the embodiment, combination or synthesis of knowledge in original, relevant, valued new products, processes or

services (Harvard Business Essentials, 2003, p. 2). Innovation can be seen as anything new “under the roof” (Gunnarsdóttir et al., 2007).

To be innovative the students must be active participants in the process of understanding, knowing, and achieving through creativity and critical thinking as they do in drama.

2.4.2 The subject areas in key learning area the arts

The Icelandic National Curriculum Guide for Compulsory Schools with Subject Areas (2014) specifies subjects of Arts and Craft into two categories. Arts are divided into performing arts (dance, drama), visual arts and music. Crafts are divided into home economics, design and craft, and textiles. Arts and crafts are numerous and diverse subjects. Although these subjects are related in various ways, they are in other ways different. What unites them is the emphasis on craftsmanship, technology, creativity, aesthetics and values, materials technology, ergonomics, interpretation and expression.

The subject areas

Arts and crafts should have a total of 900 minutes per week in grades 1- 4, 840 minutes per week in grades 5-7 and 340 minutes per week in grades 8-10. (The Ministry of Education, 2014, p. 50). In total 2080 minutes spread out over a period of 10 years. That is a total of 15.5% of weekly classes in grades 1-10. Drama is one part of these minutes. Arts get half of that percentage, and crafts the other half. This leaves the arts with an average of 7.8 % (1040 minutes), which is divided into three categories: performing arts (dance and drama), visual arts and music, with 2.6% each of weekly classes for all the grades (see Table 2).

Table 2 Timetable for arts and crafts in Icelandic national curriculum, (2014).

Arts	Crafts
Performing Arts Dance Drama	Home Economics
Visual Art	Design and Craft
Music	Textiles

No decision is made as to how much time is allotted for each subject each week. Schools organize their teaching within the framework and decide whether the subjects or subject should be taught separately or integrated. But as performing arts include both dance and drama, it could be argued that the total time each student will have in drama is only 1.3% of the total time of the

weekly classes in grades 1-10. In this case it is about 18 minutes per week for drama and 18 for dance (Thorkelsdóttir & Ragnarsdóttir, 2016, p. 181).

Arts and crafts should have equal weight within the total hours that are defined in the timetable according to the official curriculum. What the timetable looks like is up to each school to decide on in consultation with the school community. Even though it is up to the schools to decide if a subject should be taught separately or integrated, the curriculum also states that education in drama includes training students in the methods of the art form, but no less in dramatic literacy in the widest sense, enriching the students' understanding of themselves, human nature and society (Ministry of Education, Science and Culture, 2014, p. 149). Generally, performing arts (dance and drama), visual arts and music should be taught at every level, as the reference timetable stipulates. Competence criteria and the common competence criteria for drama are defined at the completion of Grades 4, 7 and 10. The competence criteria for drama are an addition to the competence criteria for arts and crafts.

2.4.3 Drama in the formal curriculum

According to the Icelandic curriculum, education in drama includes training students in the methods of the art form, but no less in dramatic literacy in the widest sense, enriching the students' understanding of themselves, human nature and society.

In drama students are to have the opportunity to put themselves in the position of others and experiment with different expression forms, behaviour and solutions in a secure school environment. Drama encourages students to express, form and present their ideas and feelings. In addition, drama constantly tests cooperation, relationships, creativity, language, expression, critical thinking, physical exertion and voice projection. This is all done through play and creation. (Ministry of Education, Science and Culture, 2014, p. 153)

As a subject

Fleming (2011, p. 29) in his book *Starting Drama Teaching* points out that drama can occupy a place in the curriculum: a) as a separate subject; b) as a method for teaching other subjects; or c) as a component subject in an integrated approach to planning, meaning that drama is conceived as a subject integrating, e.g. with history or languages. All these definitions can be found in the Icelandic curriculum. Drama is described as the art of the moment (The Ministry of Education, Science and Culture, 2014). Drama also includes numerous games and exercises that may require a good deal of physical activity and release.

When the students come together and do their best in a production, the pillars of equality and democracy in school activities are strengthened and moreover such events have a positive influence on the students' fellow feeling and the school atmosphere, and this also creates a possibility of cooperation between the home and the school. (The Ministry of Education, Science and Culture, 2014, p. 149)

When students take part in drama it gives students the opportunity to put themselves in the shoes of others in an imagined context, which can bring the students to talk and communicate from a different point of view in the safety of the classroom.

As pedagogy (methods)

There are two categories of arts and crafts studies in compulsory education in Iceland. First, there are studies in the subjects themselves, and second, arts and crafts are used as teaching methods and integrated into all general education.

Methods in arts and crafts should be based on the work methods of the subject itself.

Drama and it is useful to enrich and enhance learning in subject such as mother tongue, sociology, history and foreign languages, and play a leading role in the integrations of subject and subject area. (The Ministry of Education, Science and Culture, 2014, p. 149)

Table 3 shows the competence criteria for drama from grades 1-10 and how the competences build on each other.

The competence criteria for drama include training students in the methods of the art, but they also provide aims for drama as a teaching method, where the method for the teaching is founded in the art form. The competence criteria for drama grade 4 are process-based. The competence criteria are a mixture of content and of aims, and state the following:

The lesson needs to include: teacher in role (as part of cooperation with their peers and teachers, put together simple acts with a clear beginning, middle and end), living through drama (by put themselves in the position of others in a dramatic process/role play and take part in a conversation as a specific character), self-expression (like memorise a short text and deliver it in a clear manner in front of an audience), growing through drama (like being able to describe a performance on stage and/or in visual media with regard to the plot, subject matter and characters of the work), work in pairs, and learning through drama (like take an active part in a dramatic process in a group and show consideration for their schoolmates). (The Ministry of Education, Science and Culture, 2014, pp. 150 -151)

Table 3 Competence criteria for drama in the Icelandic national curriculum.

At the completion of Grade 4, pupils are able to:	At the completion of Grade 7, pupils are able to:	At the completion of Grade 10, pupils are able to:
<ul style="list-style-type: none"> • take an active part in a dramatic process in a group and show consideration for their schoolmates, • in cooperation with their peers and teachers, put together simple acts with a clear beginning, middle and end, • use simple props and set to support their creation, • memorise a short text and deliver it in a clear manner in front of an audience, • put themselves in the position of others in a dramatic process/role play and take part in a conversation as a specific character, • use a simple form of dramatic art, • behave in an appropriate manner as a theatregoer or at a performance at school, • point out dramatic material and the different roles it has in different contexts, • describe a performance on stage and/or in visual media with regard to the plot, subject matter and characters of the work, 	<ul style="list-style-type: none"> • use their peers' ideas, and contribute their own, in a dramatic process and in the preparation and creation of short plays, • use material of diverse origin as an inspiration in the original creation of dramatic material. Write acts in cooperation with others with clear characters, plot and development, • use props, costumes, simple sets and techniques to support their creation, • deliver the text of a character in a suitable manner in front of an audience, • create and sustain a clear character in a short act with suitable voice projection and physical exertion, • show that they have mastered more than one acting style in their creation, interpretation and analysis, • apply more than one form of dramatic art (such as shadow theatre, pantomime, still images), • describe the process of a production, the main tasks carried out backstage in a theatre and common props, • discuss dramatic material on stage and in visual media from more than one point of view and connect this in some way to their own life and society. 	<ul style="list-style-type: none"> • work in a group on diverse dramatic assignments, • both give and accept constructive criticism and make use of it in their dramatic process, • choose between different methods for a production, both with regard to narrative form and acting style, experiment with and make independent decisions during the creative process. Write a script of an act where the basic rules of script production are observed for stage or visual media, • use props, costumes, simple sets and techniques to support their creation in various manners, • experiment with and choose from interpretation methods for different types of dramatic texts, • interpret a character on stage in harmonious interplay with their fellow actors. Use space, voice projection and physical exertion in a conscious manner in order to support their interpretation, • choose between forms and styles in their own creation and support their choice, • record and support their work process in dramatic arts, • discuss dramatic material on stage and in visual media in a critical manner, use suitable vocabulary for this and to some extent put it into cultural and historical context.

(The Ministry of Education, Science and Culture, 2014, p. 150).

In the competence criteria for drama grade 7 and 10, lessons in drama are theatre-based, and drama aims towards the product field.

The lessons need to include: improvisation, the student's ability to take on a role, work with text, work in a group, work with many forms of theatre, take on a differed acting style and to be able to see the connection between the performer and the audience. (The Ministry of Education, Science and Culture, 2014, pp. 150 -151)

Drama is considered a subject based on an activity involving making a play, performing a play and responding to a play. The competence criteria build on each other from the elementary forms of drama in grade 4 to more complex dramatic activity at the end of grade 10.

2.4.4 Summing up the curriculum guidelines

In this section I have elaborated on how drama is situated in the national curriculum of Iceland as one of the five subjects in the arts. I have described and motivated the foundation that the curriculum provides for the subject of drama, and I have described the national curriculum (Ministry of Education, Science and Culture, 2014) with a focus on subject areas. At the core of the national curriculum are the six fundamental pillars of education and the pillars are intended as guidelines for general education and work methods of the compulsory school. The fundamental pillars are *literacy in the widest sense, education towards sustainability, health and welfare, democracy and human rights, equality* and *creativity*. I have discussed the importance of critical thinking and innovation, which are the two central concepts in the general part of the Icelandic national curriculum guide along with creativity as a fundamental pillar, and for the students to be innovative they must be active participants in the process of understanding, knowing, and achieving through creativity and critical thinking, as they can do in drama.

In the Australian curriculum for the arts drama is now a subject in compulsory education just as in Iceland and therefore relevant to this study. I will now review the Australian curriculum in the arts.

2.4.5 A short overview of the Australian curriculum for the arts

In Australia, a national curriculum framework for the arts was developed by O'Toole and his group from 2009 to 2013 (O'Toole, 2015). This work is unique, as it is national for Australia and it defines the arts subjects, including drama and dance, as being distinct subjects and learning areas. I will describe this curriculum development work in a little more detail as it is of interest in terms of the curriculum development work done in Iceland. In Iceland the editor of the arts and crafts subject guide in the National curriculum and the leader of drama/theatre section came from the Iceland Academy of the Arts in

Reykjavik, professionals from theatres and schools were brought in for consultation throughout the process from 2010 to 2012.

The process of developing drama in the Australian curriculum

O’Toole (2015) compares the process for drama to become a subject within the curriculum in Australia with a story from Greek mythology about Proteus, constantly shape shifting into many forms. In 2008 a preliminary reference group of twenty-six experts (arts educators from all the art forms, included teachers, academics, principals, administrators and arts industry representatives) was set up to decide which arts constituted “The Arts” in all states and territories in Australia (See also Österlind, 2015). The reference group suggested that the arts would comprise dance, drama, media, (later called media arts), music and visual arts, as represented by teacher associations who had voted for their inclusion, in alphabetical order. After a discussion about whether the arts, and which of the five arts subjects should be compulsory the reference group voted for an enterprising and challenging set of guiding principles for curriculum development that are reflected in the current curriculum (O’Toole, 2015, pp. 189-193).

Subjects offered will be determined by the state and territory school authorities or individual schools (ACARA, Arts, 2014). The Australian Curriculum Assessment and Reporting Authority (ACARA) was responsible for writing the curriculum; however, each state and territory authority had the job of delivering it, assessing it and reporting on it to the parents and other stakeholders. Linda Lorenza (2015, p. 447), a senior project officer for the Arts for ACARA, within the Australian curriculum, writes: The arts evolved from draft to final shaping in 2009 and 2011, with the draft curriculum being under consultation in 2012, the validation of achievement standards in 2013 and first publication in 2014 (Lorenza, 2015, p. 447). O’Toole stresses that anybody launching a new curriculum must recognize that they are actually launching three strands: “the curriculum as written, /.../ the curriculum taught, which is in the hand of the teachers and schools and the curriculum learned, the students” (O’Toole, 2015, p. 192-193).

The first National Australian Curriculum for the Arts was published in February 2014, where drama was included as one of five arts subjects for the first time and it was endorsed in September 2015. The rationale and aims for including drama in the Australian curriculum are that students learn to think, move, speak and act with confidence (ACARA, 2014). In making and staging drama they learn how to be focused, innovative and resourceful, and collaborate and take responsibility through drama presentation. Through its aims students develop creativity, imagination, aesthetic understanding and critical thinking. The curriculum entitles all Australian students to engage with these five arts subjects

throughout primary school with opportunities for students to specialise in one or more arts subjects beginning in secondary school.

A national curriculum framework for the arts in Australia

The Australian curriculum is based on the assumption that all students will study the five arts subjects (dance, drama, media arts, music and visual arts) from the beginning until the end of primary school, in grades 1 to 6 (students being 5 to 8 years of age) (ACARA, 2014). The achievements standard from the start until year 2 (for students kindergarten is to 8 years of age) demands that by the end of year 2 students should be able to describe what happened in the drama they make, perform and view. They should identify some element in drama and describe where and why there is drama. Students use the elements of role, improvisation and focus in dramatic play when presenting drama.

The achievement standards for years 3 and 4 (students being 8 years to 10 years of age) state that by the end of year 4 students should be able to describe and discuss similarities and differences between drama they make, perform and view. Students use tension, time and place and their relationship with each other when improvising and performing both devised and scripted drama.

The achievements standard for years 5 and 6 (students being 10 years to 12 years of age) state that by the end of year 6 students should be able to explain how dramatic action and meaning is communicated in the drama they make, perform and view. Students are to work collaboratively as they use elements of drama to shape character, voice and movement, both in improvisation and in devised performances or scripted for audiences.

From the first year of secondary school, in years 7 or 8, (12 and 14 years of age), and by the end of year 8, students will have the opportunity to experience one or more Arts subjects in depth. The achievements standard for year 7 and 8 students should be able to identify and analyze how elements of drama are used, combined and manipulated in different styles, and they should be able to apply this knowledge in their own performance. They should be able to evaluate others and communicate meaning and intent through drama. In Years 9 and 10 (14 and 16 years of age) students will be able to specialise in one or more arts subjects. The achievements standard for years 9 and 10 is that by the end of year 10, students should be able to analyze the elements of drama, forms and performance styles and evaluate the meaning and aesthetic effect in drama they devise, perform and view. Students will be able to develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They refine performance and expressive skills in voice and movement to convey

dramatic action. Schools will be best placed to determine how this will occur (ACARA, 2014).

2.4.6 Drama curricula in a comparative perspective

There are some similarities between the curriculum in Iceland and in the Australian curriculum in drama. Both offer drama in compulsory education for all students from years 1 to 10. Both emphasize the art form of drama, and the creation of meaning, to explore self-esteem, and to encourage students to reach their creative and expressive potential. Through drama, students can solve problems that may come up in their school community and both curricula stress that through drama students have the opportunity to put themselves in the position of others and experiment with different expression forms, behaviour and solutions in a secure school environment.

In a special issue of *Research in Drama Education: The Journal of Applied Theatre and Performance RIDE*, curricula from different cultures for drama and theatre are described. Laura Hennessy (2016) maintains that the history and place of drama as an independent subject in the UK secondary school is widely researched. She tells about her personal experiences of forming a drama curriculum for secondary school, and she writes: “Drama as a curriculum subject, at Key Stage 3 in particular, in my time as teacher has only been mentioned in the National Curriculum in the context of the English programmes of study” (p. 79). Hennessey (2016) further writes that drama as curriculum subject has been through phases of “being celebrated and marginalised over the years depending on the latest concerns of the current government and their educational policies” (p. 87). She concludes by stating that drama now needs protection by having a place in the curriculum, like art and music do. The reason given is, of course, every child’s right to the arts.

In Norway, a suggestion for the inclusion of drama and theatre as a subject in basic education has been launched in June 2016. The key elements of the subject might be dramaturgy, staging, improvisation, changes of perspectives (promoting empathy, mastering and empowerment) (Østern et al., 2016, pp. 24-25 in manuscript).

2.5 Drama education, the drama teacher and the curriculum guide

In the first section of Chapter two I have explored how drama has been developed during the last half century and how it has given rise to powerful new ways of thinking. I identified three common lines, or threads visible throughout the debates and their results. There is now a kind of agreement regarding drama as an arts subject, its basis in the art form theatre, and also regarding the need for continually transforming and defining the philosophies

underpinning drama education. These lines can be aspects in a practice theory for drama teaching.

In the second section of this chapter, I have approached the literature to define what a drama teacher's professional skills are. Here, I have leant towards a description of the drama teacher as a reflective practitioner and on a model for drama teacher career development. In this picture the drama teacher is described as a teacher with the potential to transform education, including her- or himself.

In the third section I have described how the ideas from section 1 and 2 in this chapter are visible in the Icelandic national curriculum guide and its guidelines for the subject area the arts, in particular for drama. The formal national curriculum has some general pillars that are also relevant for the teaching of drama: these include creativity, innovation and sustainability. This formal curriculum serves as the backdrop for the intentional curriculum formed for individual schools and as a background for the operationalized curriculum in drama classrooms in Iceland.

To sum up an understanding of the broader context for drama education, the drama teacher and the curriculum guide, drama can be characterized through the understanding that drama teaching is transformative. The ideal drama education encourages students to express, form and present their ideas and feelings. As the subject of drama is an arts subject, it draws its didactics from the theatre.

In the Icelandic national curriculum, drama is a subject of its own, aiming at training students in the methods of the art, but also providing drama as a teaching method, where the method for the teaching is founded in the art form. The competence criteria for drama are both process-based and drama aimed towards the product field. The lessons in drama should include teacher in role, living through drama, self-expression, growing through drama, working in pairs, improvisation, the student's ability to take on a role, working with text, working in a group, working with many forms of theatre, taking on a different acting style, and being able to see the connection between the performer and the audience (Ministry of Education, Science and Culture, 2014, p. 151).

Based on the analysis of the literature, drama teachers are art educators, and to be an arts educator ideally means being a reflective practitioner. Reflective practitioners can empower themselves by contemplating critically some aspect of their own teaching and learning processes. Reflective practitioners are, for example, open-minded and flexible; they are critical thinkers and producers of knowledge, but also risk takers who are prepared to fail. Drama teachers can be transformative pedagogues and explorers of "the authentic"; they value craft

knowledge and are involved in the praxis. Drama teachers can be arts enriched practitioners. These “frightening and exciting” aspects of possible career development for a drama teacher serve as backdrop for the analysis of the learning trajectories of the drama teachers in the actual study.

In this chapter I have presented the broad context for the study through the examination of three important issues: how drama is conceptualized in the literature and debate; how the drama teacher is defined in two chosen studies of interest; and how drama is placed in the Icelandic curriculum (with a short overview of the Australian solution that lists the arts as a key learning area). In next Chapter I will present the theoretical landscape for the study in order to provide a base for interpreting my data.

Chapter 3 Theoretical landscape for the study

In Chapter three I will examine the theoretical landscape for the study, with cultural theory providing a basis for the interpretations of the empirical material. The practice theory of Kemmis and Grootenboer (2008), especially the theory of practice architectures, serves as the overarching educational theory when interpreting the emerging culture for drama in the drama class under study. I am applying the lens of the theory of practice architectures (Kemmis et al., 2014) in order to add a final interpretive layer to my ethnographic account.

In the study I look at the implementation of drama in Icelandic compulsory education and therefore I am positioning the study within a socio-cultural framework in order to better understand the culture and how persons interact in teaching and learning settings (see Säljö, 2000; 2016; Wertsch, 1978; Wittek and Bratholm, 2014) within a specific culture. A culture is made up of certain values, practices, relationships and identifications (Walford, 2008, p. 8). This chapter introduces cultural theory as a backdrop for this study. Wolcott (1999) explains how ethnographers "... construct portrait of cultural life by studying an aspect of the social world intensively, intimately, and interactively" (p. 288). The perspectives from cultural theories connected to basic pedagogical view on the student, on knowledge, on learning and the world views in education, all add to an understanding of them as socio-cultural constructions.

I present a literature review of research on drama teachers, and of the wellbeing of teachers in general, which together with a socio-cultural understanding of learning, is used to interpret the stories of the drama teachers in the study.

As the aim of this study is to understand more of the implementation of drama as a subject in the curriculum in Icelandic schools, the theoretical background includes some aspects of curriculum theory with special focus on Goodlad's (1979) curriculum theory. Furthermore, studies on drama curricula in contemporary Nordic context are presented.

3.1 Cultural theory

Culture can be the overall knowledge, religion, morality, and symbols, which are the foundation of human society. A culture is in a sense a shared way of

life (Eisner, 2002). Culture can also be the development of human faculties, what distinguishes man from animals, the training of the mind and spiritual life (The Icelandic Web of Science, 2016).

There is a considerable body of literature in sociology about cultural theory. In the context of this study I will present some perspectives of interest for analysis and interpretation. The perspectives of interest can be connected to school culture, learning culture, and the culture for drama within the curriculum. Smith and Riley (2009) in *Cultural Theory* present different definitions of culture. They suggest that in social sciences culture means “to designate the entire way of life, activities, beliefs, and customs of a people, group, or society.” This means that “culture” can be found everywhere. They write that in social sciences the term “culture” revolves around the following themes:

- Culture tends to be opposed to the material, technological, and social structural.
- Culture is seen as the realm of the ideal, the spiritual, and the non-material (like a patterned sphere of beliefs, values, symbols, signs, and discourses).
- Culture is recognized as having a powerful and complex relationship to practices and performances as well.
- Emphasis is placed on the “autonomy of culture”.
- Efforts are made to remain value-neutral. (Smith & Riley, 2009, p. 4)

Furthermore, they argue that: “The study of culture is not restricted to the Arts, but is understood to pervade all aspects and all levels of social life” (p. 2).

Hans Gullestrup (1992, p. 30) writes about a *horizontal culture dimension* with eight segments (I focus on the educational institutions), and a *vertical culture dimension* with cultural elements in six layers (p. 46). Of the six layers, three are more manifest: (1) the immediate experience called symptom layer, (2) the more difficult to observe structural layer, and (3) the ruling moral- and rule-layer. The manifest culture is the culture a researcher (ethnographer) is able to gain an insight into by observing the manifest symptoms and by communicating in the culture. The core culture underlying the manifest culture is not so easily detected, like (4) partly legitimating values and (5) generally accepted core values, and (6) the basic world view (Gullestrup, 1992, p. 38). In the discussion around these cultural dimensions, Gullestrup finds it difficult to be value neutral in a culture, and he also discusses the challenges of intercultural encounters.

The fundamental values and the criteria for what is good and what is bad are connected to how you, in a culture, observe the surrounding world. The concept “culture” considers the foundational world view of every culture being of decisive importance for the background values and the cultural layers above (Gullestrup, 1992, p. 45). Hence, this study addresses some of the vertical dimensions.

The vertical dimensions of culture are to some extent relevant for the actual study of the emerging culture of drama and drama teaching, while the horizontal dimensions have a more general interest relevant to cultural studies. This study does not address all eight horizontal segments, but is focused on segment six, concerning educational institutions, and more closely life in two classrooms in the educational institution. The vertical dimensions of importance for the drama classroom culture and the drama teachers are connected to values, especially connected to teaching and learning, and to world view.

3.1.1 Contemporary cultural studies of the body

As the study looks at the implementation of drama and drama teaching practices I will briefly review contemporary cultural studies of the body, because embodied learning is a theme in drama education.

Anderson (2015) claims that in many classrooms the body and mind seem to be separated in learning. One of the unique claims that the arts have, especially dance and drama, is the use of embodiment in the process of creation (p. 239). In the extensive literature and perspectives on culture I will look at contemporary cultural studies of the body. In drama embodied learning is often discussed based on the body philosophy of Maurice Merleau-Ponty (1962, 1968), George Lakoff and Mark Johnson (1999), and Maxine Sheets-Johnstone (2009). Chris Shilling (2007, p. 200) states that many contemporary cultural studies of the body are under-theorized and they rely too heavily on empirical descriptions. Smith and Riley (2009, p. 270) comment on this critique and state that:

.../ a focus on description is part and parcel of the move to the body itself, i.e. that the very desire to materialize cultural theory in rooting in the body is a de facto move away from the cultural in the form of norms, beliefs, discourses and narratives.

This perspective on the body as an under-theorized cultural perspective can also be of great interest, but also a challenge, for drama education. Lynn Fels (2009), argues that “... in arts education, it is understood that embodied learning opens

the possibility for new ways of understanding and engagement” (p. 127). She also describes the complexity of embodied learning as:

Embodied within my own understanding of complexity in education and performative inquiry is the interplay of breath, presence, and absence within the intimacy of relationship, time, engagement, inquiry, language, and location. (p. 140)

There is in this literature an understanding that learning is embodied, and that emotions are important in deep learning (see more examples from drama and dance research: Hovik, 2014; Knudsen, 2016; Østern, T., 2015; Østern, T., 2016).

3.1.2 Inspiration from Jürgen Habermas and Pierre Bourdieu

In this short and highly selective presentation of some developments within cultural theory I will briefly discuss some concepts in use by two influential writers within cultural sociology: Jürgen Habermas, inspired by the Frankfurt school, and Pierre Bourdieu, a producer of central, and still relevant, concepts within cultural sociology. I choose to review these two, because the central theory I will be using, the practice theory of Kemmis and Grootenboer (2008), has borrowed concepts from both Habermas and Bourdieu.

Habermas (1984) has presented a theory of communicative action, looking in particular at the potential for human communication to enhance human freedom. Habermas uses the concepts life world and system. He argues that the system is invading (or colonizing) the life world by the media of exchange in the system - money and power. In doing so, true communicative rationality is prevented (see Smith & Riley, 2009, p. 45). Especially in some earlier writing by Wilfred Carr and Kemmis (1986), the influence from Habermas’ critical perspective is visible. Still, these notions of life world and system are central to the theory of practice architectures, which I will present in the next subchapter.

Bourdieu has synthesized macro and micro levels of analysis, and presented analytic concepts to help understand education, popular culture, and the arts. In *Outline of a Theory of Practice*, Bourdieu (1972) has made an argument for a reflexive sociology. He has developed concepts that can be transferred to different research areas. *Field*, *habitus* and *cultural* capital are some of the most used. Habitus can be seen as an embodied behaviour, such as social competence, and as preferences, tastes and emotions (Bourdieu, 1972). Habitus is something that allows us to react efficiently in all aspects of our life and is so deeply ingrained that people can mistake it as inborn and natural instead of culturally developed. A person’s habitus is of importance for life chances and career paths (Smith & Riley, 2009, p. 131). Smith and Riley (2009) quote Bourdieu when saying that family and school play a

crucial role in the different allocation of habitus: “These institutions work to give people from affluent backgrounds an unfair advantage over those from the working class” (p. 131).

Bourdieu argues that there are three kinds of capital in society that determine social power and inequality: economic capital, social capital and cultural capital. Bourdieu connects habitus especially to cultural capital, and in *Distinction* (Bourdieu, 1979), he attacks the traditional view of taste, and claims that it is socially determined. The concept *field* is also connected to cultural capital in complex societies. Fields can be, for instance, the arts, the law, politics and sports. Within the fields the participants struggle for power and status.

Kemmis and Grootenboer (2008) place habitus as a concept in their theory of education, as can also be seen in Figure 5 (Kemmis et al., 2014). Habitus can be seen as a part of a culture of a society or a social group. Bourdieu’s concept of habitus refers to the physical embodiment of cultural capital, to the deeply ingrained habits, skills and dispositions that we possess through our life experiences. Habitus is neither a result of free will, nor determined by structures, but created by a kind of interplay between the two over time. These are dispositions that are both shaped by past events and structures and that shape current practices, structures and also, importantly, that condition our very perceptions of these (Bourdieu, 1979, p. 170). Habitus is shaped by our social class and by our culture, and hence habitus becomes part of our culture.

In a summary of Bourdieu’s contribution to cultural theory, Smith and Riley (2009, p. 135) conclude that his ideas about cultural capital “/.../ provide exciting insight into the form and structure of culture. /.../ His work is able to powerfully theorize the relationship between culture and agency.”

Bourdieu is a writer of his time and his French culture, and some of his studies might not be relevant for contemporary cultural studies. However, in the context of the actual study the struggle for the status of drama education, as described in Chapter 2, resonates with Bourdieu’s concepts habitus, field and cultural capital.

In the next section I will present the practice theory of Kemmis and Grootenboer (2008). This theory is an evolving theory, as a group of researchers (Kemmis et al., 2014) are elaborating upon the theories that are part of the practice theory. This study focuses upon the theory of practice architectures as it can help to gain more insight into the culture for drama in compulsory education.

3.2 The theory of practice architectures – part of a practice theory of education

To identify the characteristics of a culture where a specific practice exists can be challenging. Good theories can provide powerful tools to excavate influences and elements of culture that help us to understand them and the practice. Practice theory is a family of theoretical perspectives that are part of a practical turn, where the aim has been to understand different practices, with a focus on the knowledge in a practice (Østern 2016a, p. 21). *The theory of practice architectures* formed by Kemmis and Grootenboer (2008) is part of a practice theory about education. This theory builds on a practice theory of Theodore Schatzki (1996; 2002). The practice theory, further developed by Kemmis et al. (2014), is informed by critical theory, especially by Habermas' concepts of "life world" and "system". Kemmis et al. (2014) highlight the importance of the practice taking place in the realm of life worlds.

Kemmis et al. (2014) emphasize the philosophical thought that education needs to prepare students with the knowledge about how to live well in a world worth living in. Thus they wish to re-conceptualize education by introducing a social ontology (see Schatzki, 2014, p. v). Kemmis et al. (2014) maintain, that education needs to be in a continuous process of change and transformation. In this respect the practice theory is critical, but Kemmis et al. suggest that this continuous transformation needs to be undertaken and initiated from those inside the practice.

The concept *practice architectures* refers to the specific cultural-discursive, material-economic and social-political arrangements found in or brought to a site (Kemmis et al., 2014). The term practice architectures can evoke associations of a building or something that is grounded. Architectures as Kemmis et al. present them are invisible, yet detectable, social patterns or arrangements formed in different culture of practice that anyone, that wants to take part in that practice, has to operate under. When a person enters a practice, there are already practice architectures that regulate what can be said and how, what can be done and how, as well as how relations, hierarchies and solidarity function. These arrangements can both enable and constrain a practice: in other words, these are arrangements that make the practice possible or not. Identifying the practice architectures of drama teaching is important in this study, and can help to portray a clear and multilayered picture of the situation, and consequently the potentials for the enhancement of drama.

Kemmis et al. (2014) explain practice as organized bundles of *sayings*, *doings* and *relatings* that hang together in the project of practice. This is about

what is considered appropriate to say or do in a particular practice, and what kinds of relations between people within the practice, that are necessary and proper according to the culture of that practice. Practice is a form of socially established cooperative human activity where people become speakers of shared languages and develop shared forms of understanding. They also take part in activities (doings: what people describe as skills and capabilities) and they share ways of relating to each other (relatings). Simply put, the project of practice is what people answer when asked: “What are you doing?” while they are engaged in the practice. In *Changing Practices, Changing Education*, Kemmis et al. (2014) have developed this theme into a theory of education, related to theory of practice architecture, shown in Figure 5.

In Figure 5¹¹ three columns are displayed: to the left, the practice and the practitioner with sayings, doings and relatings; to the right, the arrangements in the practice architectures consisting of cultural-discursive, material-economic and social-political arrangements. The *sayings*, *doings* and *relatings* of the practice hang together in a project of a practice, and the dispositions of the practitioners. The column between the practice column and the practice architecture column is called intersubjective space, where communication between the practice and the practice architectures is realized in the semantic space realized through the medium of language, physical space-time realized in the medium of activity and work, and social space realized in the medium of power and solidarity. Figure 5 also displays an “infinity loop” between the practice and the practice architectures. Kemmis describes the loop as dialectical relationships.¹² This infinity loop Østern (2016a) calls a “feedback loop” with a center in the intersubjective space.

The feedback loop can be characterized as a learning loop within the intersubjective space, as a space for communication, or in other words a communicative space. Kemmis et al. (2014, p. 57) explain, that in the intersubjective space the negotiation between practice and the practitioner on the one hand, and the practice architectures on the other takes place through continuous dialogue, argumentation elaborating upon the dialectical tension between practice and practice architectures. If this negotiation functions well, there are dynamic feedback loops between these, and they feed and sustain each other. The feedback loops have the potential for learning to happen,

¹¹ 2014, p. 27; with permission from Kemmis et al.

¹¹ In the following paragraphs, I lean on Østern’s (2016a, pp. 22-23) interpretation of the theory, combined with a close reading of the original text of Kemmis et al. (2014).

¹² Based on email communication with Kemmis (1.7. 2016).

transforming the understanding of the participants. The infinite loop is not only realized in communication in the semantic space; it is also realized in physical interactions in physical space-time, and in social interactions in social space. The communication part is just the part that occurs in semantic space.

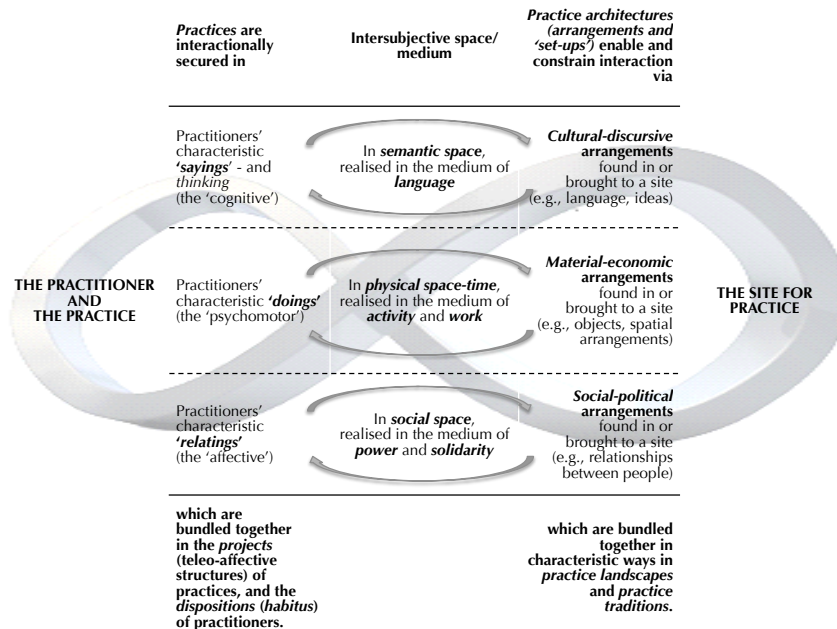


Figure 5 Theory of practice architectures.¹³

The theory of practice architectures suggests that when a teacher enters a community of practice, like a school, this site is in part already formed. Practice architectures are made, in part, by the previous practices of people in the site, and some practice architectures can be changed by people's practices. The site has its practice architectures, that can be identified in the sayings (cultural-discursive arrangements), doings (material-economic arrangements), and relatings (social-political arrangements). Kemmis et al. (2014) argue that changing education involves not just changing the way teachers teach or students learn.

Rather, it always also involves changing the practice architectures found in particular sites, and the *ecologies of practices*. Different practices co-exist in

¹³ Kemmis et al. (2014, p. 27; with permission from Kemmis et al).

interdependent relationships with one another. Hence, by changing education, like adding a new subject such as drama into a curriculum, it is not enough just to change the way teachers teach or students learn. The implementation must also include changing other parts of the practice (influencing the practice architecture as a whole, not just parts of it). Kemmis et al. (2014, pp. 50-53) also describe a theory of ecology of practices. This ecology consists of distinct connected networks comprising social activities (characteristic ways of saying, doing and relating), which are necessary in order to maintain a certain kind of practice of a certain kind and complexity (for example drama teaching). The ecology is characterized by the interplay between the practices and the practice architectures in the site. The ecology can show how the different parts in the system are dependent upon each other, meaning that the sayings, doings and relatings of one practice (for example, learning) may be dependent on the sayings, doings and relatings of another practice (for example, teaching, or teachers' professional learning). In such cases, the sayings, doings and relatings that compose one practice, like teaching) become practice architectures that enable or constrain another practice (like student learning). The ecology metaphor directs attention to a way of understanding practices as they happen, and as they unfold in embodied actions of people encountering one another in intersubjective spaces: in semantic space, as they communicate with one another, in physical space-time as they interact with each other and with other material objects in the site, and in social space as they produce or reproduce or transform relationships of power and solidarity among people in the site. To speak of site ontology is to draw attention to what happens in these interactions, rather than to epistemological concerns: what people in the site happen to know.¹⁴

One cannot transform a practice without also transforming the existing arrangements within the practice architecture, that supports the practice (Kemmis et al., 2014). Transforming a social form, such as the school or a curriculum or a particular kind of pedagogy, requires a transformation of the practices, that produce and reproduce it. Transforming a social practice, in turn, requires transforming the social forms that produce and reproduce it - including the social forms hidden in the intersubjective spaces through which people comprehend one another, coordinate with one another, and interact and connect with one another in social relationships (Kemmis et al., 2014, p. 7). The transforming of the social form in the intersubjective space can be considered an aspect of the hidden curriculum. Detecting these spaces in a particular practice and realizing their potential can help to change the practice.

¹⁴ Based on email communication with Kemmis (1.7. 2016).

In Figure 6 Kemmis (2014) has added the larger context of the practice architectures: the individual person, and the social: the world we share, are added to the practices architectures forming the theory of practice architectures and a theory of education.

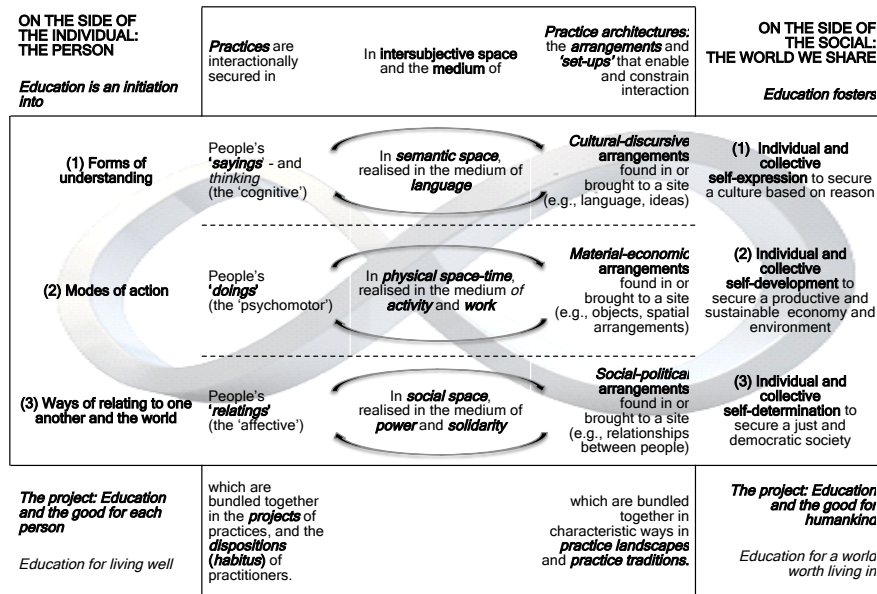


Figure 6 The theory of practice architectures and a theory of education.¹⁵

Kemmis (2014) has added a theory of education to the practice architectures, where the education has a double purpose: *the formation of individual persons* and *the formation of societies*. This developed model visualizes the philosophical thoughts underpinning Kemmis' ideas of education both for the individual (education for living well) and for the society (education for a world worth living in). Education is the process by which children, young people and adults are initiated into forms of understanding, modes of action, and ways of relating to one another and the world, that foster individual and collective self-expression, individual and collective self-development, and individual and collective self-determination, and that are, in these senses, oriented towards the good for each person and the good for humankind. On the side of the individual: the person where the education is an initiation into (1) forms of understanding, (2) modes of action and (3) ways of relating to

¹⁵ Kemmis, 2014, p. 43 with permission from Kemmis.

one another and the world. On the side of the social world we share, where education fosters in three ways: individual and collective self-expression, and the social: (1) to develop a culture based on reason, (2) to secure a productive and sustainable economy and environment, and (3) to secure a just and democratic society. The world we share embraces a society, that works both to overcome limits to, and to extend, people's individual and collective opportunities and capacities for self-expression, self-development and self-determination, in ways compatible with the collective opportunities and capacities of all. In relation to the good life for humankind, education is an initiation into the kinds of practices characteristic of the good life for humankind, namely, practices that enact and secure (Kemmis, 2014).

The theory of education has several concepts and sub theories connected to the practice; these in turn help to enhance the understanding of the theory of practice architectures. These concepts are *practice traditions*, *practice landscape* and *site ontology*. Practice traditions are ways of working and understanding that are developed over time in a site. A practice landscape is a piece of the outer world in which the practice is embedded. In this research I am investigating the practice landscapes of two drama teaching sites. Site ontology refers to a way of understanding practices as they happen, and as they unfold in embodied actions of people encountering one another in intersubjective spaces. To speak of site ontology is to draw attention to what happens in these interactions, rather than to epistemological concerns: what people in the site happen to know.¹⁶ Within the actual study these concepts can contribute to an understanding of the overall picture of the practice landscape that the drama class is embedded in. It also helps to make the practice traditions in the school context more visible for analysis.

Summing up the theory of practice architectures

In this chapter I have presented a theory of education with focus on the theory of practice architectures formulated by Kemmis and Grootenboer (2008), and further developed by Kemmis et al. (2014). The practice architectures exist in three dimensions or in intersubjective spaces parallel to the activities of sayings, doings and relating in the sematic space, physical space-time and social space, that are bundled together in the project of a practice. One main point in the theory of practice architectures is that these are meant to hold the project of practice in place. At the same time, the architectures are dynamic,

¹⁶ Based on email communication with Kemmis (1.7. 2016).

and can be changed and transformed. They exist and interact in the intersubjective space. The feedback loops through the intersubjective space can be understood as learning loops. The ecology metaphor directs attention to a view of practices as a collection of living things, which stand in ecological relationship to each other and affect each other. In this study I focus on the theory of practice architectures and some of its components, especially the importance of feedback loops through the intersubjective space. In Figure 6 the theory of practice architectures is embedded in a theory of education, which embraces the life worlds of the participants in education, both the individual person, and the social: the world we share for good for humankind.

3.3 Career development of drama teachers and teachers' well being – a literature review

This section is based on a selection of relevant research drawn from fields of interest for the research project under study. I have chosen to summarize the findings from research carried out on the drama teaching profession, on research on teachers' wellbeing and career trajectories, and finally in 3.4, on curriculum theory, with special focus on the development of curricula in drama and theatre in education. I will restrict the literature review tightly to these themes.

3.3.1 Drama teachers and professional development

Eisner (2002) has written extensively about arts education and curriculum guides. He points out that drama, like other art forms, leads students towards the discovery that there is no single right answer to many important questions. The arts teach students that minute changes can have vast effects. The arts provide experiences that we would otherwise find difficult to obtain, and through the arts the students learn to trust their own judgment (Eisner, 2002). Through the years, drama has had an identity problem in education, amongst both artists and scholars (Eisner, 2002). For many years, experts in the field of drama have debated what the subject should be called and what purpose drama should have in education. Where drama and theatre have become part of the curriculum, the subject area has struggled to maintain its existing place, and in some cases has lost ground. For example, in the United Kingdom drama was once a powerhouse; however, there seems to have been a concerted political effort to systematically remove it from classrooms (Anderson & Dunn 2013, p. 6).

Professional development is the growth a teacher achieves as the result of increased experience and examining his or her teaching systematically (Anderson,

2002). In his PhD thesis, Anderson (2002) focuses on drama teachers' professional development and conceptualizes their experiences as a journey that both encourages and discourages. The journey is explored through the experiences of two primary and two secondary school drama teachers. Anderson applies Michael Fullan's and Andy Hargreaves' (1992) three overlapping areas of teacher development as an analytical lens: 1. teacher development as knowledge and skill development; 2. teacher development as self-understanding, and 3. teacher development as ecological change. The term ecology refers to the active relationships between people and situations rather than the static sense that context sometimes infers (Anderson, 2002, p. 18). Such an ecological view also guides my construction of the analytical portrait I am painting in this study. Anderson's study focuses specifically on teachers of drama. Of the four teachers, two were novice teachers, (one primary and one secondary) and two were experienced teachers, (one primary and one secondary). The study had two primary aims: to seek to reflect on and analyze the professional development journeys of four drama educators, and to compare their experiences. The findings suggest that there is a strong interaction between teachers' personal and professional lives. Teachers' personal circumstances, family histories and schooling backgrounds all have an important influence on their work as teachers. The teachers argued that they themselves understand their professional developmental needs best and that they should have influence and ownership of their own professional development experiences. They saw subject identity and pedagogy as equally important to their professional identity, and reported that times of crisis often lead to positive changes in their professional developmental journeys. Two of the teachers used a change of context to improve their satisfaction and confidence levels. The two beginning teachers struggled to survive the difficulties of their first year, and both seriously considered leaving teaching (Anderson, 2002). This is a common experience among novice teachers in general teaching: that the first year in teaching is demanding and many teachers leave the profession after the first year (see, for example Leenders, DeJong, & Tratwijk, 2003; Smith, Engelsens, Haara, Helleve, Olsen & Ulvik, 2014; Watt & Richardson, 2014). Robert Ewing and Jacqueline Manuel (2005) argue that between 25% and 40% of all novice teachers in the Western world resign or burn out in their first three to five years of teaching. In *No Dream Denied*.¹⁷ James Hunt and Thomas Carroll state:

¹⁷ The National Commission's Report on Teaching and America's Future.

The real schools staffing problem is teachers' retention. Our inability to support high quality teaching in many of our schools is driven not by too few teachers entering the profession, but by too many leaving it for other jobs. (Hunt & Carroll, 2003, p. 6)

Richard Sallis' PhD thesis (2010) focuses on how and in what ways boys participated in mixed gender drama classes in years seven, eight, eleven and twelve, and how this related to the work of the drama teachers and the female students. Sallis also created an ethnographic performance, a play based on research data, derived from the findings related to boys' participation in the drama programme at the school. The data for the research was gathered through observations of the drama classes, interviews with staff and students and an analysis of school documentation and other relevant material. The findings showed that drama classrooms were found to be sites where the male students negotiated a complex range of private and public personas and roles associated with their masculinity. The expression of masculine identity by the male drama students affirmed and contested some of the hegemonic masculinities operating elsewhere in their school. The findings also showed that there appeared to be a direct relationship between "boy-friendly" curriculum approaches operating in the drama programme, and the positive and productive participation of boys in the drama classes. The data revealed that the pedagogical approach of the drama teachers correlated with contemporary understandings of "boy-friendly" teaching strategies, and this enhanced the boys' participation in the subject (Sallis, 2010).

In Andy Kempe's (2012) research on drama teacher professional identity, he identified three inter-connected elements of a drama teacher identity: *self*, *role* and *character*. Kempe claims that all teaching may be considered to involve some elements of performativity. Therefore, it is most important for the drama specialist to know what constitutes a performance. Data was collected through a questionnaire that asked different types of questions in seeking a better understanding of why a person chose to become a drama teacher and at what point that decision was made. The research project sought to explore the relationship between teaching and drama. The findings showed that the trainees were split more or less equally between describing themselves as a teacher whose art is drama, a teacher whose art is teaching drama, while fewer saw themselves as a dramatic artist who teaches (Kempe, 2012). The findings highlight the importance of the fact that drama is an arts subject, and that teachers teaching drama are arts specialists.

Another research project by Kempe (2009) set out to explore what secondary school drama teachers in England think they need to possess in terms of subject knowledge in order to operate effectively as drama

specialists. Kempe investigated how teachers prioritized different aspects of subject knowledge. A questionnaire was designed asking the teachers to place 10 different facts of knowledge that the drama teachers would see as being of some importance. For example, this included good general knowledge (i.e., knowing a little about a lot), subject specialist knowledge (e.g., knowing a lot about the subject of drama), drama pedagogy (i.e. knowing what it is that children learn through drama and how; applied differentiation, assessments techniques, etc.) A questionnaire was distributed to trainee drama teachers in England through their course leaders, with a total of 138 answers, which were then analyzed. The findings showed that the teachers regarded subject specialist knowledge as being of greatest importance and knowledge of drama pedagogy as being second most important (Kempe, 2009).

The patterns that emerge from the research above concern the ownership drama teachers take over their experience and their professional development, as well as of their identity. Both Anderson's (2002) and Kempe's (2012/2009) studies call for a re-conceptualization of teacher professional development that recognizes the teacher's ecology, identity and self-understanding as a subject specialist.

Some drama research projects from the Nordic context have included a focus on the teacher. Sæbø's (2009) *Drama and Student-active Learning* (my translation from Norwegian) is an empirical study with data from drama in basic education in Norway. Sæbø focuses on the didactical challenges in drama teaching and she scrutinizes the teacher's responsibility for structure and leadership in the drama classroom. She criticizes teacher education in Norway for not educating teachers with a sufficiently good aesthetic competence. In Sæbø's conclusions she maintains that the students are very fond of working with drama, and their engagement in the learning processes is stimulated through the knowledge production in drama. As for the impact on teachers with different competences in teaching drama, Sæbø concludes that a lack of competence in drama didactics has a negative influence on the students' learning processes. She also concludes that teachers without drama teacher competence tend to choose drama forms, activities, where the students are responsible for structuring the drama parts. Sæbø considers this to be a result of the teachers' lack of knowledge about drama processes promoting learning.

In the study *I Wouldn't Have Believed I Could Ever Do Anything Like That! Experiences in the Theatre Work of 5th and 6th Grade Comprehensive School Students* (translation from Finnish), Tapio Toivanen (2000) spent one year together with his teacher students when they were teaching, and produced a theatre performance in a school in Helsinki, Finland. The teacher

students were fond of the theatre class and they perceived their learning as extensive and important. As director of the play, Toivanen reflects upon his professional development as a theatre teacher, saying that he has stopped shouting at the students during the training, and that he has stopped being nervous about the students' performance during the performance. He thinks he has become more insightful as a teacher, finding that the learning processes of the students necessarily need to be meaningful in order to ensure good quality. There are several interesting PhD theses from the Finnish context that I can access only through the summaries, as they are written in Finnish.

In Iceland there is little or no research available regarding drama-teaching practices. Kristín Ólafsdóttir (2007) reviewed this in her master's thesis *The Development of Using Drama in Icelandic Compulsory Education* [í. Þróun leikrænnar tjáningar í íslenskum grunnskólum] during the latter part of the 20th century until 2000, and in an article *Change is a Complicated Process* (2009) [í. Margslungið að útbreiða nýjung]. The aim of the study was to clarify the course of the underlying ideology, the methods used and its principal aims. An important part of the study was to find out what enabled and what may have hindered its development. In the Icelandic curriculum from 1976-1977, teachers were encouraged to use the methods of drama in Icelandic and social studies. In the curriculum from 1999 drama in education was established. The findings stated that even though drama in education (í. leikræn tjáning) had found its way into the curriculum, this did not secure its use in the schools. She concluded that implementing new methods demands a variety of actions. Teacher education, co-operation and the support of the principal are vital factors.

In her master's thesis, Rannveig Björk Thorkelsdóttir (2009) looked at the place of drama. She studied if and how drama is used in lower secondary and upper secondary schools in Iceland. She conducted a survey for principals of compulsory schools, asking if drama was being used in their schools, and if so then how it was being used. Half of the 90 principals who answered the survey responded that their teachers used drama in education in grades one to seven, and that 15% of the compulsory schools had a drama teacher who taught drama. Her findings revealed that drama is mainly practiced and performed during Christmas and theme days at schools. Drama as an art form was not used, with few exceptions, and few schools used drama as a teaching method, even though the curriculum in 2007 stated that drama education should be inter-disciplinary and used in teaching.

In her master's thesis, Helen Hjaltadóttir (2011) reviewed how drama in education is placed in compulsory education. She sent a survey to all the teachers in compulsory schools in Iceland, asking them if they used the

curriculum guide when planning their teaching, whether the school had a school curriculum that they followed, and if they use methods of drama in their teaching. 1042 teachers out of 4642 responded to the survey. 54% of the teachers answered that they used drama in education, but almost 60% of them (of the 54%) said they almost never used drama in their teaching.

A comprehensive research project led by Gerður Óskarsdóttir (2014) about school practices in Iceland at the beginning of the 21st century was published in a book in 2014. The book called *Teaching and Learning in Icelandic Compulsory School* [í. Starfshættir í grunnskólum við upphaf 21. aldar] focused on the trend towards individualized learning. 20 schools took part in the research and one team specifically looked at arts and crafts teaching. The data collection for the arts and craft section took place between 2009 and 2011. The study was based on the *National Curriculum Guide* from 2006. All the schools that participated had arts and crafts in their school curriculum; however, only half of the schools offered drama or dance courses. The percentage of students who answered that they thought that drama is fun was 71% for grade 7 and 51% for grade 10. When asked if drama is important, 54% of the students in grade 7 answered yes and 26% of the students in grade 10.

In my literature review I have so far found little research on the theme of resilience and wellbeing in the job of a drama teacher. Therefore, I now turn to research carried out on the teaching profession in general.

3.3.2 Teachers' wellbeing and careers

According to Helen M.G. Watt and Paul W. Richardson (2014), teaching is increasingly recognized as a complex and demanding career. Teachers experience higher levels of stress and burnout than other professions. In a quantitative FIT-Choice¹⁸ project, large-scale research about *Beginning Teachers' Motivations, Effectiveness and Wellbeing* by Watt and Richardson, the findings indicated the risk of being worn out or burning out among teachers is highest in the first year of teaching. They write:

How beginning teachers coped was either seen to lead to at-risk profiles, exhibited by a substantial proportion, versus that of positive wellbeing and effectiveness for those in settings where professional supports were high and afforded better outcomes/.../ worn-out types had the lowest career satisfaction, planned persistence and leadership aspiration's. (Watt & Richardson, 2014, pp. 61-62)

¹⁸ Influencing Teaching Choice scale (FIT-Choice scale). See <http://www.fitchoice.org>

Chad Morrison's (2013) research about teacher identity states that many of the challenges of early career teaching are experienced simultaneously as novice teachers attempt to construct an understanding of themselves as teachers. The process of constructing a professional identity as a teacher is a process of making sense of oneself in relation to new professional and personal roles and spaces. The purpose of the research was to present the experiences and responses of novice teachers who participated in research exploring the identity work of early career teachers (Morrison, 2013). All of the teachers remained in the project for the duration of one full school year. The findings highlight the significant influence of the relationships with the school leader. The feelings of care, familiarity, trust and confidence can be expressed through these relationships and therefore provided assurances to novice teachers that they were in the right profession, and were capable of fulfilling expectations. The relationship helped them to develop professional identities of early career teachers. The relationships that existed (or did not exist) within this early career phase conveyed deep meaning to the early career teachers about their place within the school and the profession more generally (Morrison, 2013). Lilja Jónsdóttir's (2013) longitudinal research about the experiences teachers have during the first five years of their teaching in Iceland confirms and substantiates a strong link between the participants' experiences from their upbringing as well as their 14 years of compulsory and high school education, both positive and negative, as well as their ideas of what constitutes a good teacher and the kind of teachers they set out to become. These experiences shape their understanding and knowledge of teaching and their ideas and views in relation to teaching and schooling.

According to an OECD (2005) report *Teachers matter: attracting, developing and retaining effective teachers*, younger teachers are more likely to leave the teaching profession than more experienced teachers and that the main reason for leaving is poor working conditions. According to the report, novice drama teachers are especially interesting, as they are often passionate about the subject, the teaching and the students, often teaching a whole class (20-30 students) in a classroom that is not suitable for teaching drama. Where drama is not part of the curriculum, teaching drama is often a part time, so drama teachers need to teach beyond their field of expertise in order to maintain a full-time position (OECD, 2005). This can lead to higher levels of stress. Kari Smith et al. (2014) argue that when teachers teach out of their own field of expertise, it requires a lot of planning, and teachers have no other choice than to focus on the material to be taught and less on the students and their learning. According to Smith, many novices are often given the most difficult classes and the expectations are high until the reality

in the school turns out to be quite different from what many novice teachers had envisioned. Smith also states that the teachers, who fail to create a relationship of trust and respect with their students and colleagues and are mistrusted by the authorities, are more likely to leave the profession as a burn out (Smith et al., 2014). This is often called the *practice shock*, and the higher the expectations, the bigger the fall (Leenders, DeJong, & Tratwijk, 2003). Hilda Borko and Carol Livingston (1989, p. 474) emphasize the differences between expert teachers and novice teachers: “Expert teachers notice different aspects of classrooms than do novices, are more selective in their use of information during planning and interactive teaching, and make greater use of instructional and management routines”. Jouni Välijärvi and Hannu L., T. Heikkinen (2012) argue that for the teacher to make the transition from education - from being a teacher student, to the world of work - is always a challenge. For the teaching profession, the step from education to work seems to be even more demanding than in other professions. They have identified perceived inadequate skills related to decreased self-efficacy and increased stress, and the necessity of learning at work as common challenges related to the transition from pre-service to teaching (pp. 31- 40).

There are a few studies connected to the early stages of becoming a teacher, or being a novice teacher, that use Kemmis et al.’s theory of practice architectures as a theoretical framework. I will describe two relevant PhD theses: Jessica Aspfors (2012) in *Induction Practices Experiences of Newly Qualified Teachers* asks: What is the collected picture of induction or the first years in the profession when scrutinizing the results presented in the articles? (p. 89). She finds that four dimensions seem to permeate the studies and emerge when they are put together. She calls the four dimensions the *relational - emotional*, the *tensional - mutable*, the *instructive - developmental*, and the *reciprocal - professional*. All dimensions have a dialectical tension and together they form a synthesis of an induction practice. Aspfors generated the synthesis by viewing the results through the theoretical lens of practice architecture and the three spaces: semantic space, physical space-time and social space.

Ela Sjølie’s study (2014) *Pedagogy is just common sense. A case study of student teachers’ academic learning practices* builds upon analyses of empirical data from a Norwegian teacher education. She uses the practice theory of Kemmis et al., (2014) as theoretical lenses studying teacher students’ academic learning practices. The lenses of the theory of practice architectures make it possible for Sjølie to articulate and direct attention to constraining conditions within the teacher education programme and to teacher educators’ teaching practices and social relations, including discourses related to power. Her findings include amongst others that “... the practice architectures of

teacher education are formed and transformed by previous as well as current practices that are already there when the students enter the programme” (p. 22).

The review of literature concerning teachers’ wellbeing can be summed up in the following way: Novice’s teachers experience higher levels of stress than experienced teachers do, and this can lead to burn out as the novice teachers struggle to find their place in the profession. There is a significant body of research literature that explores early career teaching struggles when beginners try to gain footholds in the profession, but not much literature exists about novice drama teachers. For beginning teachers in the drama teacher profession, classroom leadership skills are conceptualized as decisive for choices when moving in and out of role within the drama process that they have developed (Anderson 2006, p. 105). Anderson advises beginning drama teachers that they “/.../ should begin with an awareness that, with the right approach, the miracle of transformation can and will become a feature in their classroom” (p. 101). It could be said that a novice teacher is a novice teacher regardless of what the subject the novice is teaching. The descriptive analysis of research done shows that novice teachers and more experienced teachers resolve the curriculum issues in very different ways. Therefore, it is interesting to find out how competences to teach drama develop in teachers, and look into what characterizes their learning trajectories in becoming experienced and skillful teachers.

Even though I am not looking specifically at *drama as pedagogy (method)*, I present *DICE Drama Improves Lisbon Key Competences in Education*. The project gave me insight in the learning potential of drama as pedagogy. DICE is an international EU-supported project a cross-cultural research study investigating the effects of educational theatre and drama on five of the eight Lisbon Key Competences (the key competences being the knowledge, skills and attitudes an individual will need in a knowledge-based society). The five key competences the DICE project looked at are: communication in the mother tongue, learning to learn, interpersonal, intercultural and social competences, civic competence, entrepreneurship and cultural expression. The study was a joint project of twelve countries aiming to demonstrate with cross-cultural quantitative and qualitative research that educational theatre and drama is a powerful tool to both improve students’ ability to learn and to get insight into what it means to be human (DICE, 2010). The research was conducted with almost five thousand people from 13-16 years of age, making the project relevant to my study, as I am looking at drama teachers’ perspective on the implementation of drama, and students’ perspective on the activity in the drama classroom.

3.4 Curriculum perspectives

Schools exist to promote learning, and for some students the arts are the most important part of their education (Poulsen, 2015, p. 347). Research done by Ivor Goodson (2014) on curriculum changes over the past 40 years, shows that power and control over the curriculum have been transferred from professional (teachers and scholars) groups to political and commercial interest groups. The role of the curriculum is to guide the teachers in their profession and make sure that all students have an equal opportunity to study the same material, and it is up to the government to ensure that it is enforced (Young, 2013, p. 115).

3.4.1 The rationale for the curriculum

The main reason for having a national curriculum is that it entitles school students to access the same core knowledge and skills with equal opportunities: that is to say, it is an equity and entitlement rationale. In a rationale for the curriculum, Ralph Tyler asked four fundamental questions back in 1949. These rationales for the curriculum have managed to survive. The four questions are:

1. What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organized?
4. How can we determine whether these purposes are being attained?

(Tyler, 1949, p. 1)

Robin Alexander (2004, p. 11) has added emphasis to and elaborated on Tyler's references to "experiences" and "organization". He has suggested a similar rationale, describing curriculum as concerning itself with "/.../ the various ways of knowing, understanding, doing, creating, investigating and making sense which it is desirable for children to encounter, and how these are most appropriately translated and structured for teaching". Michael Young (2014, p. 7) argues in the same way, as he believes that curricula give "social facts" meaning, but the curriculum cannot be reduced to the acts, beliefs and motivation of the individual: "It is a structure that constrains not only the activities of those involved, primarily teachers and student, but also those who design curricula of attempt to achieve certain goals with them". No curricula can disregard the knowledge that it is hoped that students will acquire. Young asserts that acquiring knowledge always involves concepts, but that it also

involves practical activities (Young, 2014, p. 13). In 2013 Young wrote that the purpose of the curriculum is not only to transmit past knowledge; it is to enable the next generation to build on that knowledge and create new knowledge. In that way human societies progress and individuals develop (Young, 2013, pp. 101-102).

Young (2013) believes that there is a crisis in curriculum theory, and he addresses this crisis by listing three reasons he believes this to be so. The first is the distrust in specialization as the primary source of new knowledge in any field. The second is a massive expansion of schooling that has led to a loss of confidence in its emancipatory role, and the third is the widespread acceptance among educational researchers of the idea that knowledge itself has no intrinsic significance or validity. Coming from this, the question, the teachers are faced with is “Is this curriculum meaningful to my student?” rather than “What are the meanings that this curriculum gives my students access to?” or “Does this curriculum take my students beyond their experience and enable them to envisage alternatives that have some basis in the real world?” (Young, 2013, p. 106). Young concludes that curriculum theory must not start from the student as learner, but rather from the student’s access to knowledge (Young, 2013, pp. 105-107). He suggests that a framework for curriculum theory is an attempt to answer the question “What is the knowledge that school students are entitled to have access to?” The framework should, according to Young, contain a knowledge-based approach to curriculum that includes a form of specialization, a relationship between a national curriculum and the school curriculum, the difference between conceptual (curriculum) knowledge and content (everyday) knowledge, the difference between pedagogy and curriculum and assessment as feedback on students’ progress (Young, 2013, pp. 109-111). Young’s idea is in harmony with UNESCO’s (2006) aims of arts that stated: arts education should contribute to an education which integrates physical, intellectual, and creative faculties and makes possible more dynamic and fruitful relations among education, culture, and the arts, and:

Quality education is learner-centered and can be defined by three principles: education that is relevant to the learner but also promotes universal values, education which is equitable in terms of access and outcomes and guarantees social inclusion rather than exclusion, and education which reflects and helps to fulfill individual rights. (p. 3)

Even though the ideas of Young and UNESCO are in harmony with the aims of art education, the approaches to students’ learning are not in harmony. Young’s idea is a knowledge-based approach and UNESCO’s suggests learner-centered

approaches. Even so, both ideas give students the opportunity to approach their learning from their own understanding and knowledge.

In my study I have chosen to use the levels of curriculum described in Goodlad's curriculum theory. The levels point at curriculum thinking at different levels of implementation of the curriculum in school, and this is useful for understanding the complexity connected to drama teaching and learning.

Goodlad (1979) has defined five curricular levels to consider in planning, and in research. The five levels are: the ideological curriculum, the formal curricula, the perceived curriculum, the operational curriculum and the experiential curriculum.

The *ideological curriculum* emerges from idealistic planning processes as constructed by scholars and teachers. One determines the contents of the ideological curriculum by examining textbooks, workbooks and teachers' guides. A curriculum of ideas is intended to reflect funded knowledge. *Formal curricula* are those that gain officially approved status by state and local school boards and adoption by an institution or teachers. The formal curriculum is the sanctioned curriculum that represents the interests of the community. The *perceived curriculum* is the curriculum of the mind. It reflects on what teachers, parents, and others think the curriculum to be. Teachers are the most influential when thinking of the perceived curriculum. The *operational curriculum* is what goes on hour after hour in schools and the classroom. The final level, and the most crucial one, is the *experiential curriculum*. The experiential curriculum is what the students actually experience in their learning environments (Goodlad, 1979, pp. 58-64). Goodlad and Maurice N. Richter Jr. (1966, p. 7) have also identified levels of decision-making in the curriculum system as: /.../instructional (with decisions and responsibility of a teacher or team of teachers, guiding a specific group of learners), institutional (with decisions and responsibility for the total faculty under the leadership of administrators), and societal (with decisions and responsibility of lay boards, state and federal levels of governments).

The unspoken social and cultural messages that are communicated in the school comprise, what Jackson (1968) calls the *hidden curriculum*, as a side effect of an education. To learn to wait, be quiet and keep oneself busy, all this is part of the hidden curriculum (Jackson, 1968). Eisner (2002, pp. 158-159) calls it the "implicit" curriculum as opposed to the "explicit" curriculum. He claims that there are hidden messages in the classroom that students seem to understand and they adapt accordingly. Benson Snyder (1971) asserts:

Covert, inferred tasks, and the means to their mastery, are linked together in a hidden curriculum. They are rooted in the professors' assumptions

and values, the students' expectations, and the social context in which both teachers and taught find themselves. (p. 4)

3.4.2 Curriculum Theory and Didaktik

The concept curriculum belongs to an Anglo-Saxon tradition, and what it might denote in a Nordic and German context has been much discussed (see Fjørtoft, 2014; Gudem, 2010; Gudem & Hopmann, 1998). In a Nordic context, the German concept 'Didaktik' is used (see Klafki, 2011). Wolfgang Klafki (1998, p. 314) presents a critical version of modern German Didaktik. He especially underlines that Didaktik conveys self-determination (autonomy), co-determination (participation) and solidarity. The understanding of the contents of the concepts curriculum and Didaktik vary. They overlap to some extent, but the word Didaktik has an important dimension called 'Bildung'- the character-forming aspect of teaching and learning, while curriculum connects more to instruction and learning. Didaktik can also be denoted as course reading, the syllabus. It can be denoted as a theoretical interest linked to systemic reform and policy decisions, but also to a practical interest linked to teacher education (Gudem & Hopmann, 1998, p. 6). Ian Westbury (1998) has from an American perspective described the traditions of curriculum and Didaktik: ".../ these two traditions represent related, but very different, frameworks for thinking about the educational work of the schools and of classrooms" (Westbury, 1998, p. 65). Henning Fjørtoft (2014, p. 36) suggests that the word curriculum can have a reference to the journey of the student through the many texts activities, and situations of the subject. He finds a common ground for curriculum and Didaktik in a constructivist view of learning, meaning that the student needs to construct his or her understanding based on the teaching.

In Iceland the concept curriculum (Icelandic námskrá) is used, and more in an American tradition, but influences from the Didaktik tradition are strong. When it comes to drama, Klafki's vision of a critical-constructive Didaktik fits well into the basic thinking underpinning drama. In German and Nordic contexts the notion of didactics does not carry negative connotations; on the contrary, didactics embraces a character-forming dimension in subject teaching. In this study, I stick to the concept curriculum, as used in Icelandic context.

3.4.3 Nordic studies of curricula in drama and theatre

In the Nordic context a few research projects have been carried out in drama and curriculum studies. For example, Sternudd-Groth (2000) has conducted a PhD study of drama in four previous Swedish national curricula for compulsory school (1962, 1969, 1980 and 1994). Sternudd-Groth has formulated four learning perspectives in drama: the *artistically oriented* perspective, the *personal*

development perspective, the *critically liberating* perspective and the *holistic* perspective. Her work contributes to an integrative view, where drama is recognized as multi-faceted. In Norway, Stig A. Eriksson (2007) in his article *Looking at the Past for Stepping into the Future: Background Reflections for Drama in the Curriculum of the 21st Century*, made a similar reference to curriculum perspectives - only with John Lilletvedt (1970) as a main reference. In Finland, Østern (2000) has studied genres in drama education in Nordic curriculum frameworks, and Nina Dahl (2005) has made a thorough analysis of aims and contents in curricula for drama and theatre in Nordic countries valid until 2005. In a study from 2016, the Nordic curriculum frameworks in drama/theatre are studied in a comparative perspective including all levels of schooling (Österlind, Østern & Thorkelsdóttir, 2016).

3.4.4 Summing up the review of curriculum perspectives

In the curriculum perspectives for drama and theatre I have pulled out and identified a number of curriculum elements, some important authors and literature and examples of curriculum perspectives and curriculum strategies – even dilemmas. Some are more useful than others in directing me towards the *implications* of all these perspectives for my understanding of drama teaching in the Icelandic primary school system. In my research I am guided by Goodlad's (1979) five levels of curriculum planning: the ideological curriculum, the formal curriculum, the perceived curriculum, the operational curriculum and the experiential curriculum in connection with the research questions and analysis of the data.

3.5 Summary

In this chapter I have presented the theoretical landscape for this study, starting with cultural theory and definitions of culture. I have looked at how cultural theory can support the analysis of school culture, (the student, the knowledge, the learning), the world views in education and how those views can add to an understanding of the cultural theories as socio-cultural constructions. The theory of practice architectures developed by Kemmis and Grootenboer, and Kemmis et al. serves as the overarching theory, when I interpret the emerging culture for drama in the drama class under study. The theory underlines the dialogical and dialectical relationship between the practitioner and the practice on the one hand, and the arrangements in the practice architectures on the other. In the inter-subjective space sayings, doings as well as relatings are elaborated upon and challenged through continuous feedback loops between the practice and the practice architectures.

As another part of the theoretical landscape I have reviewed a selection of relevant research literature on the drama teacher profession, teachers'

professional development, teachers' learning trajectories, research using the theory of practice architectures in education, and curriculum theory. The transition from learning about practice in school into working in the practice is a challenge for novice teachers, and the risk of burnout is very high among novice teachers. The main reason for them leaving the profession is often poor working conditions, personal stress, anxiety and a lack of trust. In short, the difference between expert teachers and novices is that expert teachers use their information during planning in a different way from novice teachers and they make greater use of instructional and management routine. Drama teachers find their professional development and identity as drama teachers to be important for their professional growth and there is a strong interaction between a teacher's personal and professional life. Drama teachers value their subject specialist knowledge and their ownership of their profession.

The main objective for a national curriculum is to give all the students access to the same core knowledge and skills in an equal way. I have introduced Goodlad's (1979) five levels of curriculum planning to support my interpretation and analysis of the data. I have also glanced at what has been done in current research in the Nordic context on drama and drama education. The theoretical landscape serves as a guide for the analysis and interpretation of the empirical material gathered. In the next chapter I describe the research design and methodological considerations of this study.

Chapter 4 Methodology

This chapter addresses issues connected to research design and methodological considerations. I argue for the choices made, and elaborate upon how I have designed the study. In the chapter I present and discuss the following areas: the design of the study, the assumptions underpinning the research, the choice of an overarching theoretical framework, the research approach and the milestones in the research process. I also present the choice of research context and research participants, data collection methods and data analysis and interpretation. Finally, I discuss my researcher position and role, ethical considerations, trustworthiness and transparency, and limitations of the study.

Introduction

The purpose of this study is to contribute to knowledge development regarding the implementation of a drama curriculum in Icelandic compulsory education. I have chosen to focus on the teaching practices and the emerging culture for drama in the classroom, and in the broader school context. The main focus is on two drama teachers' teaching practices in two schools in compulsory education. As mentioned before, the rationale for this study is that, for the first time, drama as a school subject was included in the national curriculum framework in Iceland in 2013. There were considerable tensions among drama teachers connected to how the Icelandic school system should or could embrace this newcomer, and whether the necessary competence existed to teach and what kind of status among the other subjects in school drama could achieve. These tensions were discussed among other things in a small conference held by FLISS (Icelandic Drama/Theatre and Education Association, 2013) about drama as a newcomer in the curriculum.

The main research question is: How is drama as a subject implemented in Icelandic compulsory education?

Four specific research questions are elaborated upon to investigate the drama teaching practices. They are:

1. What are the characteristics of the drama teaching practices in two compulsory schools?
2. How can the learning trajectories of the drama teachers throughout the school year be described and understood?

3. How do the students experience the drama lessons and the performance?
4. How do the principals conceptualize the culture for drama in the two schools?

In this ethnographic study the focus is on the drama teacher: more precisely, two drama-teachers, and their professional practices in the classes they taught during the school year 2013-2014. I have chosen an ethnographic approach for the study, in the form of ethnography in education. This is because I explicitly wanted to study the culture and the context for drama teaching as an arts education practice. The study can more precisely be considered a micro-ethnographic study of the culture for drama teaching, as my focus in the study is limited to the drama classroom. A micro-ethnographic approach focuses on language or discourse-in-use (the drama discourse), as Douglas Baker, Judith Green and Audra Skukauskaite (2008, p. 79) maintain. They point out that video recordings enable the researcher to document segments of life in classrooms, “/.../ where the members discursively construct events, identities, and academic content, among other social accomplishments.”

An ethnographic approach can include a variety of methods, both qualitative and quantitative. In this study, I have chosen a qualitative approach in order to catch the fine-grained and subtle aspects of drama teaching as well as dimensions of the professional life of the drama teacher. The aim of the study is to contribute with a cultural portrait embracing four perspectives on the practice of drama teaching: the observed practice in the drama classroom, the teachers’ stories, the students’ experiences, and the principals’ views, when implementing drama as a subject in the curriculum.

4.1 Milestones in the research process

I paved a route in the research process with several milestones that were also connected to my education as researcher. In Appendix III I present the milestones in the research process. I mention the milestones that have contributed to increasing my theoretical sensitivity as a researcher with regard to the project I am carrying out. I have chosen to include an Appendix (III) to this description of my development as a researcher, mainly because the research process can be considered a journey where you look, and look again. Gradually, you start to see more, see in different ways, and begin to think in new ways. It is a holistic process, and doing fieldwork can be characterized as a state of mind, as Wolcott (2001, p. 155) claims in *The Art of Fieldwork*. In the next section, I describe the fieldwork in detail.

4.2 The design of the study

I am using an ethnographic design for my study, qualitative in nature, as it is an in-depth study of the culture of drama and drama teaching. The design entails systematic data collection over one school year, with observations and interviews as the main sources of information about cultural behaviour. I have gathered different types of data: field notes, video observations, and interviews with both the students and teachers, and later on with the principals. I have also examined documents such as the teachers' journals, photographs, the school curriculum and the drama-teachers' plans for drama lessons, as well as the national curriculum competence criteria for drama.

I have gathered a rich set of ethnographic materials during a whole school year. I base my cultural portrait on this one year in the field. Further, my 19 years of teaching experience and my experience as a full time drama teacher for 14 years for students in basic education have also proved quite valuable in my assessments.

The ethnographic account is based on thick descriptions and thematic narrative analyses summed up as cultural portrait of the drama teaching practices in Hillcrest and Mountain-line schools, respectively. Through the use of four different perspectives in the analysis it has been possible to identify themes elaborated upon through constant feedback loops between the practice and the practice architectures (described in the theoretical framework in Chapter three). These loops are dialectical, and mutually constitutive. The four perspectives on the drama teachers' teaching practices represent different levels of curriculum, according to Goodlad (his curriculum theory is described in Chapter three). The *perceived* curriculum is somehow present in the teachers' stories (see schedules for interview, Appendix III). The *operational* curriculum is described and problematized through the thick descriptions based on observations in the drama classroom. The *experienced* curriculum is analyzed from the perspective of the students, based on interviews and performance analyses (see schedules for interview, Appendix IV). Finally, the school's culture, with drama as a brand, is described by the principals, connecting it to the curriculum of *ideas* as well as the *formal* curriculum (see schedules for interview in Appendix V).

4.2.1 Assumptions underpinning the research

The research is based on a socio-cultural understanding of learning, and a basic assumption is that we are social and cultural individuals who interact and think together with others, and we always learn. Knowledge is constructed and it is based in the societal and cultural context (see Säljö, 2016; Vygotsky, 1978).

My position as a drama teacher and teacher educator has given me the opportunity to be an insider in my own research, and this influences the ways I perceive and understand the phenomena under study. I am an insider when it comes to this specific profession, that of a drama teacher. Robert K. Merton's definition of insider and outsider positions is helpful to understand my position in this research: "Insiders are members of specified groups of collectivities or occupants of specified social statuses; outsiders are the non-members" (Merton 1971, p. 21). This background, and the fact that a subject called drama has been added as a formal learning area within the Icelandic national framework curriculum, has motivated and shaped the choice of topic as well as the formulation of the research question.

Drama, as part of a specialization in music, theatre and dance, has been taught since 2007 at the University of Iceland, School of Education. The Iceland Academy of the Arts has graduated actors as qualified drama teachers since 2009. Despite this, only a few schools in Iceland have drama on their timetable, and the teachers who are specialized drama teachers and teach drama find themselves teaching other subjects as well. So far, there has been little information about the introduction of teachers of drama into Icelandic compulsory schools, or the issues that might arise when introducing this new subject area. I am, therefore, passionate about finding out what enables and what constrains the teaching of drama as a subject. I also wish to understand the drama teaching practice as an arts education practice, and at the same time map the implementation of drama as a subject.

4.3 An ethnographic study in education

I chose an ethnographic approach because I am studying the culture and context of teaching drama. An ethnographer studies the meaning of behaviour, the language and the interaction among members of a culture-sharing group (Creswell, 2007/2013; O'Reilly, 2012). The ethnographer adopts a cultural lens to interpret observed behaviour, ensuring that the behaviours are placed in a culturally relevant and meaningful context (Fetterman, 2010). Martyn Hammersley and Paul Atkinson (1995, p. 1) claim that ethnography in recent decades has become a popular approach to social research and that there is a considerable variety in prescription and practice of doing ethnography. I will also mention two Nordic researchers in ethnography in education: Birgitta Kullberg (2004) has written about ethnography in the classroom as an ongoing analytic process leading to a final ethnographic account (p. 182). She suggests that ethnographic methods in use among teacher teams might change habits of thinking (p. 204). Ulla A. Madsen (2004) is interested in ethnographic studies of young persons' search for meaning and identity. She

also suggests a form of pedagogical anthropology studying identity constructions among teachers as a way of developing teacher professionalism (p. 10). “Being there” is a phrase coined by Clifford Geertz (1988, p. 1). “Being there” is characteristic of an ethnographer, and this implies that you try to observe with an open mind. O’Toole (2006, p. 40) suggests that when studying an educational setting, an ethnographer tries to make a familiar context strange: “/.../ i.e. to see a performance event in a fresh way and to respond to drama classrooms with the heightened sense of an artist.”

By writing an ethnographic account, the story is told through the eyes of the local people (drama teachers) as they pursue their teaching in their own communities (their classroom). An ethnographer is interested in both describing and understanding a social and cultural scene from the insider’s perspective (Fetterman, 2010, p. 2). Creswell (2007/ 2013) explains that if a group shares a culture, then their language, patterns of behaviour and attitudes tend to form a discernible pattern, most directly visible to the researcher through constant observation and interaction with the group under study. I intend to identify the characteristics of the culture of drama and drama teaching in two schools, by teasing out the pattern of language, behaviour and attitudes from the data. The aims of ethnography involve an attempt to examine and comprehend the perspectives of those under scrutiny: in this case, the teachers and their practice.

Ethnography is about telling a credible, rigorous, and authentic story (Fetterman, 2010). Ethnography is an open research methodology. This means that the researcher goes into the field and meets with those that are being researched, stays with them over a period of time, communicates with them, and shares their experiences (Savin-Baden & Howell Major, 2013). In my case, I did not live with the school community, but came to their place of practice, stayed and left, and came again for a restricted time slot covering the drama lessons. Ethnography gives voices to people in their own local context, typically relying on verbatim quotations and a “thick” description of events (Fetterman, 2010). In the accounts, I report from the field and hope to tell authentic stories using the voices of the participants by giving thick descriptions of events.

Thick description in ethnography

The concept thick description was coined by Gilbert Ryle (1968) as a tool for interpreting social action, and Geertz (1973) borrowed it from Ryle and developed it into a main method in interpretive anthropology. Geertz writes that thick description is doing ethnography. In a critical article from 2013, the Russian researcher Viktor Kaploun describes how Ryle meant the concept should be used as a tool for understanding the structure of thinking around social action. He uses

an example with two boys: one twitches his right eyelid as a physical involuntarily movement (thin description). Another boy blinks his right eyelid as a signal to his friends (thick description). In order to be able to interpret what is going on, the person must know certain social codes, that is to say, how this blinking can be interpreted as a sign. I have been inspired by Ryle regarding the multi-layered approach, but I am also indebted to Geertz and his notion that doing ethnography is to make thick descriptions. Bob Geoffrey (2008, p. 141) writes that description lies at the heart of the qualitative aspects of ethnography: “The rich details of several layers of reality, classifications, categories, typologies, conceptual refinement and representation amounts to what Geertz (1973) calls *thick description*”. All the above guided my writing of my thick description. I tried to understand the culture I was observing, and describe that culture accurately and in detail.

4.4 Data collecting methods

I gathered material over one school year in two schools, through observations, field notes, and video observation. I also gathered material through conversations and interviews with the two teachers, the students, and the principals in the two schools. I have chosen to use methods for data collection that are commonly used in ethnographic studies. My main method was observation, and the observations in the classroom were supported by video observations and photographs of certain situations. I also conducted ethnographic conversations, dialogues and more structured interviews with the teachers and the students (see interview manuals in Appendices IV, V and VI). Furthermore, I asked the teachers to write reflective journals about their teaching. I wrote extensive field notes and I wrote memos throughout the period in the field. After the period in the field I also interviewed the principals at the schools. Finally, I collected the local year plan for the school year 2013-2014 in Hillcrest¹⁹ school (see Appendix XII) and an example of drama class schedule for 2013-2014 in Hillcrest school (see Appendix XIII) and the local year plan from the teacher in Mountain-line school (see Appendix XIV).

Observation

Observation is one of the key instruments for collecting data in qualitative research (Creswell, 2007/2013). It is fundamental to the understanding of a culture (Silverman, 2001), as participant observation is immersion in a culture (Fetterman, 2010). Geertz (1973, p. 5) maintains that “/.../ what the

¹⁹ See subchapter 4.6 about the two schools with fictitious names.

practitioners do is ethnography". Observation involves systematic description of events, behaviours, and is a data collection method that illustrates the larger picture of the context of the research:

Observation captures the whole social setting in which people function, by recording the context in which they work. The analogy of a jigsaw is useful here. Interviews with individuals provide the pieces of the jigsaw and these pieces are fitted into the "picture on the box" which is gained through observation. Observation is also an on-going dynamic activity that is more likely than interviews to provide evidence for process- something that is continually moving and evolving. (Mulhall, 2002, p. 308)

Observation is a method for understanding how individuals construct their realities, how they act in their own setting, how they use their space, how they interact with each other, and how particular social settings are constructed (Mulhall, 2002). There are several ways to carry out an observation. Observation involves a systematic description of events, behaviours, and artifacts in the social setting of the study (Savin-Baden & Major, 2013). Furthermore, the observations illustrate the larger picture in the research. One kind of observation is "non-participant". According to John Creswell:

The researcher is an outsider of the group under study, watching and taking field notes from a distance. The researcher can record data without direct involvement with activity or people. (p. 167)

Maggi Savin-Baden and Claire Howell Major (2013) do not agree on the description of a non-participant observer, and they find the distinction problematic. An observer cannot leave his or her identity at the door, when engaged in fieldwork. They would ".../ rather make distinctions about levels of participation that a researcher assumes at the research site" (p. 394).

In order to better understand the culture in the classroom, the data to a large extent was collected through observations. The research data focused on gathering stories supported by field notes. For the project I chose to observe both in a structured and unstructured way. This means that what is being observed is not pre-structured, but rather based upon what stands out to the researcher at the time of the observation. At the same time, I had an idea of what I was looking for, and the research questions I asked guide my research.

As an observer, I tried to take in what the participants were saying, doing, and how they related to each other. I used the unstructured way of observing most of the time as I was looking at the characteristics of the drama teaching practices in the two schools. I have, however, used a structured approach a few times, as I was looking at the students rehearsing scenes in the classroom.

The structure I followed was guided by my third research question: What are the student's experiences in the drama class?

Field notes

By taking field notes, the researcher can record behaviour, events and the context of the research site. Field notes typically contain a date, time, location and details of what or who is being observed (Savin-Baden & Howell Major, 2013). The researcher needs to be descriptive and write down, in systematic ways, what is observed and learned while participating in the daily lives of others (Emerson, Shaw & Fritz, 1995). For my study, I used both my computer and notebook to write, and sometimes I would use my Ipad to record.

Video observation

Video observation is one kind of documentation. The value of video observation is that the researcher can film an activity when it happens and have richer material to look at, material that could have easily been missed (Fetterman, 2010, pp. 80-81). Video observations are often combined with:

- Field notes
- Photos
- Interviews

(Barron & Engle, 2007, p. 25).

The researcher can make a thick descriptive account to present the richness of video-data, mixing the images with verbal descriptions of actions to represent in the study (Fetterman, 2010, p. 125). The challenge of using video observation is that it produces several hours of material that the researcher needs to observe, and then choose short sequences for analysis: this is called choosing an event, or chunking (Schwartz & Hartman, 2007). By using video recordings, I captured some specific moments in the students' improvisation and their rehearsal and performance of a play, as well as some other moments I could easily have missed. I also used video recording to look at the teachers teaching and interacting with their students.

Ethnographic conversations and interviews

Ethnography focuses on developing a complex and complete description of the culture of a group, a culture-sharing group (Wolcott, 1994). Ethnography is what the ethnographer actually does in the field, and the interview is the very important data-gathering technique, according to Fetterman (2010). Ethnographers use

interviews to help them classify and organize an individual's perception of reality. The interview can be structured, semi-structured or unstructured. In structured interviews, the researcher follows a pre-set script, asking each interviewee closed questions using the same words (Bryman, 2012). In semi-structured interviews, the researcher follows some pre-set questions, but also includes additional questions in response to participant reactions and comments. In unstructured or informal interviews or conversations, the interviewer relies upon the spontaneous generation of questions, as most of the questions arise from the context (Bryman, 2012). Martin Forsey writes about the pursuit of holism and depth in ethnographic interviewing. He thinks about how interviews can be conducted:

/.../ with the sensibility that aims at revealing the cultural context of individual lives through an engaged exploration of the beliefs, the values, the material conditions and structural forces underpinning the socially patterned behaviour of any individual (Forsey, 2008, p. 59).

Interviews explain and put into a larger context what the ethnographer sees and experiences and, according to Fetterman, informal interviews are the most common in ethnographic work (Fetterman, 2010). Whereas structured interviews have an explicit agenda, informal interviews and conversations still have a specific, but implicit, agenda. The researcher uses informal approaches to discover the categories of meaning in a culture. Informal interviews are useful throughout an ethnographic study in discovering what people think, and how one person's perception is compared with another's: "Such comparisons help the fieldworker identify shared values in the community-values that inform behaviour" (Fetterman, 2010, p. 41). I had conversations with both teachers and students, and conducted one interview with each principal.²⁰ These gave me valuable insights and an understanding of what they think, what they value in their teaching and their learning, and the differences between the groups. A conversation between researcher and research participants focuses on the research participant's perception of self, life and experience, as expressed in his or her own words. It is the means by which the researcher can gain access to, and subsequently understand, the private interpretations of social reality that individuals hold (Minichiello et al., 1990, p. 87).

Reflective logs

When using reflective logs or reflective journaling, the researcher is recording his and her learning experience, feelings and reflections on what the

²⁰ See subchapter 4.6.

researcher is seeing and learning in the site. Jack Mezirow (1981) argues that reflection is vital to ensure that the researcher's perspective is transformed, and it is part of an emancipatory process of becoming aware of how and why social and cultural assumptions have constrained researchers' views of themselves. I would both write down in my notebook a reminder to myself, or use highlight on my computer to remind me about an event that I wanted to reflect on. In my car after the observation, I would sometimes record on my phone my thoughts and feelings about what I had experienced.

Memo writing in ethnographic studies

Theoretical memos allow researchers to work on their theories and ideas without working on the final paper. Memoing is the act of recording reflective notes about what the researcher (fieldworker, data coder, and/or analyst) is learning from the data. Memos accumulate as written ideas or records about concepts and their relationships. They are notes to the researcher about some hypothesis regarding a category or property and especially relationships between categories. These memos add to the credibility and trustworthiness of qualitative research, and provide a record of the meanings derived from the data (Groenewald, 2008). Memos can also be a scrawl on a paper or a Post-it note on a wall (Glaser, 1998). The role of memos in my research was both to remind me of a unique event, but I also use them to expand on the ideas and understandings I was developing from my data.

Documents

Documents are records of things that may take written, photographic, electronic, or other form (Mason, 2002, p. 110). Documents can provide the researcher with information that might not be gained through other data collection approaches like logs and letters. John Scott (1990, pp. 1-2) proposes a set of criteria for evaluating the quality of documents. These criteria require asking a set of questions about the information in those documents:

- Is it authentic?
- Is it credible?
- Is it representative?
- What does it mean?

Researchers should attend to each of these questions when evaluating the quality of the documents. All of the documents I used were published official documents, like the National Curriculum and the school curriculum, and it can be assumed

that they are authentic, credible and representative as they are official documents issued by the Ministry of Education Science and Culture in Iceland.

Photographs

Photographs are another kind of documentation. Using photographs in research enables the researcher to create a photographic record of a specific behaviour (Collier & Collier, 1986, p. 5). The camera can capture details that the human eye has missed. Fetterman (2010) argues that although the camera is an extension of the subjective eye, it can be a more objective observer, less dependent on the fieldworker's biases and expectations. A photograph can provide information that the fieldworker may not have noticed at the time and by using photographs I supported my field notes and refreshed my memory.

Other types of data collected

The teachers' journals are the personal documents that they created and sent to me three times during the school year. They were part of the written documents. I asked them to answer one question in December about "What has the fall semester been like?" The same question was asked in May about the spring semester. I also asked them to evaluate themselves and their teaching, at the end of the research.

4.5 Admittance into the field

I did not have a lot of options when it came to choosing the field site for this study. My choice of schools was decided by pragmatic reasons. This meant that the classrooms and teachers chosen had to fulfill certain criteria, like teacher competence and a willingness to receive me as field researcher for one school year. I chose to have two schools, because this might help me ensure the anonymity of the participants. It also would allow me to gather rich material for analysis of how the culture for drama teaching emerged. The schools had to be reached from the capital area both because I live in that area and, because I decided to visit each school every second week over a whole school year. In the capital area there are few schools that have drama on their curriculum, and my intention was to respect the anonymity of the teachers and schools. The schools needed to be in primary education, because it is at this stage that drama is part of the key learning area in the arts. First and foremost, all involved had to agree to let me be a field researcher for an entire school year. To fulfill the requirements for my research, the schools needed to have drama on their schedules for grades five, six or seven, as the competence criteria in drama aims at knowledge and skills at the completion of grades 4, 7

and grade 10. I wanted to study teachers who had a formal degree in drama/theatre as well as a teaching certificate. I needed to carefully choose two teachers who were willing to have me in their classes regularly for a whole year. Here, I could benefit from my position as drama teacher educator, so I asked two of my previous students if they were willing to let me conduct my research in their classes. They said yes, mainly, I believe, for the reason that they knew and trusted me. I am thus obliged to respect their integrity and their anonymity. I also needed permission from the principals, the parents, and the students, and below I present how I went about getting their permission.

Ethical considerations

Since this research project was conducted at two compulsory schools, the Ministry of Education, Science and Culture in Iceland was made aware of the research project, as were also both principals and the teachers of the two schools that participated. At the beginning of the school year 2013-2014 a meeting was held in each school for the students and their parents to introduce the research project. In that meeting, besides me, were the drama teacher, the students' class teachers and the principal. A letter of informed consent (see translation in Appendix I) was sent out to all of the students and their parents, and all of them were signed and handed over to me before the fieldwork began. All agreed to participate in the research project. The Data Protection Authority in Iceland (Persónuvernd, number S6318) and Norsk samfunnsvitenskapelig datatjeneste (NSD) were notified about the research project in the autumn of 2013 (see Appendix II). It is my intention that all personal identification is anonymous and cannot be linked to any special school or teachers, and therefore all names in the research are pseudonyms to avoid potential harm from sensitive information. I met with the main participants, the two teachers, and showed them the chapter about themselves. We had a discussion about the chapter, and I cited their responses in the chapter in question. I was in contact with the teachers throughout the period of the research, and I sometimes gave them feedback and advice. I also sent them the chapter concerning the students' experiences in the drama class, and the performance of the play. The teachers were asked to comment on the chapter, and asked if they wanted anything omitted as part of maintaining trustworthiness and other ethical considerations. They were also sent their learning trajectories. Member checking allows the participants to influence the findings and gives the opportunity to correct possible misinterpretations (Savin-Baden & Howell Major, 2013). I will, when my study is completed, present the findings in the two schools. I have suggested that I continue to support the two teachers in their teaching with guidance and teaching material after my project is over.

As this is an ethnographic study I, as an experienced drama teacher and drama teacher educator, can be criticized for not being a more of a participant observer. It was an ethical dilemma for me because of my role as researcher. I asked for the lesson plans from the teachers so that I could follow them. I also had a discussion about the national curriculum guide and competence criteria for years four and seven with the teachers at the beginning of the school year. However, my decision was not to interfere directly in the teaching. As I have been a drama teacher for many years, and the fact that I was the teachers' trainer in drama, may have influenced how they experienced my presence in their classes. It could have made them nervous, or perhaps made them want me to see a better picture than if I were just a novice in drama. I addressed possible unease about my being a specialist. We talked about it and I asked the teachers to let me know if they ever felt the need to discuss this during the school year. I also tried to decrease possible unease by staying in the role of the researcher, and not as a drama specialist. The teachers could ask for my advice or have a chat as part of informal conversations, which they did a few times. I am aware that my specialist position can limit my role as a true ethnographer. I call the study a micro-ethnographic study of the culture for drama teaching, as my focus in the study is limited mainly to the drama classroom. Throughout the school year, I gained the trust of both the teachers and the students. The students were happy to see me every time I observed the class, and they were keen to share their experience in the drama class with me.

4.6 Context of the study and research participants

The study was carried out in two schools, both located in the capital area. I have given the schools pseudonyms: Hillcrest school and Mountain-line school. I visited each school every other week and I observed the teachers teach drama. I followed them around when they were teaching as the teaching took place in more than one location.

4.6.1 Hillcrest School

The environment for Hillcrest school is characterized by the fact that the neighborhood is relatively new. The school building and the school playground are new with a lot of playground equipment, but also a large area for free play. The school has between 400 and 600 students from first to tenth grade and was merged with another school in the same district in 2012. The school had not had drama on its timetable before 2013, but it did have a music teacher the year before (2012-2013), who had combined drama and music in her music lessons.

The teacher and the students

The teacher I observed in Hillcrest school I call Jóhanna. She was a novice teacher in her first year of teaching at the beginning of the research project. She was teaching drama in a 50% position (10.6 hours per week in drama), and she had to teach other subjects in order to fulfill a full-time teaching position. She taught 33 lessons (one lesson is 40 minutes) per week. She also participated in a theatre company outside of school that she created with others during the school year 2013-2014.

The group I observed has 32 students in one class, but in drama they are divided by gender into two groups. The reason for the division was because the sports teacher had asked for it in the sports lesson. The groups consisted of 17 girls and 15 boys (10-11 years old). The students are in 5th grade and have been together as a group for one year. The school has not had drama as a subject on its timetable before. It was a surprise for me that the class was divided by gender, but at the same time I thought it was interesting and I wonder if and how it would affect the drama teaching. Barrie Thorne (1993) argues that when gender boundaries are activated, the loose aggregation of *boys and girls* consolidates into *the boys* and *the girls* as separate and reified groups. In the process, categories of identity, that on other occasions have minimal relevance for interaction, became the basis for separate groups. Raewyn Connell (2002), on the other hand, believes that gender difference is not something that simply exists, it is something that happens, and must be made to happen: something, also, that can be unmade, altered and made less important. I could have looked at the context of boy culture versus girl culture as the focus of my interest, or a female versus male drama teacher for boys and for girls. But I chose to look at the teacher's practices, including their leadership practices in the classroom.

4.6.2 Mountain-line school

Mountain-line school is characterized by its surroundings. The neighbourhood is the oldest one in the school district, with residence buildings all around the school. Four portable classrooms take up nearly half of the playground. The school has a forest as an outdoor recreation area. The school has between 400 and 600 students from first to tenth grade, and the same principal has run the school from the time that the school was established in the eighties. Drama has been on the timetable for five years, and the school has a tradition where the students in 6th grade put on a performance in the forest each spring.

The teacher and the students

The teacher at Mountain-line school, whom I will call Kári, has taught drama for six years and 76% of his teaching position was meant for teaching drama, but during the spring of 2014 he was teaching and directing in another school, while also teaching in Mountain-line school. He also had his own children's theatre company (TIE) outside of the school, where the company has performed plays for children for many years. The class that I observed in drama has 25 students and contains both genders: 10 girls and 15 boys. The whole group has drama together. They are in 6th grade (11-12 years old) and have been together as a group for two years.

4.6.3 Differences and similarities of the two teachers

There were some differences worth mentioning between the two teachers. They taught at different levels: Jóhanna taught grade 5, and Kári grade 6. Jóhanna is female and Kári male. Jóhanna taught 32 students, but in drama they were divided by gender, and the time slot for drama was also divided into a shorter time for each group. Kári taught 25 students as whole group in drama. There was also a difference in their education as Jóhanna was a newly graduated with degree in drama from London, and she had a teaching certificate from a school of education. Kári had been a drama teacher for 6 years, with a degree in drama from Iceland and a teaching certificate from the Iceland Academy of Arts. What the teachers have in common is that they are both trained actors who have their own theatre companies outside of school. They both love working with young people and children and they both seem to be highly creative.

4.7 Being in the field for one school year

I visited (as mentioned) each school every other week over the school year 2013-2014, at the same time each week. If the teachers were sick, I found another time to visit the school. I learned to know the school context quite well. I was welcome in both schools, and I got to know the other teachers in the school, the principals, and the students. In spring 2014 I observed and followed Kári every day for two weeks, whilst he was rehearsing the play with his students in the forest. I did the same with Jóhanna when she was working on the play with her students in the school. I visited Hillcrest school 18 times over the school year 2013-2014 and Mountain-line school 21 times (a part of that time was by the end of the school year). The reason why I visited Hillcrest school fewer times was because of Jóhanna's illness in the fall of 2013.

Observations of groups of people or a culture conducted in the field in a natural setting are the main form of data collection in an ethnographic study, and interviews are often used to clarify the researcher's observations and to obtain a better understanding of what she has observed. I felt it important to interview the teachers and the students to get a clearer picture of the culture of drama and drama teaching. I observed all the classes for 40 to 80 minutes each (up to 3 hours), and during and after each lesson in all the classes I wrote detailed field notes (Clandinin & Connelly, 1994, 2000; Clandinin et al., 2006). My field notes consisted of descriptions of what went on in the classroom and what was being said and done. The amount of time spent in observation was about 32 hours (see Appendix IX). I also used video observation and recorded some parts of lessons, both to document the students and the teachers and to study different activities more closely (Angrosino & Mays de Perez, 2000, p. 677). This was also done to prevent my personal bias, as video observation give me more distance from the teachers, and thus, perhaps, a more "objective" perspective. The video observation material in the classroom is one hour and fifteen minutes in length (see Appendix X). My field notes were written in private after each visit. I marked the date, time and location of where I was and who was being observed. I tried to write my field notes both in private, and shortly after the observation. As Robert Emerson, Rachel Fretz, and Linda Shaw reminds us *".../ writing is a way of seeing /.../ a lived experience is not only preserved but also is illuminated through writing about it"* (Emerson et al. 1995, p. 63). Sometimes I used my I-pad to record a video or to take pictures in order capture more empirical detail and impression (Mills & Morton, 2013).

The first interview was with the teachers at the beginning of the school year. The main focus in the first interview with the teachers was on teaching, the curriculum and methods of teaching. I used a semi-structured interview in following a pre-set script, asking both the teachers the same questions (see interview manual in Appendix IV). I also included additional questions in response to the teachers' comments and reactions. The formal interview in the beginning lasted 45 minutes with Jóhanna and 30 minutes with Kári. The interview took place in each teacher's classrooms after school hours. The interview was recorded and the only person present was the teacher and myself.

The second interview with the teachers was about their teaching experiences during the school year 2013-2014. The interview was held in June 2014. The interview with Jóhanna lasted 67 minutes, and 45 minutes with Kári. I also had many informal conversations with the teachers when issues arose from the context of the classroom or the conversation: for example, what happens after the performance at Hillcrest-school and at the Friday

events at Mountain-line school. Throughout the school year I often had conversations with the students in the context of what was happening in the classroom. These kinds of conversations happened several times during the school year, both with the teachers and the students.

The students were interviewed about drama and dramatic activity using a semi-structured interview during the school hours. I interviewed two boys and two girls from each school in one-on-one interviews (see interview manual in Appendix V). The interviews took place in the school hallway during the drama lessons. The interview at Hillcrest school with the boy took three and half minutes and five minutes with the girl. The interview with the boy in Mountain-line school took six and half minutes and the girl's interview seven minutes. All the interviews were recorded.

In May 2014 I interviewed eight students, four in Hillcrest and four in Mountain-line two and two together, divided by gender: girls separately and boys separately, in order to ask about their experiences in the drama class.

Finally, in April 2015 I interviewed the school principals at both schools to ask why drama is on the school timetable and about their views regarding the importance of drama for the school culture (see interview manual in Appendix VI). The interviews took place in the principals' offices at the school with only the principal and myself present. Both interviews were recorded and they both lasted approximately 60 minutes.

4.8 Construction of the research material for analysis

I created archive files of my documents, meaning that I created folders for both schools with all the written material and subfolders with photographs and video files. The files are stored in a secure place on a portable drive with the date and time marked for each material. As the material is rich and diverse, I had to make many choices regarding what to summarize and what to make a more thorough analysis of. In my construction of data I chose the following guidelines: I asked what could be connected to my research problem and to my research questions. Furthermore, I paid attention to my theoretical lenses and the practice architectures with sayings, doings and relatings for guidance.

These guidelines helped to create the initial sorting of material for analysis. I selected the material that I wanted to give thorough attention to. When I chose the video material that would be analysed, I transcribed selected video and audio files to text by using Transana.²¹ I watched all of the video

²¹ Transana is a software used to analyze digital video or audio data.

material, and chose events from the videos which could help me to answer my research questions. I organized the chosen video files and the photographs into two separate marked folders, one for each school. From the video snippets I made thick descriptions for the ethnographic account.

Overview of data gathered

The transcribed interviews, field notes and researcher's journal, transcribed video and teachers' journals make up approximately 300 pages. The transcribed interviews in this monograph are abbreviated as "TI", field notes/ are abbreviated as "FN", video transcriptions are abbreviated as "VT", teachers' journals are abbreviated "TJ". "ITH" means interview transcriptions from Hillcrest school and "ITM" means interview transcriptions from Mountain-line school, and all abbreviations are followed by the date and year that they were conducted. An overview of my data is provided in Table 4 and more in appendices VII-IX.

Table 4 Overview of research materials.

Data source	Form	Use
Observations of both teachers	27 written field notes – (spanning 40-80 hours each)	Analysed as a part of main data
Videos of both teachers	22 short recordings of drama lessons: a total of 70 minutes and an extra 40 minutes of the play. Total of 110 minutes	Analysed as part of main data
Photographs of both teachers	47 pictures taken in class	Analysed as part of main data
Teacher interviews	2 formal interviews with each drama teacher Many short interviews and conversations with them in the field	Recorded and transcribed analysed as part of main data
Student interviews	4 formal interviews 3 group interviews 4 short interviews in class	Same
Principal interviews	1 formal interview with principals in each school	Recorded and transcribed analysed as part of main data
Researcher field notes	48 pages	Written up and precisely analysed as part of main data
Researcher journal	15 pages	
Teacher journal 1	3 pages of teacher reflection and records of lesson from 2 journals	Used as a background in interviews. Used to gather narratives from lessons?
Teacher journal 2	5 pages of teacher reflection from 4 journals	
School curriculum	Printed version with overall aims of the school with a specific attention to drama objectives	Compared to other data
Drama teachers' plans	Plans for drama lessons with 5th and 6th grades	Compare to national curriculum
National curriculum competence criteria	Competence criteria	Compare to drama-teaching

4.9 Data analysis

I position myself as an interpretative researcher with hermeneutic inspiration. The research project is based on studies of practice in a school context.

4.9.1 Interpretive analysis

As an ethnographer, I focus on the interpretation of my data. Wolcott (1994) mentions three procedures for an ethnographic analysis: description, analysis and interpretation.

I describe the culture or group that is studied.

I analyse in order to get a grip of the themes or perspectives in the material.

I interpret the culture, and my task is here to try to understand how interaction happens and how meaning is created in the culture or the group.

The researcher tries to understand how interaction emerges and how meaning is created within the group. In this phase, the researcher can use theory for the interpretation. I have chosen practice theory connected to practice architectures in order to find a good structure for my interpretation. Wolcott (1994) presents some possibilities for interpretation. The researcher can get help from colleagues and other researchers in order to interpret the material. He can make the interpretation personal by writing: this is how I understand it, or this is how the research process made an impact on me. The researcher can also come up with new questions emanating from the analysis of the data generated. I use a hermeneutic approach to make sense of the experiences of the drama teachers' practice, and to get an understanding of the culture and the site (Myers, 1997). David Jacobson (1991, p. 3) argues that understanding an ethnography begins “/.../ with the recognition that it involves interpretation.” Hermeneutic understanding is grounded in the epistemology of understanding knowledge as being a social cultural construction (Kvale, 1996). The purpose of hermeneutics is searching for meaning and understanding by looking closely at context and history and the result may have more than one possible meaning (Willis, Inman & Valenri, 2010, p. 86).

I chose to use interpretation in three layers, as inspired by Katrine Fangen (2005). In the first layer of interpretation, all the field notes, observations, memos and interview transcriptions were gathered and described from the participants' or the observer's point of view. This layer is descriptive, but of course interpretation is also in the description, because I choose what moments I focus on.

The second layer of analysis includes interpretations that are no longer common-sense based. The researcher attempts to understand the events as expressions for different social, cultural and pedagogical problems, constructing themes. The hermeneutic interpretation works in a spiraling way from a part to the whole picture, and back again (Fejes & Thornberg, 2016, p. 227). Through the second layer I look at patterns and themes of thought and behaviour.

The third layer of interpretation seeks to identify underlying patterns that the participants perhaps do not see (Fangen, 2005). At this interpretation level the researcher uses theory as a lens in order to get a deeper understanding of the meaning of what is observed and described. In this study, Kemmis' and Grootenboer's practice theory serves as such a lens.

The analysis can be carried out within different domains of a culture or social reality, and work can be done at different levels. Wolcott (1994) maintains that analysis is a kind of sorting. Through the analysis I identified patterns in the material connected to the problem formulation. By identifying these patterns I could extract an understanding of the life world of the research participants. I teased out different themes in relation to the problem formulation and organized overarching themes. I formulated these patterns and themes and connected them into a coherent narrative. In such interpretation work reflexivity is a main tool for the researcher in finding ways to represent data in the product: the ethnographic account (Pole & Morrison, 2003).

I analyzed the material during the whole period in the field. I continuously wrote reflective logs. After each visit in a drama class I wrote extended field notes about the observations. In the analytic phase I used different thematic analysis tools for a systematic search for meaning in the experiences of the participants. The process of qualitative research is usually an inductive process moving from the small units of information to uncover the larger picture that emerges from them (Savin-Baden & Major, 2013).

In the beginning, whilst analysing the teachers' journals I used keyword analysis and searched for words that had some kind of meaning in the larger context; for example, drama, drama methods, learning, improvising. The idea is that, in order to understand what the participants say, it is important to look at the words with which they communicate (Savin-Baden & Major, 2013).

4.9.2 Narrative methods

Narrative approaches are theory, process, data and product combined to create a unique form of inquiry. According to Jean Clandinin and Michael Connelly (2000), narrative inquiry focuses on human experience, or, more specifically, thinking narratively about human experience. They state that "Narrative

inquiry is a way of understanding experience, it is collaboration between researcher and practice /.../ simply stated narrative inquiry is stories lived and told” (Clandinin and Connelly, 2000, p. 20). In my research, I tell the stories of the teachers and their teaching from the researcher’s point of view combined with their own expressions of their experience in practice.

In my analysis, I use three basic terms of analysis: narrative, story and plot (Polkinghorne, 1988). Narrative refers to “a kind of organizational scheme expressed in a story form” (Polkinghorne, 1988, p. 13). For my observations of the school year, I use description. The description can, according to Wolcott (1994), be organized chronologically. A description can also be organized around a critical incident, a key event. This event might be the researcher’s view of the incident and its consequences. A third possibility is storytelling with a main character and a plot. Then you need to stick to the story in order to show how the culture is. What I have done is made a chronological story with the narratives about Jóhanna and Kári. When analysing the learning trajectories of the drama teachers, I used short narrative constructs (which I call headings) as an introductory analysis. Wolcott (1994) stresses other ways of organizing the description than just chronology, such as how the group interacts – and how conflicts are solved or not solved. The research can describe the perspectives of the research participants. I use narrative methods to find plots to draw the reader into the story. A plot is a type of conceptual scheme by which a contextual meaning of individual events can be displayed (Polkinghorne, 1995). Plots also function to select from a myriad of events, those that are direct contributors to the terminal situation of the story (Carr, 1986). The analytic task requires the researcher to develop or discover a plot that displays the connection between the data elements. Most narratives involve an agent who acts (character) in order to achieve a goal (plot) in a recognizable setting (context) by use of certain means (Bruner, 1996). In a story, events and actions are drawn together into an organized whole by means of a plot. Narrative approaches focus on a collection of narratives, because the point of a collection of stories is to understand the experience and the meaning that participants have made of them (Savin-Baden & Howell Major, 2013). In the latter stages of my research, I looked at my field notes, the transcriptions from the interviews, video observations and still images. These were all viewed through the lens of narrative inquiry to draw forward the experience and the qualities of life and education in order to portray the matrix of a complex culture.

Through a narrative account, I tell the stories of two individuals and their experiences of teaching drama and how they may shed light on their own identities as drama teachers and their experiences in the site. As narrative

stories often contain a turning point (Denzin, 1989), special attention will be given to critical incidents. With the students' performances I also used thick descriptions displaying themes focusing on the experiences the students might have, as well as in the interviews with the students. For the interviews with the principals I made a qualitative analysis, looking for themes that exemplified their perspectives on promoting culture for drama teaching.

4.9.3 Thick descriptions

A thick description is a method by which to present examples from data by giving detailed accounts of field experiences in which the researcher presents patterns of cultural and social relationships and puts them in context (Hollaway, 1997). A thick description is a detailed written record of cultural interpretation and can contain in-depth data (Denzin, 1989). A thick description gives context to what has been observed, telling the reader, for example, whether a certain moment was a blink in someone's eye or a romantic signal (Fetterman, 2010). I have obtained through the thick descriptions details of what is going on in the classroom in order to give the teachers and the students a voice, as well as to understand the meaning of events and thoughts. The thick descriptions are thematically structured and are combined with the narratives, giving them more depth. The conclusions in this study are based on the researcher's interpretations of the data analysed. My final product will be a cultural portrait based on the stories of the researcher participants and the interpretation of the researcher.

4.9.4 Observation of the performances

Based on my observation of the performances, combined with an analysis of a video observation from the performances, I have written a thick description of the peak event in the school year in drama: the performance with an audience. I have made a description of how the students express their engagement, their effects, their joy, and their performing skills during the whole theatrical event: before, during and after the performance. In the account with thick descriptions of the event I have looked for themes that emerge from the observation data of the students. I focus on the expressions of what experiences the students display during the performances of their plays guided by the thought: what is going on here? What kind of culture is emerging? I do this in order to describe how the student perspective contributes to an understanding of the development of the culture in the drama classes in the two schools.

In the initial analysis through the thick description with headings (aspects), which serve as an initial base, I have formed the groundwork for the next round with an analysis. Based on these aspects, I have developed a more theme-focused analysis of the experiences that were expressed.

Analysis of interviews with students about their experiences in drama lessons

In order to get a more direct and perhaps more complex understanding of the students' perspectives regarding the drama teaching and learning in the school year, I had conversations with some of the pupils in each school. I also interviewed a few students both in the beginning of the school year and at the end of the school year. The interviews were carried out as both group and individual interviews. I also include some excerpts from informal conversations during the field year, specifically regarding how the students talk about their drama teacher in positive ways.

There are no competence criteria for grades five and six in the curriculum guide. The interview manual for the student interviews (Appendix V) was therefore based on the competence criteria for year four and seven for drama in the curriculum guide for the subject area drama.

Analysis of interviews with the principals

Based on interview with the principals in both schools, I made a qualitative analysis of the importance of drama in both schools. Through the analysis, I aim at a more developed understanding of what factors enable, and what factors constrain the culture for drama and drama teaching.

In the beginning, whilst analysing the teachers' journals, I used keyword analysis and searched for a word that had some kind of meaning in the larger context; for example, by drama, drama methods, learning, improvising. The idea is that, in order to understand what the participants say, it is important to look at words with which they communicate (Savin-Baden & Major, 2013).

Summary of methods of data analysis

When describing the research observation of the teaching practices over one school year I made use of thick descriptions within central themes that can be considered of importance of developing culture.

The main method by which I have analyzed my material is interpretative. I have searched for meaning and understanding and moved between the various parts and the totality in order to develop an understanding of the emerging culture in the drama class. I used three levels of interpretation (Fangen, 2005). First, I

interpreted all the material gathered in my fieldwork from the participant's point of view. Second, I looked for an understanding in a spiralling way, in order to see the whole picture of events, and at the third level I looked for underlying patterns using the lens of the theory of practice architectures as guidance. On this basis, as parts of the thick descriptions, I have written the ethnographic account that answers the research questions posed.

4.10 Insider and outsider positions

My position in the research is special regarding closeness to the phenomenon studied, since I am examining my own profession and am a member of a specified group (drama teacher), and as such I am an insider in this research. I have potentially been able to understand what was going on in the drama class, because I have similar knowledge and experience as that of the drama teachers themselves. I have first-hand knowledge as drama teacher, and therefore in many situations have been able to recognize what the teacher was aiming at in his or her teaching. Further, I also have an understanding of the teaching methods they were using. I taught some of those methods to them myself and I knew the effect that the teaching could have on the students. The data that I gained was different from what an outsider would gain because of the knowledge and experience that I have both with the teachers and also because of the first-hand experience I have as a drama teacher. The possible bias of this closeness could be that in a way I "closed the case" too early, made an interpretation too early. Even worse could have been the 'habitual blindness' you can have because of the closeness to the experience. It is a balancing act the researcher needs to manage, for instance through mirroring against theory, or through use of triangulation of perspectives on the phenomenon under study.

I have, from the very beginning, been positive towards drama and I regularly reminded myself of that position and reflected upon it. Mezirow (1981) talks about different levels of reflecting on experience. He also talks about critical awareness or critical consciousness. Tone Kvernbekk (2001, p. 159) writes about the necessity to "see with theory", because perception is theory loaded. Her argument is focused on the importance of flipping between insider experienced knowledge and an outsider view informed by theory. She writes that first-hand knowledge is sensuous and often emotional, and it is practical and down to earth. Kvernbekk problematizes this phenomenon, referring to Norwood Hanson's hypothesis: "Seeing is not only the having of a visual experience; it is also the way in which the visual experience is had" (Hanson, 1958, p. 15). Kvernbekk interprets the hypothesis as an understanding that the observer does not passively register what is going on. The observer is an active interpreter, and, most

importantly, the observer draws conclusions regarding “invisible” relations, about connections and causal relations. Kvernbekk presents a series of possible theoretical explanations that might help the researcher to better see what is going on by taking an outside perspective as well and not just being satisfied with common sense theories. Because my research is set in my own community, I am in a significant sense also an outsider by virtue of entering that community as a researcher.

4.11 Lost in translation?

Transcribing an oral interview into a text means transforming the text from one form to another. By translating the text once again from Icelandic to English means that the text is transformed yet again (see Kvale et al., 2009). I have transcribed all the interviews in Icelandic and only translated the text that I needed for my final manuscript into English. It has been a challenge translating the text into English, as some words do not carry the same meaning in another language. It was a challenge to find the right words in English so that vital information or meaning was not lost. I asked other people to translate the teachers’ logs from Icelandic into English so that my view should not influence the text. I also asked other people to translate the texts that I have translated from Icelandic into English and back to Icelandic in order to see if the meaning of the text is the same. Some of the translations showed changes in the use of certain words, but the meaning of the context remained.

4.12 Trustworthiness, transparency and limitations

How can I make sure that the readers know that my study is believable, accurate and truthful? I have been truthful by writing only what I have observed, and transparent in reporting my findings, what was being investigated, who was involved, and how it was done, but at the same time I maintained the anonymity of the participants. The data was gathered over one school year by observing drama teachers teach drama. I held interviews with teachers, students and principals. I used video, photographs and written notes. I maintained transparency and honesty by extracting all the aspects that I could get my hands on. This was done by writing field notes the same day they were written down, by giving precise accounts of methods, giving examples from data and by providing rich descriptions.

As to my position in the research, I have been conscious of my biases, on how drama teaching should be implemented, and I have regularly reminded myself of my position, my values and the experiences that I have brought to the research. Trustworthiness is congruent with the ideas of critical perspective, which holds that we cannot separate ourselves from what we

know in our search for “objectivity” (Savin-Baden & Howell Major, 2013, p. 470). As my background is in drama/theatre education and because I am very passionate about drama education, that passion could have impacted on what I saw and what I did not see.

To make sure that I did not influence the teachers in controlling ways, I never interfered during the teaching, and I never commented on how the drama was evolving. However, I realized that my presence must have had some influence on them, and possibly the students. For my analysis I had both my supervisors as well as my critical research friends perform co-interpretations to ensure objectivity and validity. Ethnography in education can strive towards an ecological validity, looking at the classrooms as “normal” without any intervention from some special programme. I have been transparent by making my process in the research clearly visible, thereby adding to the trustworthiness of the study, and by describing and interpreting what is going on in two particular drama classes through thick descriptions and narrative analyses.

As for my preconceptions and/or prejudices, I follow the vision of Hans-Georg Gadamer (1989), who argues that, as researchers, we are always interpreting and understanding in the light of our own pre-understandings, and that prejudices evolve over time. He acknowledges the critical importance of a researcher’s cultural and sociological position, which is a central aspect of understanding reflexively. During my fieldwork as an ethnographer, I kept in mind that the closeness of the researcher to the teachers and the culture could influence the research process by stepping out of the role of a researcher and into the role of drama specialist. I reminded myself that it could influence the research. However, by becoming aware of my insider/outsider position as well as of my prejudices and by becoming conscious of my roles, all helped me to be aware of that influence. By presenting my position openly, I and my readers can criticize it and evaluate its influence. Further, by using the theoretical framework I have chosen for my research, my data will be reflected against other research and theories, and thus this will add to the validity of the research.

4.13 Summary

This chapter has provided a detailed description of the research methodology applied in this study. Fieldwork was conducted in two schools from September 2013 to May 2014, with focus on the drama teachers’ practices and their experience.

I have argued for my choice of methodology and described my admittance into the field and the research background. I have introduced the site and the

participants. I have also described in-depth the methods I have used in the fieldwork, the data collection and the data analysis to display the trustworthiness, transparency and validity of the research.

I have used perspective triangulation in analyzing from different perspectives in chapters five, six, seven and eight. In Chapter five I write an ethnographic account of the drama teaching in Hillcrest and Mountain-line schools. The ethnographic account is based on my observations throughout one school year. In Chapter six the teachers' stories are told and analysed from the perspective of the teachers regarding drama teaching. In Chapter seven I focus on the students' experiences in the drama class. I start by giving a thick description of the final performances for a friendly audience of parents and schoolmates. In my description I describe what the students do before, during and after the performance, thus trying to understand a little more of the culture of drama and drama teaching from the students' perspective. I combine this description with an analysis of interviews with some of the students. By doing this, I recount themes in the students' experiences. In Chapter eight I also include an analysis of the principals' view (based on interviews) regarding the importance of drama teaching at their schools.

By use of triangulation I can get a nuanced and multilayered understanding of what is going on in the drama class, and I can articulate understanding from different perspectives. I look at patterns of thought and behaviour, which in ethnography is a form of validation, as well as a form of analysis enabling me as a researcher to create a baseline for understanding what is going on in the culture (see Fetterman, 2010). As an ethnographer, I move within a social world, and I make accounts of the cultural context, while I am striving to understand behaviours, values and meanings (Walford, 2008). As an ethnographer, I am open to learn from those who inhabit the culture under study. This quality of openness lies "... at the heart of ethnography, in its processes, purposes and ethics" (Walford, 2008, p. 7).

Chapter 5 Teaching drama one school year

Introduction

This chapter will focus on key findings that have emerged from the ethnographic data related to the researcher's observation of the teaching practices within the drama classroom. I describe the *operational curriculum*, i.e. how the teachers actually work in the drama class: what they say, what they do and how they relate to the students. By doing so, I hope to be able to identify key features of this arts educational practice and central themes of the culture formed during the school year.

I regularly observed the teaching during one school year in two schools. In Hillcrest school the lessons in drama were carried out each week during the school year (28 weeks), each lesson lasting 40 minutes for the boys and 40 minutes for the girls. In Mountain-line school, 32 weeks were used for teaching drama, and the group (mixed gender) had drama lessons each week, lasting 80 minutes.

The ethnographic account is formed as a thick description. The description in this chapter is built on three types of data: field notes (FN), video observations (VO) and observational memories. I start by describing the settings of the two schools and then follow the school year chronologically for both schools: I describe the autumn term, turning points and frustrations, spring term and golden moments in drama teaching, with reflections on the description after each section. I make one thick description for Hillcrest school and then another for Mountain-line school in two subchapters. In both subchapters I elaborate upon the research question: What are the characteristics of drama teaching practice in two compulsory schools? I have identified central themes connected to the observed drama teaching practice. I have written an ethnographic account that varies in thinness and thickness, but which is based on the aspects marked by headings in the description. I have constructed central themes (based on the aspects) that can be considered of importance for the developing culture with a focus on the teachers' drama teaching practices. At the end of the chapter I sum up the description of the practices and the practitioner from the observations.

5.1 Hillcrest school

The environment for Hillcrest school, where Jóhanna was teaching, is characterized by the fact that the surroundings of the school, both the houses

and the residence, are new. Jóhanna was a young novice teacher in her first year of teaching at the beginning of this research project. The class under observation had 32 students in one class, but in the drama course they were divided by gender into two groups, with lessons lasting 40 minutes for each group. The reason for this gender division was a result of the division according to gender for the sports lessons. The groups consisted of 17 girls and 15 boys (10-11 years old). The students were in 5th grade and had been together as a group for one year. The school had not had drama as a subject on their timetable before. The old music room was used for Jóhanna's drama classes. The space was filled with instruments and furniture (see drawing of the room in Figure 7).

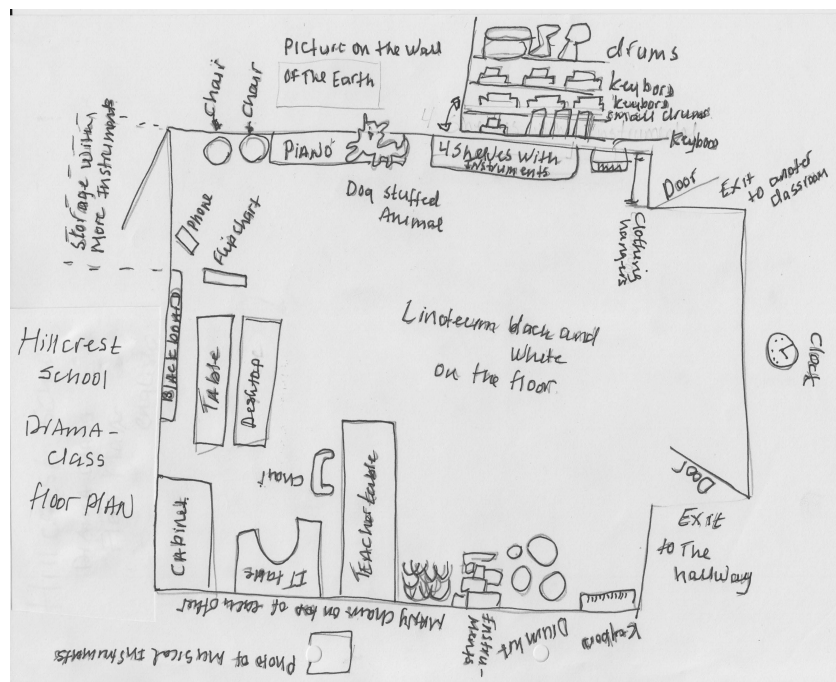


Figure 7 Drama-class floor plan in Hillcrest school.

The space was not ‘cleaned up’ for drama during the school year, because it was still being used for music lessons.

5.1.1 Beginning the autumn term

Being optimistic and excited

As previously mentioned, Jóhanna was in her first year of teaching. She had signed a contract stipulating that she would teach drama for the school year

2013 – 2014; however, she had to teach another subject as well fulfill a full time teaching position. A full time teaching position for a novice teacher is 25 teaching units, with one unit consisting of 40 minutes. At the beginning of the school year Jóhanna was optimistic and excited to start teaching drama, as will be demonstrated in the following chapters. The group that Jóhanna was teaching in drama was divided by gender as presented before.

Young and playful – boy culture

The boys were eager to take part in drama, but neither they nor Jóhanna seemed to be ready in the beginning, as the description will show. In my journal I wrote fieldnotes from the first drama class for the boys. I quote from the journal. The boys came into the classroom, but some of them left again with their teacher to retrieve a letter to give to me with a written permission from their parents.

The students remaining start to run around the room. The sounds outside the room are loud when the door is open. Some students have just finished lunch and you can hear plates being put down. The teacher enters the room. The boys do not listen to him, and as a result the teacher raises his voice. There are 14 boys in the class (one boy was sick), all dressed in sportswear. The boys take a lot of time to run round the classroom and do not stop talking. One student leaves the room and the teacher follows him out. One of the boy's roars: "Let's make a play." Two boys stand up immediately and proceed to set up a game of role-play and they run around and mimicking a voice heard in *The Nightshift* (a popular Icelandic TV show). Two of the boys start to kick each other and one jumps around calling: "Come on guys." The noise is incredible. All the boys scream and call out the one sentence from *The Nightshift*.²² (Fieldnotes 03/09/2013)

I saw when the teacher came back with the student who had run out of the classroom and I noticed that he was sulking.

The teacher asks them to sit in a circle. She then sits down between them. "We are a team and we should be good to each other" she says. The boys do not listen. Teacher: "Sit down". She is determined and raises her voice. Finally, some of the boys listen and one by one they sit down. It is hard for some of them, but they do it. But when the teacher has finally got them to sit down and be quiet, he asks them to stand up again and to each take a chair and spread them around in the room. They are going to play a game called *The Penguin*. The boys immediately stand up again and start to run around. (Fieldnotes 03/09/2013)

²² The *Nightshift* is an Icelandic TV series.

Reaching out to the students- energy and play

Jóhanna was trying to teach the boys the game in the lesson described above, but they were not interested in the game: they liked better what they were doing. I noted in my research journal:

The noise becomes deafening once again. Finally, when the game begins the boys start to tell each other how to play the game (Do this, run over here. No, don't do that). The teacher asks them to be quiet so they can start again. One boy moves a chair back and forth, constantly. Another is running around making weird noises and strange sounds. As there is no window in the room that you can open, the resulting poor ventilation leaves the air heavy. The teacher asks the boys for ideas. The boys do not listen and do not answer back. The teacher asks the boys to discuss and come up with ideas on how they can make the game better. The students do not agree on what to do. They shout; "Can I, can I?" The teacher has become red in the face, but he is surprisingly calm. Two students have turned their chairs to the table, the only table in the room. One student says: "You suck" to another student. Another says: "I never got to be the penguin". The teacher is very patient. The girls are now hanging on the door, wanting to get in even though the lesson is not finished. The boys locked the doors and are teasing the girls. One boy in the chair is calling repeatedly: "An employee of the plan", another is saying: "Can I now, can I now?" The boys run around and do not follow instructions. The noise level is high. Suddenly, the time for the lesson ends, and they all run out. (FN 03/9/2013)

As it looked to me, this was a boisterous atmosphere, and the boys did not seem to be ready to focus and pay attention to what Jóhanna wanted them to do. She tried to reach out to them with asking them for ideas, but it is interesting to note that they were doing some kind of play by imitating the well known TV series, and that might have been an entry point into drama activities.

Girl culture – manageable

The girls, on the other hand, were ready to start working in the drama course. They, from the beginning, liked their teacher very much and it was reflected by their behaviour in the classroom:

The girls walk into the room quietly and sit in a circle. There are 17 girls in total. The teacher talks to the girls in a low voice and asks them to take off their caps and jackets and put them on the table. The girls are dressed in sports-wear and they throw their jackets on the floor. The teacher asks them to lie on the floor and starts to take them through a relaxation exercise. The teacher takes time in guiding them through the exercise. The girls are really manageable and they are all smiling. After the relaxation the teacher asks the girls to pair up. They do that without any discussion. They just do it. The teacher explains the game (The penguin) they are going to do. The girls seem

really interested in what they are doing and are listening well. They work together and it looks like they are having a lot of fun as they are smiling and laughing. The teacher is calm and talks to them in a low voice. The girls play the game as a team. They are very organized and the game is fun to watch. Suddenly, the door is opened and some teenagers rush into the classroom. They have some stuff that they need to put into the storage-room in the classroom. The girls call out: “Don’t interfere, we are at the funeral.” The girls seem to have fun as they are laughing, and are very keen, but suddenly the lesson is over because the bell rings and they exit the room. (FN 3/9/2013)

Even though it is pleasant for the teacher to have a manageable group, it may also point to a culture that expects girls to be obedient and good at taking orders. However, as I saw it, this was a lesson that was used well for games and relaxation, and regardless of gender there was a constructive atmosphere, where the teacher is able to get her specialization across to the students.

Engagement and disengagement

In October the class is working on a project called “The settlement”²³, using drama conventions as part of the inquiry into the theme.

The boys enter the classroom and sit down. Jóhanna talks about how they are going to work on “The settlement”. “Do we always have to do something boring?” one of the boys asks. “We are always doing something boring”, another boy adds. The teacher tells the boys that first they are going to play one game called “The newspaper game”. “What is that?”, the boys ask. “What do we have to do?”

Jóhanna explained the rules to them. She divided them into groups of three. The game was a competition in which the boys have to jump from one newspaper sheet to another.

One boy is jumping, and then another one, and the third one on their sheet of paper. Not all the boys are taking part; some have gone under the table and some are playing an instrument. The ones that are playing the game are cheering each other on and the noise is incredible. After a while, Jóhanna is trying to talk to the boys and she starts by talking to one of the groups. She asks them to do the convention “still images” about life in the old days. The boys do not want to do the still images as they are doing their own things, like playing the instruments and throwing a plastic cushion between them. Jóhanna raises her voice and almost shouts, “Please, sit down”. Finally, they do sit down and one of the groups shows their still images. After that, the lesson is over. (FN 02/10/2013)

²³ The Settlement is about how Iceland was inhabited.

The girls were really enthusiastic when they entered the classroom and were willing to start rehearsing immediately, but the teacher asked them to sit down and work on their script for “The Settlement”. They did that and the atmosphere was calm and quiet. They spent the whole lesson writing out the screenplay. They were quick to get to work even though they had expected to start rehearsing right then (FN 02/10/2013).

5.1.2 Reflections on the description of the autumn term

At the beginning of the autumn term Jóhanna was optimistic and excited and she tried to reach out to the students’ energy through games and play. She handled the challenging situation with the boys in the best way she could under difficult circumstances. She really tried to engage with the boys and get them to work. The boys’ behaviour in the classroom could be understood as a first reaction to a new kind of freedom that they might have been experiencing, a different kind of class that they are not accustomed to. The focus on games and play culture that seems to be emerging during the autumn term in Jóhanna’s lessons might be her attempt to get the boys interested, but also a way to instill discipline, as games have rules. Maybe it was because the teacher needed time to establish her leadership. Games can simplify a complex experience if put in the context of drama, but by playing games all the time, the students learn that drama is nothing but games. That attitude was reflected when the boys were asked to do something different than games, like a drama process built upon the theme “The Settlement” with use of a drama convention (still images) and improvisation. They immediately became negative, as they wanted to do something different in drama, not “the same thing”, as they do in other lessons. From the observer’s perspective, I wonder if it would have been a pragmatic option to have the girls in the first lesson in drama, the class before, and the boys in the second lesson. This may have resulted in the boys using up some of their physical energy in the gymnastics class prior to the drama class.

5.1.3 Turning points: engaging the boys through their interests

There were quite a few turning points in Jóhanna’s teaching throughout the school year. However, they are not necessary linked to the subject drama, but more to the novice teacher developing leadership and classroom behaviour.

Preparing for the drama process

In one lesson in December the boys entered the classroom and sat down. They were calm and focused. They all sat down without the teacher asking them to do so.

They talk in a low voice with each other. No one is playing the instrument or asking to play games. Some of the boys are missing from the class as

they are sick and are staying home. The class is working on preparing “The Settlement” through drama conventions by asking each other questions and writing down the answers. “The Settlement” project is a shared project between the other teachers and the drama teacher. They boys are making interviews with each other about what kind of a person they are: “What character are you going to play?” When they are done, each group stands up and tells the others about their project. The boys are focused and listen to the teacher. (FN 3/12/2013)

The next drama-lesson worked out in the same way: the boys walked in slowly and sat down in a circle. They sat still and listened to Jóhanna. The teacher asked the boys if they had ever been to a museum. She announced: “Now we are going to make still images like in Madame Tussaud’s museum”.

Engaging through being attentive to student interests

Not many have been to Madame Tussaud’s museum, so the teacher asks, “Have you seen some statues in town?” Yes, they have. “What do you think Ronaldo would look like if he looked like a statue?” “Can I see? One, two, three, freeze”.

All the boys show their images of Ronaldo and they look really engaged. “Good, before we begin, we will play some games”. After a few minutes the boys start to lose interest in the games and start to do something else. The teacher asks them to work in pairs. They are going to “sculpt” each other into a statue using still-images with their bodies to enact certain characters. The teacher is engaging the boys through being attentive to their own interests, and it looks like it is working. The boys are all working together making still-images. After some time, they can present the sculptures to the class. The still images are of soldiers, Hitler and Bruce Lee. The teacher claps his hands and says, “Everybody in the circle! We are going to do one more game”. The teacher asks them to walk like a zombie and to scream as a zombie. When they leave the classroom they are screaming and shouting. (FN 18/12/2013)

When the girls enter, they are 20 minutes late from the gymnastics class. The teacher asks them to do the same games as the boys, to make still images of each other.

The girls look confused and do not know what to do. While Jóhanna tries to explain the drama activity, another teacher enters the room without knocking and asks for the camcorder. Jóhanna has to find the camcorder, and while she is doing that the lesson is over. (FN 18/12/2013)

By connecting to the boys’ interests (football) Jóhanna had managed to have them do the statue exercise, but the short time and the interruption in the

lesson with the girls gave her limited space to build on the girls' interest when explaining the exercise.

Making experiments in developing short scripts

By the end of the autumn term the boys showed interest in composing a piece themselves and they were very interested in creating characters.

Jóhanna divided the boys into small groups. One of the groups started to work independently by writing a script and devising characters and experimenting with them within the space. They tested the script, compared the style to Harry and Heimir (Icelandic television figures) and then found costumes, practiced and performed in front of the group twice because they wanted to improve the piece for the second performance and shorten it. Another group, which was more insecure, began by playing around like a music-band and Jóhanna helped them write a script. The boys improvised and she wrote down what they were doing. They then found appropriate costumes and from this emerged a very entertaining and adventurous piece but one that they, nevertheless, did not want to perform in front of the class. (FN 13/11/2013)

This was an experiment that engaged the boys and made them go through the process of writing and performing a play on a small scale. By grabbing the boys' interest in making their own characters, Jóhanna created a space for experiment and improvisation, supported by the access to costumes and physical space to exercise their ideas.

5.1.4 Reflections on the description of the turning point

Some resources that Jóhanna used to gain control as a classroom leader, consisting of her asking the boys to sit down and write questions and answers on paper, seemed to work. The fact that some of the boys were missing from the class as they were sick at home, may also have helped. Jóhanna managed to engage the boys in drama activities by being attentive to their interests. It was a turning point in her teaching as the boys began to work in drama and were behaving and listening to her. She had created a kind of inter-subjective space for the boys to work, wherein they could try out new ideas, and through this the boys were better able to blend, move and explore. The boys were creating a short script, which they performed in a certain acting style, and they developed an understanding of various characters through improvisation.

5.1.5 Frustrations

An insecure physical space for drama

When Jóhanna started at the school, she was told that she could use the old music room for her drama classes. She told me she was happy about it, but that room was not always available for her lessons. Sometimes it was not clear which classroom she should be teaching in, as reflected in the following field notes:

After having tried for 10 minutes to find the drama-class that I intended to observe, I finally went to the office and asked where I could find the class. The classroom that drama is usually taught in was occupied. A music teacher from another school was working there that day. No one at the office could tell me where the drama-class had been moved to that day, so I went out into the hallway again. As I was looking for my phone in my bag (I had planned to call the teacher), I saw some of the students on the second floor. I asked them where the class was being held. They said “up here”, and pointed to a classroom at the end of the hallway. I went in with the boys. The room was big, twice as big as the drama-classroom. (FN 5/02/2014)

This was a testament to the insecure space drama held in the school, and possibly the respect or lack of respect for the subject. However, it may simply have been the novelty of the lessons as well, since the subject had not really had time to gain respect and understanding of what the subject and its teacher required.

Challenges of life

Sometimes I could see that Jóhanna had a lot on her plate. She was not just dealing with being a teacher for the first time; she also had personal obligations and challenges that sometimes intersected with her professional life. One day I saw this crossing happen:

At the end of the room, all way in the back, there were a lot of pillows lying on the floor. Jóhanna stood there, silent. She had her young baby with her in the class. The child’s day care was closed today, so she decided to take her young child with her to school rather than stay at home. She later told me that she had already missed so many hours in teaching because either she or her child had been ill. (FN 5/02/2014)

Stress of work and personal life influence the teacher just as other human beings, and sometimes this creates a vicious cycle. Being sick a lot adds to the stress of holding up one’s duties at work, and the demands at work can lower the resistance threshold for fighting off the various bacteria you are exposed to in a large workplace.

Thinking on your feet

Jóhanna sometimes showed that she was resourceful and could think on her feet. The day she had her baby with her to work she also happened not to have her regular room to teach in. That morning, Jóhanna had just been told that she was expected to put on a Swedish play called “Ronja Rövardotter” by Astrid Lindgren (in English: Ronia the Robber’s Daughter, and in Icelandic the play is called Ronja Ræningjadóttir). It was the same play that they were preparing in the other school that falls under the same management. As she did not have her classroom, she decided to rehearse one of the songs from the play. She thought it would be good for the students to do something different.

I could see that Jóhanna had a lot going on. Her baby kept her busy; it was hanging on to her and refused to let go. Jóhanna had hoped that she could use the computer in the classroom to play the song she was going to rehearse. The computer was on the other side of the classroom and was being used by another teacher. The students (only boys) were lying on the floor fighting with the pillows. Jóhanna looked at me and I could see disappointment in her eyes. In that moment I realized I could not just be the distant researcher, but must step into being an understanding colleague. I asked her if I could hold her baby for her, but the child was not willing to let go of her mother. Instead, I gave Jóhanna my computer to work with so she could play some music. By that time the students were not willing to stop fighting with the pillows. Before she could do anything, the class was over and other students that the classroom belonged to rushed into the classroom. (FN 5/02/2014)

These were unusually demanding circumstances: teaching in a different room, having the baby clinging to her, teaching the boisterous boys group and digesting the expectation of putting up a specific play. Still, Jóhanna found a sensible solution that should have worked fine, but additional hindrances put that on hold.

5.1.6 Reflections on the description of the frustrations

Jóhanna tried her best to work with the boys and girls, often under difficult circumstances. She was a lonesome creative teacher in need of guidance and support from other teachers and the principal. She managed to think on her feet and make the best of the class in a completely unacceptable situation. As an ethnographer and a researcher, I know I should not interfere in the field, but it was hard for me to watch a young talented teacher’s struggle in a situation that she had not created herself. To me, that was embarrassing, and in that moment I chose to show compassion rather than keeping strictly to the non-participant researcher role.

5.1.7 The spring term: reducing Jóhanna's autonomy, and getting support

I witnessed how Jóhanna's autonomy was restricted along the way, but at the same time getting support that strengthened and supported her work in drama. In the spring term she was told that she was meant to put on a play with the students she had been teaching and another group as well.

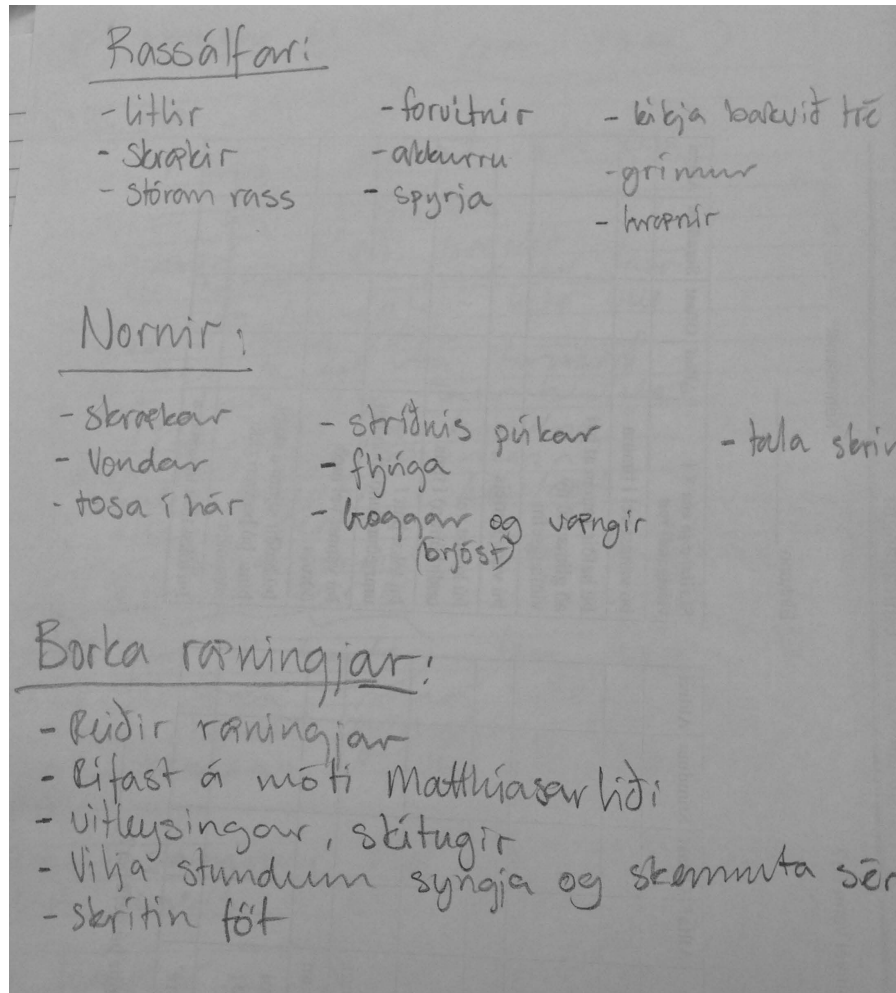


Figure 8 The characters of the play.

New assignment decided by the other teachers

The spring term began with a new assignment. Jóhanna was told that she would have to put on a show with the boys and the girls together and another class in grade 4. This was unexpected news to Jóhanna, as the classroom teachers in the 5th and 4th classes made the decision without her knowledge.

The show was “Ronia the Robber’s Daughter”. Although initially Jóhanna was not entirely happy about the assignment in the beginning, she made the show and the assignment her own. At the same time, she was asked to take on a student-teacher that had music as his specialty. The common practice is for experienced teachers to take on student-teachers, and as such it is not common for novice teachers to take on a student-teacher in practice placement. However, Jóhanna agreed to do so. In late January, Jóhanna wrote out the characters of the play for the students to choose from (see Figure 8).

Although the play was directed onto her without consulting with her about the choice, she rose to the occasion, and rather than complain endlessly she made the work her own and took the lead in making it a successful play that she and the school could be proud of.

Growing through support and collaboration

Having someone by her side (the teacher-student) with the same interests and ambition for drama and to have someone to talk to, resulted in Jóhanna flourishing at work. She began to take control of the classroom and became the leader she needed to be. In February, she held her first reading of the play’s script and the atmosphere in the classroom was filled with excitement and joy, as is reflected in my field notes:

Although the class had not yet started, when I entered the room, the students were already there and were about to get their assigned parts for the play. The boys had to sit on the floor for 30 minutes, but they did not mind. The teacher went over the rules of the play. One was reading the story-teller in the play. They all took part and seemed to be engaged. (FN 19/2/2014)

This was the kind of atmosphere and engagement I had hoped to see (and had experienced in my own teaching). It was fulfilling for me as her former drama teacher to see how she had taken the lead and made the magical space of drama come about.

Interest and excitement

When the girls got their parts, they were more excited than the boys: they were almost hysterical. “What part do I play, what part do I play?” “Can I do this part? Please!” “Why is she playing this part and not me?” The girls had opinions about everything. They talked about the costumes and the makeup and when they had to learn their lines.

“Can we add some scenes? Can we be like fine ladies that happened to walk through the forest?” they asked” (G²⁴19/02/2014).

The boys are asked to read out loud some of the characters. They did that in quite a good manner. They are sitting in a circle listening to each other and waiting their turn. They are reading about the robbers in the play. “Can I do this part?” one of the boys asks. “No, can I do this part?” another boy asks. The boys’ interest was detectable, even if it was very modest and not easily seen on the surface. But Jóhanna managed to “drag” the boys into taking part by handing the script only with the character of the robbers. “Can we use swords?” “Yes, can we?” The boys got excited, they stand up and they all talk at the same time. “Yes, all of you can have swords, and I will teach you to use it” Jóhanna says (B²⁵ 19/02/2014).

Being a responsive teacher – improvising

Jóhanna had to add some characters to the play, as her usual group was to be combined with another class in year 4 in the performance.

She is saying yes to every idea the students come up with. The students that are playing Ronia seem to be happy and proud. But they are worried about all the text they will have to learn. After the reading, they play one game called “The city is sleeping” and the girls exit the drama classroom looking happy and content. (FN 12/03/2014)

A few days before the show the students had not learned their lines. The other classroom teachers did make learning the lines part of the students’ homework, but most of them had not done it.

Jóhanna and Steini (her student-teacher) are having difficulties controlling the class. The students in the show are a combination of boys and girls from the 4th and 5th grades, comprising a total of 46 students divided into two groups. Each group has 23 students rehearsing the play in separate time slots. The boys have lost interest in the show, and too many students have nothing to do. They are just playing in the room. There is a collision between the boys and the girls in the group because of the lack of tasks in the classroom. (FN 12/03/2014).

The next lesson begins with the fighting scene from the play, which all the boys take part in and do well. The next group entered and the same scenario begins. They are asked to sit in a circle and rehearse the play, but the students

²⁴ Girls in Hillcrest school.

²⁵ Boys in Hillcrest school.

do not listen and they do not know what comes next or who is going to say what lines. “You have to stay in character the whole time” the teacher says. “Can we play the instrument?” one of the boys asks. There is a discussion about the instrument and what they can do with it. “You can maybe do it later” the teacher says, and some of the students are still talking about what they can do. One of the boys is getting frustrated and calls out: “Can we have drama now?” The teacher promises to give them five minutes at the end of the class to play with the instrument if everybody behaves, but it is too late as the class is already over (FN 12/03/2014).

Jóhanna took every single idea that the students came up with. When she was asked how they could do this, she improvised in giving the students ideas about what they could do, making sure that everybody was happy about his or her character.

5.1.8 Setting up a play

Although the drama teacher’s agency was restricted by taking away the decision of what play to perform, and with which groups, Jóhanna reclaimed her agency by taking on the challenge and making the play her pride and her space to show her professionalism as a drama teacher.

Interfering with teacher agency

The play “Ronja the Robber’s Daughter” was something that had to be done with the other school with great success (the school was merged with another school in the same district in 2012 with the same principal for both the schools). The music teacher in the other school had already written the script, and Jóhanna was told that she could use that script. Jóhanna had less than a month to rehearse the play (the timeframe was from 17th February to 21st of March). The group that she was going to work with had a total of 46 students from the 4th and 5th grades. Jóhanna had Steini, the student-teacher trainee, with her when she was rehearsing the play. Steini was training to become a music teacher, and Jóhanna was happy that he was with her and that she was able to use him to help her with the musical part of the play. However, she also felt that it was a strain at the same time.

“I did not know what to teach him, so he kind of followed me around and helped me put on the show” Jóhanna said. The other classroom teachers were going to make sure that the students would learn their lines, and it was then up to Jóhanna to direct the play. In spite of the challenges of setting up a play that she had not chosen, and having to guide a teacher student, she managed to make use of the support she got and put on the show.

Being creative through possibility thinking

Since the version of the play “Ronja the Robber’s Daughter” that they were using was a musical, the idea was to have the music on playback and the students to sing into a microphone. Jóhanna was not happy about that as the play would lose the flow that she wanted to create. She made a rehearsing plan and divided the play into six chapters and started to rehearse the play in three different time slots. In a creative way she managed to make a tight script with 46 students, providing important roles for all of them to play. She saw the possibility in the space she was provided with (the stage was located in the school’s dining hall) and she managed to turn that space into a beautiful forest. The props and parts of the costumes were borrowed from the other school. Jóhanna did not have much time to rehearse in the dining hall as all the students used it when having lunch. On the day of the show Jóhanna had to dress the students and arrange the chairs for the audience. The audience consisted of students from the school from first to 3rd grade, and they waited patiently for the play to begin. The parents were invited to the second performance that same day. After the show, all the props and the backdrop were taken down and put in the drama room.

Reflections on the observation of setting up the play

Even if the idea of the play was not Jóhanna’s, she made the performance of the play completely her own, she reclaimed her agency. She saw the possibility of the play and she made the play hers by being resourceful. The students seemed to discover the magic of the play when they finally got to perform in front of an audience. They were not well prepared, but they had got a basic sense of performance, and the chaos that had existed just prior to the performance was no longer there. Jóhanna had divided the groups into two, thereby making it easier for her to direct the students. Further, the support received from the trainee student-teacher Steini was a blessing for Jóhanna and for the group. So, despite many aspects of the drama activities being shaky, it all worked out in the end.

Practicing listening skills and expression

In the period after the show, which is described in the next subchapter, tranquility was notable in the classroom for the remainder of the school year.

In the drama class in early April the boys were working on making a news-show. They could do as they liked, as long as they were rehearsing.

The principal enters the classroom and is talking to some of the boys. The boys are following him around, and he asks them to stop it. Some of the

boys are sitting by the computer and are listening to music. They are looking for music to use in the news-show. They all seem to be comfortable and they are all working on something. Finally, the teacher asks them to sit down in a circle. “Now we are going to see what you have been rehearsing,” he says. “Can you start?” she points to one of the groups and they stand up and start the show. The teacher tells them to speak loudly and clearly and to look at the audience. The boys that are performing do it well; they enjoy what they are doing, and the one boy who is asking all the questions is improvising during the whole show (FN 09/04/2014).

After the class, I asked Jóhanna what she was working on and she replied: “listening skill and expressions”. When the girls entered they started to do the same things, but it is notable that the peace and quiet that was so prevalent before has now abandoned the classroom. The girls had become livelyboisterous and more like the boys.

5.1.9 Challenging – but rewards in the magic of performance

The play was Jóhanna’s *golden moment*. She had worked hard on the play with Steini, her trainee student-teacher. It was a big challenge for her as it was imposed on her without consultation, but it turned out to give her an opportunity to shine. Steini and Jóhanna worked with the whole group (46 students) and they were excited and all did their part. Jóhanna thought of every detail for the play, and in cooperation with both the design and handicraft teacher and the textiles teacher they guided the students to build a forest with flowers and bushes for the small stage to make the play come alive. As a result, she and the students were able to enjoy the magic of performing for an audience and be proud of the outcome.

The play was performed twice. The first performance was for the youngest grades and the second was for the students’ parents. The students were all dressed as their character, and that gave the audience the impression that that this was a “real performance”. The actors all played their part. They sang and fought like true knights do, and most importantly of all, they looked like they really enjoyed what they were doing. The magic of drama was awarded when all the audience clapped and clapped the actors, who stood proud and smiling on the stage.

5.1.10 Reflections on the observations of the spring term

By having somebody by her side, with interest in drama and music, and also having someone to talk to, Jóhanna begins to flourish in her teaching. With help from Steini, Jóhanna manages to work with 46 students on a play that was not her choice within a tight timeframe. Even if they had to rush through some drama activities, the students were interested and excited about doing

the play, and they became better at listening to each other and were able to improvise scenes in a creative way.

5.2 Interpretation of the emerging aspects in the drama teacher's teaching at Hillcrest school

The emerging aspects that stand out after the first school year of the drama teachers' teaching in Hillcrest school are being optimistic and excited, growing through support and collaboration, being a responsive teacher, improvising, interference with teacher agency and being creative through possibility thinking. From these aspects I have identified themes that the teaching seems to revolve around in the Hillcrest drama classes. The themes are: the importance of experience, the complex teacher role, the importance of leadership, the importance of collaboration, the learning culture, playing culture and performing culture.

It can be expected that any teacher in drama should know the material they are meant to teach, and moreover that the teachers need *subject-knowledge* that is linked to the *curriculum level*. Jóhanna is a qualified drama teacher in her first year of teaching drama, and in the beginning of the school year she was *optimistic and excited*. She used the methods of drama when working with the students to the best of her ability. She was faced with difficult circumstances, as the class is divided into boys and girls. The girls are interested in drama, but the boys were initially not. She tried to engage the boys through games. However, by playing games most of the time, the boys learned that drama equals games. Jóhanna managed to turn the boys around when working with "The settlement" through drama conventions. By giving the boys a certain creative freedom, allowing them to create a short script, which they performed in a certain acting style, the boys developed an understanding of a character through improvisation, as stated in the curriculum. Jóhanna was a novice teacher in her first year of teaching and at times she was struggling in her teaching. It was through the *support and collaboration* from a student-teacher trainee that she began to grow in her teaching. Her authority over the drama class had been *reduced* by the school culture of having a musical every year, but with help from her teacher trainee she managed to work with 46 students on a play that was not her choice within a tight timeframe by *being creative* and *through possibility thinking*.

In next sub-chapter I make thick descriptions based on the ethnographic data related to my observations of one school year in Mountain-line school.

5.3 Mountain-line school

The drama course has been on the school timetable for five years, and it is a tradition that the 6th graders put on a performance in the forest each spring. The teacher at The Mountain-line school is Kári, and he has been teaching for six years. The class that I observed in drama has 25 students of both genders. They are in 6th grade and have been together as a class for two years. The drama classroom is in the arts and crafts section of the school. The room is big, with no furniture except for benches lined up alongside two walls, one table with a computer on it and two teacher's chairs. One side of the room has windows and a few posters from previous shows hang on the wall (see Figure 9).

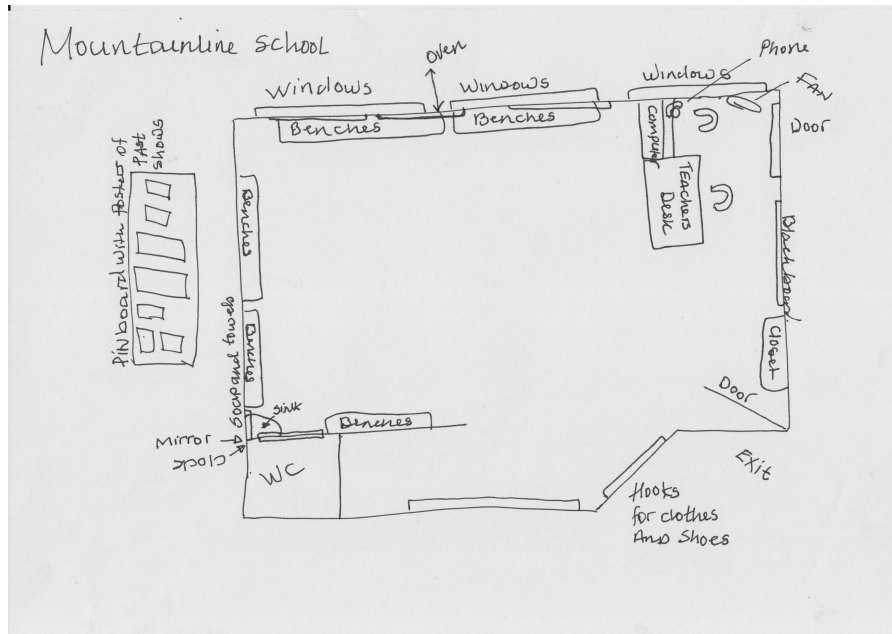


Figure 9 Drama-class floor plan of the Mountain-line school.

5.3.1 Beginning the autumn term

It is the beginning of the school year and the students know that this is their time to do the forest play. There is an excitement in the group who are waiting in line to get in to the classroom. The students push each other out of the line with inappropriate words.

A self- confident teacher

Kári is an experienced actor and a teacher with background in children's theatre. He received his teaching diploma through the University of Arts in Reykjavik and

has taught drama for some years. His children's theatre career spans over 20 years. He has taught drama as an art form in Mountain-line school for five years and he has his own drama classroom. In Mountain-line school there is a tradition that the 6th graders put on a performance in the forest each spring, but Kári is worried that the students this year have not learned as much drama as previous 6th graders. When Kári arrives, he does not open the door to the classroom. He tells the students in the hallway that this kind of behaviour is not tolerated. "We do not behave like this in drama. You will wait in line quietly until I have arrived and if that is not the case I will not open the door".

High expectancy among the students

At the beginning of the school year the students are excited and interested in starting the drama lesson.

The students enter the classroom and they all sit down on the benches. They do not talk; they just enter the room and sit down. Kári tells them about the task of the day and asks the students to sit on the floor in a circle. Most of the students are very excited. You can tell by the way they are all looking at the teacher. They are following him around with their eyes, anxious to start working. All the students are doing what the teacher asks them to do. They are working with stories that are made up on the spot. Everyone participates in the storytelling. The students are silent, focused and they look determined to do this right. The story begins by one student telling "Once upon a time" and then the next student continues, and so on. Everybody is focused and involved. They have done this before, they know this activity and they listen very well and work together. One student, called Kristófer, is disobedient. The teacher asks him to leave the classroom. The teacher goes out with him to talk. (FN 5/9/2013)

The look on the students' faces, and the whispering and the poking, is as I see it a sign of excitement. Some students are nervous, but they all seem to have high expectations for drama. They cannot wait to do the work and they are trying to behave and followed the teacher's lead.

Being a leader – setting the ground rules

As soon as Kári and the student leave the classroom, all the students start to talk and run around in the classroom. The teacher comes back and tells everybody that this kind of behaviour will not be tolerated.

The students become silent again. The teacher asks: "Can anybody tell me the story we just worked with?" One of the boys tells the story almost as it was. The boy that was asked to leave is hanging around and banging on the door. He would like to come in again. The teacher talks to him and then closes the door: Kristófer is still outside. The reaction of the students when the teacher claps his hands and tells the student "good job, very

good job” is a kind of pride. Some of the boys say “yes!” in a quiet voice and make a small gesture with their hand towards each other. The students would like to know “which one had the best story? Tell us, which one had the best story?” The teacher replies: “You all did well. Thank you all for a good session”. Everybody seems to be pleased and delighted. The students leave quietly and the teacher starts to put the benches back, getting ready to take on another drama class with other students. (FN 5/9/2013)

Kári laid some ground rules in class today. He demonstrated what happens if you do not follow the rules in drama. If you do not, you will be asked to leave the classroom. But he also gave the students the confidence of working in drama by praising them for a job well done.

A behavioural contract with the students

I note that Kári has no lesson plan, and it looks like he is organizing the teaching in his head. When Kári read the text about him, he wanted to add to the text. He said: “Even if he has no lesson plan, it does not mean that he is not prepared for the lesson. I have organized the lesson like this before. I know what I’m doing” (Member checking 18/06/2016). In late September, the teacher tells the students about the play they are going to do in the forest. The play is “Ronja the Robber’s Daughter”. He tells them that the first play he directed in the school was Ronja, and it is time to do it again.

“It is a cooperative project so everybody needs to behave. You will make a sword,” the teacher says.

“Will we make bows?” one of the boys asks.

“Yes, maybe a bow” the teacher answers. (FN 10/10/2013)

Kári makes a verbal contract with the students. He tells them that they need to behave.

“Everybody needs to behave and do as they are told, in other classes also” he says. He also explains the rules regarding how he casts the students in the role. He continues: “The ones who behave and do well in class will have a good role in the play”. “What about if we do not behave?” one of the students asks. “What then?” Kári explains that everybody will get a part in the play, but “to get a good part you do need to behave in drama, and in all the other classes also.” “Do you understand, all of you?” The students all say “yes” and Kári said “now we have a contract.” (FN 10/10/2013)

Supporting character creation

In one of the lessons, late in November, Kári asks the students to get in a circle. They are going to play a game. Everybody needs to listen and be quiet. Kári explains the game and asks the students to do as he says.

“Can we do the zombie game?” one of the boys asked. “Yes, later” Kári responds, but now we have to focus on this game. In the game, one student tells one name and the other student, that the name belongs to, has to say another name. Some of the students are trying to be funny and make other students laugh. “Now I’m going to see if we can do the zombie game without everybody being silly; if that happens, then I will stop the game. I do worry about you Siggí - can you do this without being silly?” (FN 24/10/2013)

Siggí promises that he will behave and Kári starts to explain the game. The game is about everybody walking like zombie and clocking? each other; if you are clocked, you become a zombie as well. When the zombie game is over, the next game begins. That game is called the crumpled prunes. Everybody needs to turn their back to one another, and when the teacher calls out a number they have to face each other.

Kári shows the students how to do it, and when he turns he is freezing his facial expression, which looks like a crumpled prune. Everybody laughs. “Now everybody needs to rock and roll”. The teacher walks among the students and tells them how well they are doing. “You are all fantastic,” he says. “Well done” he says, and “Now please sit down, all of you”. “Now we are going to use the character that you were creating by doing an extreme improvisation” You will turn into a Troll, and Santa and the Christmas Cat,” Kári explains. The teacher now starts to divide them into groups by counting 1,2,3,4. Some of the boys change places so they can be with their friend. “Now you can rehearse it for a few minutes,” Kári says.

Group four is in the classroom, the other three are in the hallway. The group that is in the classroom is not rehearsing anything: they are just playing, and it looks like they are having fun. In group two, one of the girls is directing her classmates, and they are arguing about what to do. Now everybody needs to come back and do the improvisation. Group number one starts the enactment. They are doing a scene through improvisation, but not what they were asked to do. It looks like there are two scenes going on at the same time. The teacher asks them to stop and says: “Good job.”

When all the groups have done their scenes, the boys ask: “What scenes were the best? Was our scene best?” they keep asking the teacher. Kári replies, “All the scenes were great and you were all fantastic.” (FN 24/10/2013)

Kári is using all his tools in the box to engage the students in making characters through cooperation and games. The game of the crumpled prune makes the students laugh and they throw themselves into the game, making all kinds of different characters and figures.

Imaginative teacher maintaining discipline

In November the class is working with an improvisation task called “The writer”. The group is divided into four groups, with four to five students in each group. One student is telling the story, while the others are acting it out. Kári gives them stage direction; for example, he tells the students never to turn their backs to the audience, and he invites them to start. The groups that started the game are all girls and they perform this like they have never done anything else, but they turn their backs to the audience all the time so the classmates lose interest in the game and start to talk. Kári gives the boys the evil eye and they stop.

“Can we do another game now?” one of the boys asks. “Not if you do not behave, I need you to be silent and watch. Can you do that?” he asks.

Siggi is really trying to behave but it is not working, so the teacher sits next to him. That calms Siggi down immediately. “Well, now we are going to some improvisations” Kári tells the students. He writes five words on the blackboard.

“It is a key element for the forest play to work hard and....” he says “Look, it is starting to snow,” one of the boys shouts, and all the students rush to the window to see the snow. “Stop, stop screaming,” Siggi calls out, “Can we start now?” Everybody is trying to behave, and slowly they all sit down and give the teacher their full attention. (FN 14/11/2013)

Kári manages to engage the students in different activities in a creative way. At the same time, he is teaching the students stage direction. When the boys try his patience, it is enough for him to just look at the boys for them to behave.

Young students not coping with self-regulation

The class in late November begins with the teacher having to leave the classroom. As soon as he does that, all the boys start to run around and are hitting each other. The teacher enters the room again and then the phone on the wall starts to ring.

Kári answers the phone and turns his back to the class. As soon as he does that, the boys begin to run again. One of the boys starts to scream and one of the girls starts to yell: “Stop, stop it” When Kári enters the classroom again, he asks them to be quiet; he starts to tell them how he is going to

rehearse the play over the following weeks. He tells them that in early January he is going to give out the roles of the main characters in *Ronia the Robber's Daughter* and they have to behave. Kári tells the students that not all the compulsory schools have drama on their timetable, so they are lucky and they need to work well and behave well. The time passes and Kári has not started the class due to the behavioural problems. The noise in the class is unusually high; there is a tension in the class. "Well, we can play one game; we will play the Killer game", the teacher says. Everybody lies on the floor. "I will not start until everybody becomes quiet", the teacher says.

After the game they do improvisations about famous people. Kári writes on the blackboard: Birthday, Christmas Adventure.

He says: "Please, create a scene through improvisation. The rule is that you have to work well together and listen to each other. It matters when we start to work on the forest play." The students are divided into four groups to do their scenes. When the class is almost over, Kári tells the students that they need to leave their problems outside of the class: "You need to be quiet and calm down when you enter the drama room, but before we leave we can do the "Killer game" again". (FN 28/11/2013)

Some of the students cannot handle themselves. As soon as the teacher leaves the room, some of the boys start to run around and will not stop until the teacher disciplines them. The boys would not behave like this when Kári is in the room, so he manages to have good control over the class when he is present, but without him they do not seem to have self-regulation.

5.3.2 Reflections on the description of the autumn term

Kári is an experienced, imaginative teacher, who maintains discipline in his classroom. He is the leader in the group and he sets the ground rules. He makes sure that the students know that the level of aspiration is high and they have to behave in all their classes, not just drama. Kári teaches drama through games and improvisation. The students learn how to create and use characters by doing extreme improvisation and scene work through games. The boys are keen on getting a pat on the shoulder from Kári; they look at game work more as a competition rather than as a learning situation and they like to win. There is some tension when Kári starts to talk about the forest play; the boys get especially excited and they are having some problems in coping with their excitement. During the autumn term Kári is working on a group activity, and for the boys that is difficult.

5.3.3 The spring term: challenges of being a fair teacher

The spring term begins with excitement and interest among the students about the forest play. Kári has promised to work directly on the forest play, which means handing out the parts in the play.

Unbearable tension

In early January there is some tension in the class. Kári has told the students that he is going to hand out some parts in the forest play, but they all have to behave and be silent.

Everybody will have an opportunity to have/get a good part. “I have written everything down, about how you have behaved during the fall term” Kári tells the students.

While the teacher was talking, I notice a girl, called Salka, sitting quiet on the bench. I can see how excited she is. She keeps moving her legs back and forth and moving her body. She was on the edge of the bench, trying to control herself. She is really trying to behave like everything is normal. This girl is always the first to say yes when asked to do a scene or improvisation. (Video Transcript 16/01/2014)

I could see by the expressions of other students that they really wanted specific roles:

In another part of the classroom one of the boys, Siggi, is on the floor. He is praying. His hands are together in a praying position and he is mumbling something. His body moves back and forth with his hands in the air. Some of the other boys start to imitate the boy on the floor, but quickly stop it. (Video Transcript 16/01/2014)

As Kári starts to read the names and the roles, I notice the students’ reactions:

Kári reads the first names to get a part in the forest play. Siggi is still on the floor; he has turned himself to the benches and he holds his hands to his ears to hear nothing. After Kári has read the names of the students who are playing each part, everybody claps their hands and yells. The teacher continues and announces the name of the student who is going to play Borki, a big role in the play. (VT 16/01/2014)

I could see how the atmosphere changed from the tension I described above to joy and disappointment.

Joy and disappointment

Kári continues to read the names and roles, and I can see both joy and disappointment in the video I recorded in that lesson:

“The role of Borki is going to be played by Siggi”, Kári says. Siggi jumps to his feet and yells: “Yes, yes”. He is dancing around, making sounds of victory. (VT 16/01/2014)

Here again Kári wanted to stress that even though he has told the students that they have to behave to get good roles in the play, he also has to think about talent when he is giving out roles (Member checking 18/06/2016).

The girl on the other side of the room, Salka, is losing her patience. Her hands touch her face constantly with a nervous stroke. Then the teacher announces the part of Lovísu. “The role of Lovísa is going to be played by Salka”, Kári says. Salka’s face becomes numb. It looks like she is almost crying. She is struggling with herself, but she is really trying to put on a brave face. When all the parts have been given out, the class is over. (VT 16/01/2014)

It is clear that the students take the making of the play seriously and some of them are overwhelmed by disappointment towards the roles they were assigned:

The students rush out of the classroom. Salka stands alone in the classroom. She is crying. I walk over to her and put my hand on her shoulders. She hugs me back and says “I know I should not be crying, I know my part is bigger than most parts, but still I cannot help myself, I’m sorry, I thought I was going to play Ronia.” We stand there together for few minutes and then some of the girls come back into the classroom. They make a circle around her and give her a big hug, including the girl who will play Ronia in the forest-play. (VT 16/01/2014)

The students were really excited about getting their part in the forest play. Their behaviour reflected that excitement. They could not sit still. When Kári gave out the role of Lovísa I interfered in the field for a second time. I could not stand there and let a young girl cry by herself. I had to do something: she was alone and she was feeling bad. In a way, I also thought that she was going to play Ronia, because of her hard work and willingness to take part in everything, and also because she is really talented. When the other girls realized that Salka was crying in the class-room, they all came back into the class-room and expressed their sympathy.

It was a challenge for Kári to be a fair teacher when giving out the role of Ronia. He had told the students many times that if they did behave they would get a good part in the play and he had to deliver. But in the end, he decided to think of the character of the play and give out the role according to what he thought was best for the play.

5.3.4 The spring term: different roles of the drama teacher

In the spring term Kári works with the students on different issues in drama and I can see the different roles he takes on as a drama teacher.

Teaching improvisation

During the classes, after all the parts were given out, Kári asked the students to make a scene work through improvisation. They should work through a situation, not the text. The students wanted to know more about the play; when they were going to start rehearsals and what costumes and makeup they will have. Kári explained that the show would run for three days.

“Your parents will come on Monday, and on Tuesday and Wednesday the show will be played for the whole school”, Kári explains. The students are interested in the weather during the days and ask “What if the weather is bad”? Kári convinces them that the weather is going to be good in June. “So now we are going to play a short game before we begin”, Kári says.

The game is “the killer game”, the game they know so well. The game really generates a lot of noise. The boys are excited and they are hard to control. The girls would like to skip the game and start working on the scenes right away. Nobody is listening to them, because Siggí is yelling and screaming (FN 30/01/2014).

Through improvisation and scene work, the students learn to work with each other and to cooperate. They have to communicate and argue for their ideas. This work was part of the preparation for the play as part of it was improvised.

Structuring

Kári used a certain structure for working on the play. In a lesson late in January, he wrote seven scenes on the blackboard, and all the students ran towards the board.

“Don’t run, I will pair you up for the scene, I would just like you to know that even if you have a part in the forest play, it is not guaranteed. If you misbehave or if you do not do what you are asked to do, the role can be taken away”, Kári says. (FN 30/01/2014)

In February, Kári hands out the script for the forest play and the students are excited. Kári explains how the play works. “Not everybody will get a script, but everybody will get a line or two” he says. He tells them that he is going to work on the play in small parts so everybody needs to be patient.

Some of the boys are lying on the floor and are fighting with their feet, kicking one another, Kári tells them that if they do not behave well in the class they will be asked to leave the classroom. Kári explains to the

students that the play starts with the parents and the birth of Ronia and then he goes on to the meeting of Ronia and Birkir, and so on. He asks them to read each scene of the play in pairs. (FN 13/02/2014)

The students wanted to know more about details and accessories. The boys wanted to know what kind of sword they could use.

“Uss, uss” says Soggi. He is asking the boys to be silent. “You all have to listen to what I am saying”, Kári says. He explains how he is going to set up the scenes and which class is going to do what. He explains how Ronia is going to be played by two girls, one from each class. Some of the boys are screaming, and one of the boys has started to cry. Kári tries to take control of the classroom by telling them they will play the Killer game, and finally everybody starts to relax. (FN 13/02/2014)

In the middle of March, Kári has drawn out the scenes of the play. He demonstrates his vision on a white board (see Figure 10).

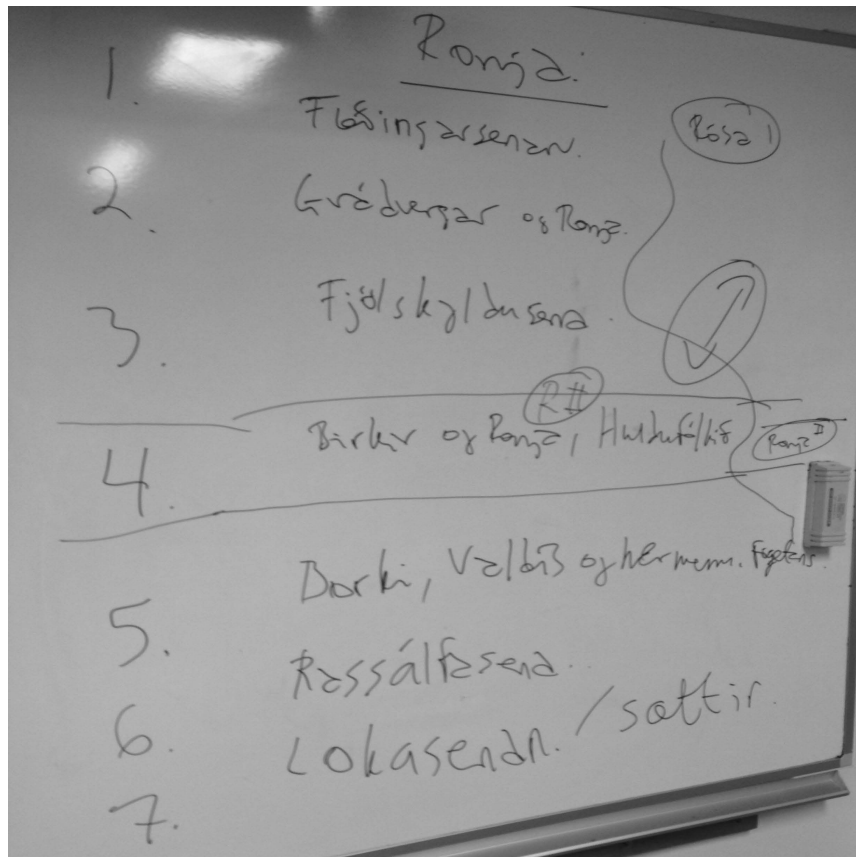


Figure 10 Structure of the scenes according to the teacher.

The structure of the play gives the students the feel for the play. It makes the working process more real.

Managing working with a large student group

To make work in drama, or any project with a large group of students, is demanding and not easily done if there is only one teacher at large. Kári was meant to be working with 50 students (the other 6th grade class of 25 students also took part in the forest play). Kári had to adapt the play and make it work for the forest they had access to and all the students. In one of the lessons, with all 50 students, he talks to them about what their obligations are:

He explains to the students that they, as the actors, will stay in the same place all the time and that the audience will walk from one scene to another, getting bits and pieces of the story. The play consists of seven short scenes, with all of the students coming together for the final scenes. “In late May you only have to research the play, no homework” Kári tells the students. The students are really interested and ask a lot of questions. After the introduction he divides them in to small groups to do some improvisation from the play. (FN 13/3/2014)

The support of the school is highlighted in the teaching schedule for both classes in May, in that the students in 6th grade only have drama on their timetable. The classroom teachers are free to help with the forest play and Kári can divide the group into smaller groups.

Stage director

In late March the students were rehearsing for the Friday event. Even if directing the Friday event is not in Kári’s job description, he is willing to give the students the time that they need to be with him to rehearse. He tries to see each class at least once before the show, both to see if everything is fine and also to let the students know that he cares about what they are doing. Each class in the school has the opportunity to make and rehearse a short show for all the students in the school to see. Kári thinks that it is great for his students to use this time, as they are a little bit worried about the older students watching them perform the forest play (FN 27/03/2014).

The students in the 6th grade are working on a “Talent show”. They have three judges and one presenter. The rest of the class is waiting to go on stage to perform their act. The stage is big with a big screen that a music video is projected onto from youtube. Kári watches some of the students perform their scenes. When the scenes are over, Kári gives them notes about what can be better. “You need to stand where we can see you” he tells the one of the actors. “You need to move the table, we do see all of

you”, he continues. Kári has an overview over what the students are doing, but he is trying not to interfere in the creative part of the performance. (FN 27/03/2014)

In May, everything is ready for the forest play. During the last two weeks of May the students in the 6th grade are only working on the forest play and have not had other school obligations; the same goes for their teacher, Kári. He only teaches the 6th grade and he is with them in the forest to rehearse the play daily for two weeks. More detailed descriptions can be found in following subchapter, called setting up a play.

Setting up a play

Each year the 6th graders rehearse an outdoor play with the stage located in a nearby forest. The forest is located in a green area close to the school. All the arts- and crafts teachers work together on the forest play. The design- and handicraft teacher made the set, the textile teachers made the costumes and the music teachers rehearsed the songs and the music. All the teachers that teach the 6th grade have made sure that all the students have taken all their exams and have finished all their work in other classes in early May.

Teacher collaboration

The idea about the forest play came about a few years ago when the arts- and crafts teachers wanted to collaborate. Because the principal made drama courses a priority, “he made it possible for us to work together”, Kári says. For the first year the school did a production of *Ronia the Robber’s Daughter* and for the second year, *Pippi Longstocking*, and then *Robin Hood*. Last year, on the school’s anniversary, the school did a big production of stories from H.C. Andersen. This year the production is *Ronia the Robber’s Daughter* again. By doing the same production again it is easier for everybody “because we have everything already made for that production”, Kári says. When working with 50 students, the teacher becomes more of a stage director. By directing every play in the same way, and by making short scenes from the play and placing them in the forest, the students know what to expect. The textile teacher has made all the costumes for the play with help from the students. They use some of the costumes they have made before, but they also make new ones. The design and handicraft teacher has made all the props like the swords and shields that the knights use. The music teacher has researched the music throughout the school year. In the performance of the forest play the actors (students) will stay in the same place the whole time, and the audience

will walk from one scene to another, getting bits and pieces from the story (VO 28/5/2014 & FN 28/5/2014).

5.3.5 Reflections on the spring term

Something had changed in the class after the students received their parts in the forest play: the students did not have to behave in order to get a good part in the play. They did not have to be quiet and do as they were told. As a result, Kári could no longer use the forest play as a disciplinary tool as he had already giving out the parts. Even if he tells them that he could change the roles given, they are not bothered. Still, he manages to maintain control of the class, but it takes him longer to gain it. He has a lot of patience with the students and he praises them a lot and he keeps calm. All the boys still like to run around and play games while the girls would like to start to rehearse for the play. When working with a large group it is necessary to have access to more than his classroom. Kári can use all of the hallways in the arts- and crafts section of the school as an extension of his classroom and he uses the hallway a lot. The students have learned that while working in the hallway they have to take into account that other classes are in the section. The school is willing to go ‘the extra mile’ to make the forest play happen. All the teachers who teach the 6th grade have made sure that all the students have taken all their exams and have finished all their work in their other classes in early May.

5.3.6 A teacher director

A *golden moment* for Kári is the performing and making of the forest play. When Kári started working in Mountain-line school as a drama teacher, he wanted to collaborate with other arts and crafts teachers and find a drama project that would be suitable for the school. He wanted to use the local forest that the school had access to and therefore they created the forest-play. Each year the 6th graders rehearse an outdoor play with the stage in “the forest”, a green area close to the school. Everybody in the school community supports this project, and it has been going on now for five years. Kári has directed quite a few plays in the forest, and he uses the same plays over and over again, so the students get familiar with the plays. Kári has worked hard on getting the time and the support from other teachers to put on the play. When he got the support from the school’s principal and the school community, his work became much easier. The drama teacher works on the play for the whole year as a director. The principal is very interested in drama and sees many opportunities for the school for the drama class. Kári gets transport for the students back and forth if the weather is bad, otherwise they walk. He gets extra people, teachers and teacher assistants to help him with all the students,

and they all get coffee and snacks from the school. Everybody works hard and everybody seems to be comfortable. All the work throughout the school year has led to these days. It is a communal effort, which everybody is willing to participate in to make the play successful.

5.4 Interpretation of the emerging aspects in the drama teacher's teaching at Mountain-line school

The aspects that stand out in the one school year of drama teaching in Mountain-line school are: being a self-confident teacher, being an imaginative teacher maintaining discipline, being a fair teacher, being a stage director, being a leader by setting the ground rules, designing a behavioural contract with the students, supporting character creation, teaching improvisation and structuring, teacher collaboration and being a teacher director. These aspects show drama practices that aim towards performance through leadership and ground rules. From these aspects I have identified themes that the teaching seems to revolve around in the Mountain-line drama classes. The themes are: the importance of experience, the complex teacher role, the importance of leadership, the importance of collaboration, the learning culture, the playing culture and the performing culture.

Kári is an experienced imaginative teacher *maintaining discipline* in his classroom. He is the *leader* of the group and he sets the *ground rules*. He makes sure that the students know that the level of aspiration is high and they have to behave in all their classes, not just drama. Kári is a *self-confident teacher*, who teaches drama through games and improvisation. He is also a *creative teacher* with *good knowledge about his subject*. He organizes the forest play in a creative way both for the students and for the audiences. The students learn how to create and use characters by doing extreme improvisations and scene work through game and drama convention. The boys are keen on getting a pat on the back from the teacher; they look at game work more as competition than as a learning situation, and they like to win. The students were really excited about getting their part in the forest play. Their behaviour reflected that excitement. Something changed in the class after the students got their parts in the forest play. After receiving their parts, the students no longer had the same motivation as they had before, and Kári could no longer use the forest play as a disciplinary tool. Even if the students were told that they could end up losing the roles that they were given, they did not care. Still, Kári managed to keep control over the class, but it took him longer to gain it. Kári has a lot of patience with the students and he praises them a lot, and he keeps calm and directs them in the right direction. Through *teacher collaboration* the forest play is a success. The school is willing to go

the extra mile to make the forest play a reality. All the work throughout the school year has led to these days. It is community spirit at work.

5.5 Themes constructed based on the characteristics of the drama teachers' practices

In this chapter I have shed light on my first research question: what are the characteristics of the drama teaching practices in two compulsory schools? The perspective of the researcher's observation has resulted in a thick description of the drama classroom teaching practices. I have been studying the operational curriculum - the ways the teachers actually go about in the drama class (Goodlad, 1979).

I have identified themes that the teaching seems to revolve around in both Hillcrest and Mountain-line drama classes. These themes concern the importance of experience, the importance of leadership, the complex teacher role, the importance of collaboration, the learning culture, the playing culture, and the performing culture. The play culture and the performing culture are prominent in both schools. I will in the next paragraphs discuss what these themes tell about the complexity that characterizes drama teaching in these contexts. These are the main findings in the analysis of the observations of the teaching practices. In the discussion of the themes I find it important to juxtapose the context for drama teaching at Hillcrest with that of the drama teaching at Mountain-line. The study is, however, not a comparative study, but the juxtaposition makes the different arrangements in the practice architectures visible as well as the tensions between the architectures and the practice and the practitioner.

5.5.1 The importance of experience

In the chapter on research on teachers' wellbeing and their professional development previous research underlines the challenges that meet the novice teacher. It seems to be a shock for novice teachers to meet the complexity of the classroom, the teaching and communication with students. The novice teacher in this study encounters various stumbling blocks that are described in the literature. Jóhanna has enough subject knowledge, and she is communicative and tries to reach out to both boys and girls. The age of the students is one aspect that could give her a professional attitude towards what to expect, and the fact that she is introducing the students to drama also plays a role in the whole picture as the students have not have drama before. She is quite unprepared to handle the boisterous culture of the boys in the beginning. She learns the tricks of the trade, for example working with the boys' interests during the school year, and also gains valuable experience.

On the other hand, the experienced drama teacher, Kári, knows what to expect. His students are also one year older and they have taken a drama course the previous year. The teacher's experience makes him secure. He knows what it takes to handle the complexity of the drama class. He is also quite clear regarding what he wants to teach the students and how. However, he also has some discipline issues that seem to be mainly related to the boys, but he seems to have more authority in the class than Jóhanna.

5.5.2 The importance of leadership

Classroom leadership is a big theme in the literature about teachers' professional lives. The drama teacher ideally should keep up the necessary discipline and safety in the classroom through the design of the tasks in the drama class. In a way, both teachers try to work with leadership style through their offering of games and gradually pointing at the final performance at the end of the school year. Jóhanna in Hillcrest applies a soft leader style that is not accepted by the boys in the beginning. She also faces the challenge of having shorter lessons and two differently behaving groups that meet directly after one another. The girls seem to hunger for the teacher's instructions, while the boys test her leadership by offering other tasks for themselves. She seems to sometimes lose the leadership role and she is also forced to reduce her teacher autonomy when the school tells her that she must direct a play within a time frame of two weeks. Still, this task is a golden moment in her school year and she manages to become a loved and accepted leader.

Kári, the teacher at Mountain-line, has a clear leadership profile. It is much clearer and more direct than Jóhanna's. He explains the ground rules for the drama class activities and repeats them when necessary. On the other hand, he is inclusive and he avoids mentioning the performed tasks in negative ways. He is leading the students with a firm hand and he is also skilled and respected as a director.

5.5.3 The complex teacher role

When it comes to arts educational practices, the teaching of drama is quite complex. Fleming (2011) describes the development of drama and theatre in an educational context as a complex practice. The teacher needs to be attentive and listening, but at the same time a driving force in the work with the different tasks. In both schools, the drama teaching was framed by the pillars described in the national guide for education, especially the notion of promoting creativity. The main way the teachers elaborated upon the creativity issue was by improvisation and by playing games.

The teaching differed in that Jóhanna teacher at Hillcrest introduced cross-curricular work regarding an important theme in Icelandic history (The Settlement), and she invited the students to produce a manuscript. She also worked with drama conventions like still images and a game called “living newspaper”.

When it came to the director role in the performed play, she performed that role in a professional manner. In this respect, both teachers showed professionalism in directing theatre and structuring the aspiration level according to the big groups they needed to handle.

The challenges connected to the complex teacher role have to do with the communication that the teachers have with their students, supplying students with good tasks, being attentive and giving good formative responses to the students. The opportunities in handling the complex teacher role seem especially relevant when considering drama as an arts subject and making use of the artistic skills that both of the teachers possessed.

5.5.4 The importance of collaboration

From the thick description it becomes clear that the importance of collaboration is of decisive importance when it comes to the product of teaching. This collaboration was mentioned in the cross-curricular project regarding “The Settlement”, but due to Jóhanna’s sick leave this collaboration was not working at Hillcrest school. When the Hillcrest school drama teacher got a teacher trainee, she gained valuable practice in fulfilling her role as a supervisor. This meant that she got the long sought after collaboration with another teacher. This was a very positive event during the school year.

The drama teacher at Mountain-line school got respect and was appreciated by the other teachers. He had security through well-established cooperation with the other teachers, especially during the intensive rehearsing period before the performances.

5.5.5 The learning culture

The subject of drama as a learning subject is described in the literature in different ways. One obvious learning aim is to explore the human condition. In this way, drama, as an arts subject, is open-ended and it demands a certain practical wisdom from the teacher to structure a learning culture for drama. The options are manifold; for example, one can use drama as a working form promoting learning in other subjects through the embodied performative work in drama, always exploring possibilities. Another aim of learning in drama is learning to make theatre. In the Icelandic national curriculum guide for drama both these aims are clearly stated.

In Hillcrest school, Jóhanna the drama teacher was focused on learning to create theatre, but also on learning from learning to make theatre. In Mountain-line school, Kári the drama teacher had a more explorative approach to what drama could contribute to the students' learning processes. Although both teachers were clear about the importance of a playful culture, they were also clear about promoting the students' improvisational skills.

5.5.6 The playing culture

The playing culture of drama was present in both drama classrooms. For the male students in Hillcrest school it was a challenge to find out that playing in drama is a kind of serious playfulness aimed at exploring conditions and communication. In Mountain-line the playfulness was present, but in a way that was restricted to one specific game- and opening up for many improvisations. In drama, playfulness is part of the learning culture.

5.5.7 The performing culture

In both schools the performance at the end of the school year seemed to be a key event. In the chapter about the students' experiences during the performances I will elaborate on this emerging culture for performance more extensively. To prepare a performance and perform in front of a friendly audience is well based in the national curriculum guide for drama. This aspect of drama teaching is to open up a wider horizon of understanding of what it is that the students do when they perform. They take part in the society's production of culture, through a theatrical event. The students raise their voices in their society, they exercise active citizenship and they can enjoy the recognition of performing well in front of an audience. In the performing culture emerges the necessity to work as one team, and learning to take care of each other is also one obvious part of the importance of promoting a performing culture.

In next chapter I will address the second research question: How can the learning trajectories of the drama teachers throughout the school year be described and understood? I go deeper into the analysis and interpretation of what it takes to be a drama teacher. The perspective of the teacher is focused on in Chapter six.

Chapter 6 The narratives of the two drama teachers and their learning trajectories

This chapter focuses on key findings that have emerged from the ethnographic data related to my second research question: How can the learning trajectories of the drama teachers throughout the school year be described and understood? This chapter will present a narrative analysis of the teachers' stories about teaching drama and the role of the drama from the perspective of the teachers. I make a configuration of two narratives based upon the interviews I conducted with each of the teachers, as well as consulting the teacher journals (TJ). In the narrative analysis I use headings as an introductory analysis highlighting aspects of each teacher's learning trajectory. These headings will contribute as material for further analysis of evolving themes relevant for describing the teachers' learning trajectories.

The narrative analysis is told in the third person because I edit the interview text and combine it with excerpts from the written teacher journals. I change the order of the text parts in order to make the story coherent and logical. The configuration or emplotment gives the reader a sense of causality in the chronology of the story. When I have identified the central aspects of each teacher's story, I move to a thematic analysis studying the themes as dimensions in the learning trajectory of the teacher.

Finally, I discuss the learning trajectory and identify the response loops between the practice and the practitioner, as well as the practice architectures that enable or constrain the practice. There are four important dimensions of teachers' learning trajectories, according to Wittek and Bratholm (2014, pp. 20-24). These are that (1) Learning trajectories are dynamic and always moving. (2) They are constituted by the ways tools are used and interpreted. (3) The third dimension states that learning trajectories are formed in activity. (4) The fourth dimension states that learning trajectories transcend the context, meaning that a teacher can be a boundary crosser and connect different practices.

6.1 Jóhanna's narrative – a lonesome path for a novice teacher

Jóhanna graduated from the University of Iceland School of Education in 2010, as a qualified teacher who specialized in drama. She felt that she needed more education in drama and therefore applied for entrance to a drama school in London. She graduated with a degree from Rose Bruford College in 2013.

She thinks drama is really important for students, and would like to be part of implementing drama more in schools.

Novice teacher

The same year Jóhanna graduated she started working in Hillcrest school as a drama teacher. She got employed for one year in the beginning of the school year, and her task was to replace the previous music teacher who also had taught some drama.

The fall semester was hard for Jóhanna. When she started to work, she was in a broken state because of personal issues. She was very fragile from the very beginning of the school year, and seriously doubted her competence as a teacher. Jóhanna was a single mother with a small child, and both child and mother were often ill.

When I began working I had serious doubts with regard to my competence, since the position is very mentally demanding and I knew that I had less to offer than I would under more normal circumstances. I had to do a lot of teaching, more than a 100% workload. My daughter was often ill, and so was I, and there was illness at the day care center as well, and I had a hard time finding someone to take care of my daughter when she couldn't go to day care, and because of that I was absent from work. I experienced a lot of guilt, and as a result I took a whole lot of work with me home or was forced to bring my daughter with me to work. (TJ 20/5/2014)

In need of a mentor

Jóhanna felt that she was alone in her school, and she found it difficult to have no one to talk to. She wanted to have a discussion with her peers about how to shape specific ways of teaching drama as an art form as opposed to drama as a teaching method.

She pointed out that it is perhaps difficult for a novice teacher to structure the drama teaching without first having a fruitful discussion about what kind of opportunities she has available to her, especially regarding ways to demonstrate progress, and so on. Jóhanna believes it is extremely important to exchange reflections, ideas and views concerning teaching in order to gain an oversight when experiencing difficult times. It seemed that very few people at the school actually knew who she was as she was often referred to as a music teacher, though she had nothing to do with that subject.

I wasn't always certain what I was allowed to do in my class. Could I stage performances, and so on? The space that I was allotted wasn't very impressive and I didn't always have access to the classroom and I was forced to use other classrooms that were jam-packed with tables and

chairs, and lot of time was wasted on moving them around in order to begin the drama class. (IT 20/05/2014)

She had “thousands of ideas” for projects she wanted to teach, but she felt she needed guidance and support from other teachers. “The possibilities are, of course, endless, but it would have been invaluable for a first-year teacher to have access to a mentor who taught the same subject, and who had some experience of that field in order to guide and advise in relation to what one can request in the schoolwork and how one could structure the teaching”, she wrote in her journal (TJ 20/5/2014).

Struggling with the pedagogy and the structure of drama teaching

Jóhanna struggled with finding a certain frame around her teaching to help her to better organize the teaching so the winter term would become a holistic process that effectively encompassed the learning outcomes stipulated in the national curriculum. This lack of a framework is what made her teaching hard.

I am not saying that I object to drama being part of the elementary school activities or that it has no place in the national curriculum, but rather that my experience is limited and I lack experience in discussing with other drama teachers how to shape specific ways of teaching that I would use to teach drama as an art form as opposed to drama as a teaching method. (TJ 20/05/2014)

Too much time was spent on disciplinary issues. The lack of time (she was teaching 33 lessons per week), and lack of a teaching plan was also an issue, as reflected in her journal.

Frankly, the most difficult thing about the teaching is not having had time to plan the teaching. I needed that. To have a teaching plan for the whole winter that had a flow from the beginning to end. That is what I needed. I need to be more organized and find out what kind of a drama teacher I would like to be and I need to make some rules about how the students should behave in the drama class. I think that is the key to successful drama teaching. Drama has to be planned, and the drama teacher needs to have a clear goal with the teaching. (TJ 3/9/2013)

Jóhanna did not manage to organize her teaching. She was teaching too many lessons per week. In Iceland it is expected for a novice teacher to teach 25 lessons per week. Jóhanna was teaching 33 lessons per week, and only half of them were in drama.

Developing leadership skills

For a novice teacher, developing leadership can be a challenge. Jóhanna said to me that it had been difficult from the beginning. “In the beginning, the boys

were not fully capable of working independently like the girls were. The work often led to raucous behaviour and competition and I had a hard time devising ways to reach them when this occurred in order to keep them focused”, she wrote in her journal. She also described that sometimes she could get them going, but at other times they would not engage in what was planned:

However, the boys showed an interest in composing a piece themselves and they were very interested in creating characters and did a great job, and I perceived a vast difference in the boys - how they worked and where they got their ideas from. They told me that they didn’t like performing musicals because they would have to stand and sing; they rather wanted to create something themselves. While the musical *Ronia the Robber’s Daughter* was being rehearsed, I attempted to get them to create their own scenes to use in the play, but it didn’t work out well and after we had discussed it, they told me that they preferred to stand and sing like they had done in another musical, and not act. This was a great change and came to be in my opinion due to an increased confidence in performing, their development and an understanding of the art form and confidence within the group. I found it very interesting to observe them work and the great leap they had taken over the period I was teaching them. (IT 05/06/2014)

She had lots of ideas for projects, but found it difficult to decide how much time she could spend on them. She admitted that she often allowed students to take control, but also that she wanted to consider their needs and interests:

I have a certain tendency to allow my students to take control and stand on the outside, which I also consider to be one of my strengths: to follow and observe with a very attentive eye and then to intervene and spark discussions and strengthen the students as individuals. However, at the same time this was too time-consuming, allowing them this amount of freedom, and here I was lacking a lucid frame. (TJ 05/06/2014)

When Jóhanna let the boys compose a piece themselves, she started to develop her leadership skills. Even though the boys were deciding what they like to do, she managed to lead them in the direction she wanted them to head in.

Exhaustion – taking a break

Around Christmas, Jóhanna was absolutely exhausted after having taught much more than what belongs to a full position, including other subjects that were not part of the drama class. She could not carry on, and before the Christmas vacation Jóhanna met with her principal and wanted to resign.

Before I spoke with her, I discussed the issue with my confidant, who agreed with me, i.e., that I required a different job which wasn’t as mentally exhausting and that created a certain kind of space where I was able to get back on track and could spend more time with my daughter”, she said. My

principal disagreed and wanted me to continue and she wanted us to discuss the matter further during the week, which never occurred, as I was so busy that I didn't have the time to see her. She said that I should maybe take sick leave, but she never offered it again and when I saw her later and asked for unpaid leave to attend a course in London, she never asked how I was doing or why I was going. The main reason for the trip was that I had to get away and do something completely different. "I needed mental nourishment and a bit of a break. I needed to view things from another perspective/.../ I needed a break from work." (TJ 05/06/2014)

When Jóhanna came back, she felt a bit stronger and wanted to continue in her position until the spring. But she was far from happy, and even though she liked her colleagues, she was confused and did not know how to structure her teaching. She wrote in her journal:

It helped enormously to take the break and I returned from the 5 day "break from work" feeling slightly stronger with the goal of remaining in my position until the spring and quitting the job after that. In January, I decided not to extend the contract. After the winter months had passed and it was getting closer to spring, my principal asked me to continue and design the drama teaching after my own fashion. However, I was uncertain and I wasn't quite sure of what I wanted. I didn't feel good at the work place, and even though I liked my colleagues and the spirit was good, there were several other issues such as the housing and the work facilities, which I didn't much care for. I found it sad and difficult that we didn't work more as a team, but at the same time I thought that maybe it was up to me to put it into practice and assemble a team. I was very confused and lost in all of this and I simply wasn't aware of what I wanted myself as a drama teacher, how I wanted to structure the teaching. Regardless, there is still a rattling within me which has a whole lot to say about this issue, but I believe that now is just not the right time since I am not sufficiently strong mentally and I want to experiment with other aspects of drama, i.e. my theatre-group and teaching drama with other teachers and teaching students who specifically seek to attend drama classes. (TJ 05/06/2014)

It looks like Jóhanna was both physically and mentally tired after the school year. The lack of support played a major role in her wanting to leave her position and also the lack of understanding about what kind of job drama teaching is.

Lacking support and respect

Jóhanna also felt a lack of respect from others because other teachers did not know who she was; she was often referred to as a music teacher, though she had nothing to do with that subject. After the show in the spring all the props

and the scenario were taken down and put into the drama room, something that she was not happy about as she expressed in interview at the end of the school year.

I don't know why everything is put into my classroom? It has happened before with the props and dresses from the annual festival (which is a festival for students in the 8th to 10th grade) and it was expected that I would clean up. Rósa, the janitor of the school, a wonderful person, would help me but not the classroom teachers. Why did they not help me? We were supposed to be doing the play together. I told Rósa that I did not want to look for them all over the school: if they did not find it in them to help me, I'm not going to be a bother. But the thing is, I had to do everything like arrange the chairs before and after the show. It just shows that there is no cohesion in the group and everyone is working in his or her own dark corner. (IT 05/06/2014)

Jóhanna thought that it would have been invaluable for a first-year teacher to have access to a mentor who taught the same subject and who had experience in that field in order to guide and advise in relation to what one can request in the schoolwork and how one could structure the teaching.

Because, in my opinion, you obtain the greatest holistic view and proper insight into this field as a subject within the elementary school through conversations with those who have rich experience and knowledge, as well as with those who have less experience but are teaching the same subject. I believe it is extremely important to exchange reflections, ideas and views concerning the teaching. And this is a matter which I intend to be more active in pursuing myself. Sometimes you're not able to gain oversight when you are experiencing a difficult time or if you are juggling too many things at once. (TJ 04/07/2014)

Jóhanna found this experience valuable, and she felt that she understands better what she could expect and what she could request from the school administrators "because their support is imperative and if you don't actively pursue the support then you might be forgotten", she said. She thought the teaching went well when she directed the play they set up in the spring, and many rehearsals produced something significant. The musical went very well and she would have wanted more time to work on it and slightly more cooperation and support from colleagues.

However, the cooperation with other art teachers was fruitful, and it is of utmost importance to be able to show the students how it is possible to utilize more than one art form on the stage and in theatre, as well as how multifaceted theatre is and that it is composed of many aspects, all of which are equally important. The students were well aware of this after the

performance, and I was glad that I had spared some time for discussion and brief questions that they answered afterwards. (TJ 04/07/2014)

Jóhanna was in need of more support. Even though some parts of her teaching had gone well, she was in desperate need of more collaboration and mentoring from her peers. What is interesting is that her warmest words are towards the Rósa the janitor as her main support with the props and stuff after the play.

Struggling and leaving teaching

Jóhanna found it difficult to assess drama and to apply the assessment she had made for the school curriculum.

I have to establish more fruitful ways of assessing the students. I have to find the best ways of measuring and applying registration methods, which span the whole winter, given that this concerns an ongoing assessment. Then I tried to register as they did in arts and crafts subjects, the behaviour of the students and their productiveness in each class, but I thought I would possibly require a more appropriate way to do so. I also discovered that I should have precisely determined beforehand what specific assignments (a part from the musical) should have been graded if I wanted to include them. However, given the fact that this is a bit open-ended and that written assessments are usually given instead of grades in arts and craft subjects for this age group, it is extremely important to have clear methods of assessment and to make it clear to the students which assignments are being graded and that they are assessed following each class. (IT 05/06/2014 & TJ 04/07/2014)

Even though Jóhanna is leaving the school, she believes it is extremely important to exchange reflections, ideas and views concerning the teaching to gain oversight when one is experiencing a difficult time. On the other hand, she thinks that the time she spent in the school was a valuable experience.

I understand better and know better what I can expect and what I can request from the school administrators, because their support is a necessity and if you don't actively pursue the support, then you might be forgotten. (IT 05/06/2014)

Jóhanna says that she has not abandoned drama teaching, and she considers this year to have been a year of good experience, but very strenuous to the extent that she does not want to teach drama on the primary school level next year. She wants to strengthen herself in another field before she returns to the primary school, "but there is no question about whether or not I will be returning".

6.1.1 Emerging themes in Jóhanna's narrative and her learning trajectory as drama teacher

The storyline of Jóhanna's narrative can be described through the aspects marked as headings in her story: *being a novice teacher in need of a mentor, struggling with the pedagogy and the structure of drama teaching, developing leadership skills, exhaustion – taking a break, lacking support and respect, struggling and leaving teaching.*

Her storyline displays a mostly negative experience of her role as a teacher, with one exception, when she had a fruitful collaboration with the other teachers during the rehearsal period for the performance (see Figure 11). The narrative analysis has also provided an insightful assessment of the teaching experience as being valuable for her, even if Jóhanna quit her position as the drama teacher by the end of the school year. Jóhanna's main theme seems to be a sense of lack of recognition in her professional life. Other prominent themes in Jóhanna's narrative are her feeling of loneliness, a need for dialogue with her peers and a sense of professional insecurity. These themes connect strongly to her sense of lack of recognition. According to Axel Honneth (1995), every person needs three kinds of recognition: love (from family), respect in the institution and having legal rights, and finally esteem from what a person achieves in his/her working life.

Jóhanna did not feel competent, and felt that she did not develop her teaching methods during the school year. Her feelings of loneliness, insecurity and lack of respect from her colleagues arose from the fact that she did not initiate the dialogue she needed. She was missing dialogue with other teachers and it was as though she was not part of a larger system, the school community. The communication in the intersubjective space that Kemmis et al. (2014) have pointed at, was limited and resulted in her not getting the encouragement and support she longed for. She did not ask for the opportunities for dialogue, even if she missed them, and as her story displayed, needed them desperately.

Jóhanna's learning trajectory

The learning trajectory shows Jóhanna's development as she positions herself in the role of a drama teacher over one year. In this comparison, she does not strongly claim a space for herself. She even wants to quit in the middle of the school year, but she is persuaded to continue until the school year is over. The four dimensions of importance in a learning trajectory, as presented by Wittek and Bratholm (2014), are visible in Jóhanna's story.

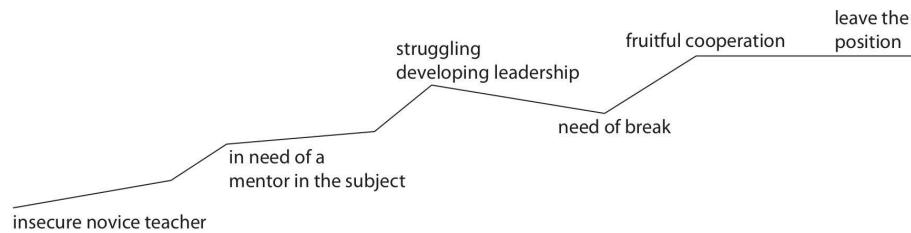


Figure 11 Jóhanna's learning trajectory.

First, she was in a dynamic process throughout the school year: struggling with difficulties in her private life, and with the common insecurity novice teachers recognize when meeting the complexity of teaching. The dynamics were not as constructive as Jóhanna needed and she needed more support and collegiality in her learning trajectory through the school year.

Second, she experienced insecurity in how to use the tools of teaching drama, the curriculum plan, and how to handle assessment in drama was challenging and she did not feel she had a good grasp of them.

Third, her learning trajectory was formed in activities that she perceived as bearing too heavy a workload as she attempted to develop her leadership skills in the drama classroom.

The fourth dimension concerns the teacher as a boundary crosser, and some positive aspects of her story as she was a successful boundary crosser in forming collaboration with other teachers in the performance project. However, she did not manage to form collaboration within the school that met her need for a mentor, nor cross the boundaries of the school and seek collegiality with other drama teachers outside her own school.

When she decides to resign as a drama teacher, she mentions that she wants to do more artistic work with her own company (out of the school context). In the beginning of her narrative she mentioned that she wishes to take part in implementing drama in the school. In the conclusion she said that she will return to teaching drama sometime. The learning trajectory of Jóhanna highlights the importance of recognition, as well as the importance of community - in her case, a professional community.

6.2 Kári's narrative - an experienced drama teacher longing for renewal

Kári is an experienced actor and teacher with a background in children's theatre. He received his teaching diploma through the Iceland Academy of the Arts, and has taught drama for six years. His children's theatre career spans

over 20 years. Kári has been working as an actor for many years both on stage and with his theatre company.

My theatre company, which is a travelling theatre, has been visiting most of the compulsory schools with a special show about prevention and education. I just thought it would be good move, on my part, to get a diploma in education. I wanted to do something different. (IT 19/9/2013)

Claiming a space for drama

In the beginning of his teaching career Kári also had to teach other subjects, but now he works solely as a drama teacher and has done that for a few years now.

When I started teaching at Mountain-line school, I was teaching drama and other subjects as well. The pressure of running around and trying to find a space within which to teach drama was exhausting. It wasn't until a few years ago that I started to solely teach drama. From that time onwards, the attitude towards me as a teacher has changed. Other teachers realized that what I was doing was important for the school, so they have stopped asking me to put on a show now and then without any notice. (IT 06/06/2014)

However, it has not been this easy the whole time. The stress and strain of having to teach too much was wearing him out. He was at risk of becoming a worn out.

All I wanted was to get respect and recognition from the other teachers. I tried to do everything at the same time, but it was not working. I reduced my working hours from 80% to 76%, and after I started to teach only drama my work has been flourishing. (IT 06/07/2014)

The school has a happening every Friday, where each class in the school puts on a small performance or a show for the other students to watch. Kári was expected to help or to put on a play while he was teaching subjects other than drama. "It was, of course, impossible, but all of that changed when I was hired solely as a drama teacher," he said (IT 06/07/2014). The principal managed to allocate him his own classroom to teach in, and his timetable was designed for teaching drama and to help with the Friday-happening and to set up a forest play.

The principal of the school believes that drama helps the school spirit, Kári says. He made sure that the drama teacher, like other teachers at the school, has his own classroom to teach in and that his timetable was designed after the first year for teaching solely drama. That support from the school principal and the school community (the staff of the school and the parents) has made Kári's work easier. Kári continues by stating that he could not do this without the support and the cooperation from the other teachers.

Today, I do have the respect that I was longing for. My principal is very interested in drama and he sees many opportunities for the school regarding drama. Support and interest from the principal, makes all the difference. Without that support I would not be teaching drama. (IT 06/07/2014)

Claiming space for drama was a response to the workload that teaching drama and other subjects put on Kári, and to get recognition and respect. The results were that a space was made in the timetable and arrangements made catering for Kári's professional expertise in drama and allocating the physical space of his special room. These were constructive responses that are a part of the response loop, supporting his professional development and success. Claiming the space did not just happen by itself, it was a result of the initial experience of Kári, and with the creation of the forest play. By providing a plan for a play, in collaboration with other arts and craft teachers, the principal got on board. After the first year of the forest play, Kári got his one classroom, and his teaching schedule was only drama.

A self-confident teacher - Actor director

Kári worked with the students in grade six on the forest play in the drama class for the whole winter (autumn and spring). The first part of the school year he worked with the students through games and improvisations, and after Christmas they started to work on the script through improvisational work and short scenes. Usually he would have had the class that is going to do the forest play in drama the year before, that is the fifth grade, but that was not the case this year due to structural changes in the school curriculum. Kári did not know these students well as he had only had them six times in drama in the previous school year.

With this group, because I did not have them as much as I wanted last year, I tried to do as much beginning drama as I could so I could find out their strengths and weaknesses. (IT 19/9/2013)

He does not use any syllabus for his teaching, and when asked why he does not have a syllabus for his teaching, he says:

In my mind I know what I am going to do for each class and for the forest play. I have been doing that for some time now, so I know what I need to do. I base my teaching on experience and a feeling of how students are on a day-to-day basis. I like to be open to their experience and I like them to try out as much as we can through games. I do have a structure in mind, but most of all I try to do the thing that has worked for the past year. (IT 06/07/2014)

When asked about what kind of material he uses for his teaching and where he gets his ideas from, he says:

The material I use is from all the workshops I have taken over the years and some books that are in Icelandic about drama and theatre. I do not think of myself simply as a teacher, I also think of myself as a director. (IT 06/06/2014)

He thinks of himself as an actor that teaches, that is, an artist whose art is teaching drama, and when he is teaching he is self-in-role as director:

If I tell the students about the theatre, they become really interested. So I try to make the play happen as you would do when you are rehearsing a play in a professional theatre. (IT 19/9/2013)

Kári thinks about himself as director, directing the students with extended rehearsing time. But unlike the theatre, in school, you have the discipline problems, as Kári points out:

When I'm working with 50 students you are going to have a discipline problem. What I do is use the forest play to discipline the students; they know that if they do not behave in the drama class, they will not get a good part in the play. It works. They try to behave and they try to behave in other classes also. (IT 06/06/2014)

Even if Kári works in the classroom as he would in the theatre, he still has to deal with the realities of teaching in compulsory education and respond to the challenges of disruptive behaviour.

Drama teaching is a demanding job

Kári talked about the stress and the workload of being a drama teacher. He thinks that the job has changed from when he started teaching drama. He is worried about his voice and the mentally demanding aspect of the job.

When drama is working well, the school community wants more and more drama, but I can only do as much as I do. As I only work 80% of a full time teaching position, the salary is low, so I have to work somewhere else. I'm putting on the show about Ronia in another school also as a director. I work with them on Fridays for two hours from January to May. I really like to step out of the school and direct, even if it means that I am a little torn between the two schools. However, as a freelance director I can do different things from what I usually do and I have a fresh perspective on the play. (IT 06/06/2014)

However, it has not been that easy all the time, he says. In the beginning the stress and strain was too much. "I feel lucky, I have my own classroom to teach in, and to me that is important," he said. "It gives the students the messages that drama is important in the school. In here, they behave in a certain way. In here, we are making drama" he said.

When I was a classroom teacher as well as a drama teacher I was starting to get worn out. Everybody wanted me to do something: “just do something”, they said. Can’t you just do something with the students? I wanted to get respect and recognition so I just tried to do everything and anything. (IT 06/07/2014)

When asked about what stands out in his teaching, he answers immediately: “The recognition of my job as a drama teacher and the first time I became a teacher trainee. To have someone watching you and learning from you, that stands out.” (IT 06/06/2014)

His dream position as a drama teacher is to teach fewer hours and to give guidance to other teachers on how to use drama. “I would like to teach in an upper secondary school in order not to have to deal with the discipline problem. I would also like to work more with my theatre group” (IT 28/5/2014 & 06/06/2014).

6.2.1 Emerging themes in Kári’s narrative and his learning trajectory as drama teacher

The storyline of Kári’s narrative can be described through the aspects marked as headings in his story: claiming a space for drama, a self-confident teacher - Actor director, drama teaching is a demanding job.

The main themes in Kári’s story seem to revolve around his feeling of competence, and being recognized as a professional in the school community (see Figure 12). He is a drama teacher finding his place in the school community through collaboration with other teachers. Another theme is a wish for continuous professional development, a wish for renewal.

Kári is really proud of his work, but he knows that this kind of work is possible only because of the support given to him from the principal. Despite this, he was still at risk of becoming worn out, but he managed to change the practice architecture in his favour and is now flourishing in his teaching. Kári was able to change the practice architectures in his school by receiving support from the school principal right at the beginning (the social space). By gaining his support, the rest (local- site and physical site) followed. He managed to prove to other teachers that what he was doing was of importance to the school community and that it gives the school a cultural profile. By including other teachers and by being in dialogue with them, he can experience positive response loops between the practice and the practice architectures.

Kári’s learning trajectory

Kári in his seventh year of drama teaching is able to relate different practices to each other, to compare and contrast, and he can position himself. He knows that he contributes to the school community with his own competence as a

drama teacher. He has experience from both his acting career and his work with his children's theatre. The four dimensions of importance in a learning trajectory are visible in Kári's story.

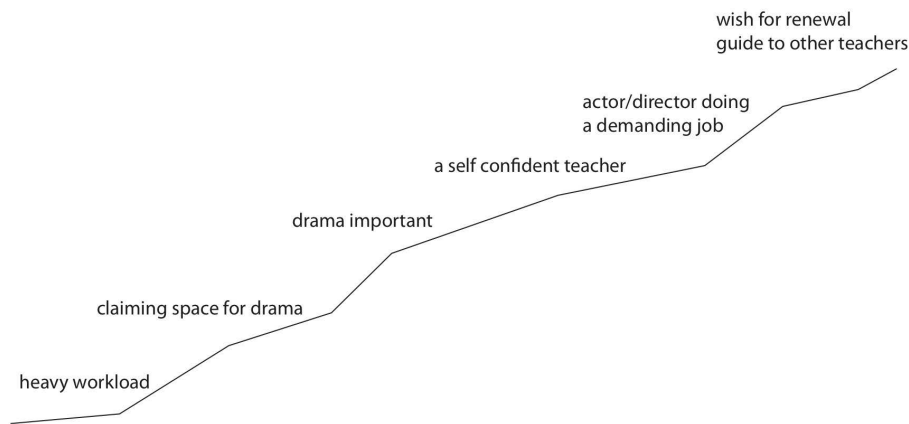


Figure 12 Kári's learning trajectory.

At first when he entered the school community, he was ready to take on a different role as an actor that teaches.

Second, his learning trajectory is constituted by his security in the use of tools for drama teaching. Further, Kári realized from exploring different experiences in a creative way that it was important for him to only teach drama.

Third is through interaction with other teachers and through the context of his work, he managed to do that, as his practice became part of a larger system, the school community.

The fourth is that he was in dialogue with other arts and crafts teachers, and he travelled in and out of different practices through interactions with other teachers. He had the dialogical meeting points he needed, and the dialectics of the response loops between his practice and the practice architectures strengthened his feeling of competence as drama teacher. He managed to organize himself in his teaching, and, even if he had no prepared syllabus for the class, his experience and knowledge of drama made his teaching a holistic process.

Still, he communicates some kind of wish for renewal by mentioning other work possibilities like being in upper secondary school. He also wishes to tutor other teachers in drama teaching. This dimension in his learning trajectory can be looked upon as boundary crossing work and as a wish for continuous professional development. Also in Kári's learning trajectory prominent themes are the importance of recognition and the importance of community.

6.3 Discussion of the main findings of the learning trajectories of the drama teachers

The main findings from the narratives of the learning trajectories of the drama teachers at Hillcrest and at Mountain-line can both be seen as the *importance of recognition* and the *importance of community*. Still, their learning trajectories differ from each other rather drastically, as one teacher wants to quit and does it, while the other one wants to use the achieved competence in the tutoring of teachers. However, it must be recognized that there are similarities between Jóhanna's experience and the first year(s) of Kári in his drama teaching, that make certain challenges of novice drama teachers clearer.

6.3.1 The importance of recognition

Teaching is increasingly recognized as a complex and demanding career. Teachers experience higher levels of stress and burnout than other professions (Watt & Richardson, 2014). When teachers have a high level of professional support, they are more effective, and their sense of wellbeing improves (Watt & Richardson, 2014) as in the case of the Mountain-line teacher. This, however, was not the case with the Hillcrest drama teacher, who felt a need for a lot of professional support from the school's authority or teachers.

Teaching drama is often part-time, so teachers need to teach beyond their field of expertise to maintain a full-time position. That can lead to higher levels of stress. Novices are often given the most difficult classes (Smith et al., 2014). The groups that the Hillcrest teacher taught were divided by gender, which was a challenge for the novice teacher. The expectations of novice teachers are high and it can be difficult when the reality in school turns out to be quite different from what the novice teacher has envisioned. It is often called practice shock, and the higher the expectations, the bigger the fall (Leenders, DeJong, & Tratwijk, 2003). Both teachers seem to have a need for artistic work with drama outside school as artists. They both came into the school as an actor who teaches, but they do not seem to develop that side of themselves in school. Thus, they express a need for recognition as artistic teachers outside the school community. The Hillcrest teacher says quite clearly that she wants to work with drama in groups where the participants choose voluntarily to attend.

6.3.2 The importance of community

Schools are made up of a community of teachers, students and other staff members who all communicate and interact with each other on a daily basis. In order for teachers to get recognition and to secure their professional identity, it is important to

belong to a community. Honneth (1995) argues that every person needs recognition: from family, respect in the institution and having legal rights, and finally esteem for what a person achieves in working life. If dialogue in the community is missing, the risk of isolation for the teacher increases. Both teachers needed to have a dialogue with the other teachers. The teacher in Mountain-line school was able to have a fruitful dialogue with his peers and through that he was encouraged and felt that he belonged to a community, whereas the teacher in Hillcrest school did not experience the same community. The lack of communication led the teacher to question her competence as a drama teacher.

6.4 Summary

In this chapter I have focused on the key findings that emerged from the ethnographic data related to my second research question: How can the learning trajectories of the drama teachers throughout the school year be described and understood? I conducted a narrative analysis of the teachers' stories about teaching drama and the role of the drama teacher from the teacher perspective based on interviews with each of the teachers as well as on their journals. In the narrative analyses I use aspects marked as headings as an introductory analysis highlighting aspects of each teacher's learning trajectory. Aspects found in Jóhannas story were: being a novice teacher in need of a mentor, struggling with the pedagogy and the structure of drama teaching, developing leadership skills, exhaustion – taking a break, lacking support and respect, struggling and leaving teaching. Aspects found in Kári's story were: claiming a space for drama, a self-confident teacher - actor director, drama teaching a demanding job. From those aspects I constructed themes: the importance of experience, the complex teacher role, the importance of leadership, the importance of collaboration, the learning culture, the playing culture and the performing culture. In order to gain another insight into the drama teaching of the two teachers, I will now turn to the views of the students to elicit what the experienced curriculum looks like.

Chapter 7 Experiences in the drama class from researcher and student perspectives

In this chapter I present findings in order to answer the research question: How do the students experience the drama lessons and the performance? As I understand it, the culture for drama teaching is formed in the interaction between the teacher, the tasks and the students and in the general views in society, the formal curriculum, the views in each school and the practice architectures and traditions that have been formed over time. During the course of my stay in the field over one school year I observed the students' interaction with the teacher, with each other, and with the tasks in the drama class. I also analyze the importance of constraining and enabling arrangements in the practice architectures of the schools.

The analysis in this chapter is based on two types of data: observation (including video observation) and interviews (including ethnographic conversations). The ethnographic account in Chapter five, based on observations during the whole school year in the drama class, will be the backdrop for my attempt to grasp more of what is going on in the drama lessons when focusing on the students' perspective.

Short summary of the fantasy story about Ronia the Robber's daughter by Astrid Lindgren

In the following paragraphs I make a short summary of the story in the performances. It is a fantasy story, and in that story different kind of trolls (called hobgoblins), or creatures like elves appear.

The story of "Ronja the Robber's daughter" is a popular story in Iceland, and the play version of Ronja has been performed several times at the City theatre in Reykjavik. The education unit at the City theatre has produced an "introduction package" for schools. The suggestion there is to play highlights from the story of Ronja. The package has backing tracks for the songs in the show, with and without a guiding vocal line, making the play an attractive choice for drama teachers to use for a school production.

Ronja, the robber's daughter, was born when a thunderstorm raged over the mountain, splitting her father's fortress into two parts. Her father Matthías (Mattis) and her mother Lovísa (Lovis) are living on one side of the fortress with their clan of robbers, including Skalla Pétur (Skalle-Per). One day, Ronja

meets Birkir (Birk), the son of Borki, her father's archenemy. Birkir's family, Borki and Valdís (Undis), and their clan of robbers have to live on the other side of Matthías' fortress with the so-called hell gap separating the two fortresses. Ronia and Birkir become friends when Birkir almost falls down the hell gap by jumping back and forth, and Ronia saves him. One day, Birkir is captured by Ronia's father, Matthías. Ronia then decides to go over to Borki's side in order to save her friend Birki. By doing so, her father Matthías disowns her. As a result, Ronia and Birkir run away into the forest, where they live in a cave and experience adventures, and meet creatures like elves and hobgoblins. In the end, both families are reunited and both Matthías's and Borki's clans of robbers are united into one family. The story of Ronia is a story of friendship and courage, but first and foremost a story of love.

7.1 The students' expressions of experiences in the performance, from the observer perspective

I have made thick descriptions with headings, short narrative constructions, indicating noticeable aspects of the students' experiences when they are performing. These aspects are formed like short narrative constructions. I first present the performance in Hillcrest school, and after that the performance in Mountain-line school. In this sub-chapter I will give detailed descriptions regarding the performance of the play from the observer perspective.

7.1.1 The performance in Hillcrest school

Everything was ready for the play one sunny day in March. The stage was ready, set up in the cafeteria and the students had been rehearsing with Jóhanna and Steini in the previous days.

Today is the day the students in the 5th grade are going to perform "Ronia the Robber's daughter". They have been rehearsing the play for the past two weeks with the 4th graders. The whole cast includes 46 students. The performance is going to take place in the school cafeteria. The transformation of the cafeteria is extensive (see Figure 13). On one side, a whole forest has grown with trees, grass, stones and flowers in all colours. Jóhanna had designed the forest and she got help from the textile teacher, who made the flowers with help from the students and the design and handicraft teacher made the trees also with the help of the students.

On the other side there is "the hell gap", and a cave made from potato bags. A white frame covered in a white sheet is placed in the middle of the stage (see Figure 14).



Figure 13 The transformation of the cafeteria.



Figure 14 "The hell gap".



Figure 15 The characters of the play.

The students were waiting in the music room for their turn to enter the stage. They were in their costumes that Jóhanna and Steini had arranged for them and they had on their makeup that Jóhanna and Steini had put on them (see figure 15).

There is excitement in the air and the students are trying to be quiet. Some of the students are already in character and are making grimaces according to their roles. The characters that are about to go on stage are Ronia and her father Matthías dressed in brown overalls, and Lovísa, Ronias mother, is dressed in a long blue dress. The character Birkir is dressed in an Icelandic wool sweater, and his mother Valdís is dressed in a long white dress. His father Borki is dressed like the robbers in both groups: in white robes with a belt in the middle. Strange creatures that look like birds are also waiting to go on stage dressed in black with feathers and a big beak coming from their heads. The elves are dressed in woollen sweaters with apple-red cheeks and black eyebrows and their hair stands out in all directions. There are six ladies dressed in long beautiful dresses with a lot of makeup. (FN & VO 21/03/2014)

The audience consists of around 50 students from the school from first to 4th grades, and they wait patiently for the play to start. They are sitting in chairs and their own teachers are sitting with them.

Performance skills

When the lights are turned down a baby's scream can be heard, and the light goes on behind the white sheet frames in the middle of the stage.

A shadow figure is giving birth, with - so it seems - witches dancing around in the back. Suddenly, all is dark and Lovísa comes on stage with a baby in her arms. The scene plays out with Lovísa singing the song of Lovísa with help from a choir that most of the students are in when they are not on stage. As the singing is almost over, the ladies enter the stage on the left to admire the flowers and the birds in the forest. They do not make any sounds; instead, they use their facial expression to let the audiences know that they like the forest and the flowers. The ladies seem to be from a different world. They walk around like "ladies" swinging their hips back and forth, making big hand gestures. Lovísa is still on stage and she looks worried about where Ronia might be, and as Lovísa is walking back and forth 12 robbers suddenly enter the stage.

Then suddenly Ronia and all the actors appear on the stage and sing the song, Ronia the Robber's Daughter. The audience knows that song, and they are singing with the actors and everybody is smiling and dancing along.

When the song is over Skalla-Pétur walks slowly over to Ronia. He has a walking stick in hand and he speaks in a low voice, almost incomprehensible. It takes him some time to walk to Ronia, and when he finally reaches her, Ronia asks him to speak up. The girl who is playing Skalla-Pétur starts to speak very loudly in an old man's voice. The audience laughs, and when Skalla-Pétur slowly walks off the stage, all attention is on him.

The transformation to the hell gap scene was smooth; all the actors left the stage, leaving Ronia and Birki alone by the hell gap. Everything was going according to Jóhanna's instructions.

When Ronia and Birkir are finally alone, they start to become friends. Their characters look at each other and they smile a little bit and then hurry to look right back down at their own feet, almost as if they were shy of each other. They then look at each other again and smile and smile more, and those smiles turn into laughter. They look a bit nervous. They then begin to jump over the hell gap back and forth, laughing, while the choir sings the song of Anímónu.

Then all the robbers from both sides burst onto the stage and capture Birkir. All the actors on stage start to fight in slow motion in a scene that lasts for few minutes. The actors are taking this seriously and slowly open and close their mouths and eyes according to their movements. Lovísa and Valdís make ninja moves towards each other and then they make cartwheels back and forth. (FN & VO 21/03/2014)

When the fight scene was over everybody sang the farting song with appropriate ass movements. The actors looked like they are enjoying themselves. They were laughing and smiling and some making more exaggerated movements than others.

Solidarity and ownership

The students playing Ronia and Birkir were deeply engaged in their roles in the performance:

When Ronia gets stuck in a hole in the forest, she calls out, “help, help”, and it looks like it is really hurting, and that her leg is really stuck in a hole. She tries to pull her leg with both hands, with a facial expression of being hurt and afraid. When Birkir jumps on to the stage, he calls out her name and looks at his friend. He looks like he is alarmed and starts to pull her leg to save her. The two actors seem to take this very seriously and are really engaged in the scene, which has a shade of darkness in it. After this episode they embrace each other really quickly with big smiles on their faces. (FN & VO 21/03/2014)

When the elves walked on to the stage one by one it was clear that they had been made up to look like they had big asses.

They seem to make it in a parody, which is a welcome change after the dark scene before. Everybody starts to laugh and the more the audience laughs, the bigger the elves’ asses get and when they start to sing the elf song everybody is singing. The song is entitled “What is this?”

Relief and joy

In the final scene everybody in the whole cast is on stage.

Both families have decided to become friends. The whole cast makes a straight line over the entire stage and sing the song Ronia the Robber’s daughter again. After that, they all take a bow again, and again they are laughing and giggling with joy while the audience applauds them.

This performance lasted 30 minutes, and when the performance was over all the actors gathered together in the drama class/music classroom. After the show was over both Jóhanna and Steini (her teacher trainee) praised the students on a job well done. The students were smiling and talking really loud. Both Jóhanna and Steini were trying to get them to lower the voices, but it was difficult for them as they all looked really happy. The actors did not get a long break, because the next show for the rest of the school (grades six to ten) was about to begin.

7.1.2 Themes connected to experiences in acting visible in the Hillcrest performance

Based on the analysis in the thick descriptions with the aspects (headings) as initial baselines, I have developed a more theme focused analysis of the experiences that seem to be expressed. The themes I have constructed are shown in Table 5.

Table 5 Themes in the students' expressions of experiences during the performance at Hillcrest.

Aspect	Theme
The seriousness of play shown in stage fight and ninja moves in slow motion Stage performance according to the instruction The beginning friendship made visible with smile, shyness and laughter Engagement shown in the characters of Ronia and Birki Parodic element forms reinforcing feedback loops between audience and actors	Performance skills
Audience and actors sing and dance, smiling along Students giggling with joy when getting applause, and praise from the teachers Before the performance, excitement and focus on costumes and make up	Excitement and joy
The enactment on stage is thrilling and theatrical	Solidarity and ownership

As shown in Table 5, the themes I have constructed from observation of the students' expressions of the performances in Hillcrest school are (1) Performance skills, which include bodily engagement, (2) Solidarity and ownership of the play, and (3) Excitement and joy. These themes are on the one hand connected to developing performance skills, and on the other they have to do with the development of community, as is shown in solidarity and ownership, as well as in excitement and joy.

All the actors seemed to give their best in order to make the performance as joyful as it turned out to be. When working with 46 students, and only a part of them on stage at one time, the students had to be fully engaged in the play. Their excitement is reflected in the students' acting. They could not wait to get on stage, but at the same time they did not make any noise while waiting backstage. Here, there is no question of discipline as the students are engaged in something meaningful and they all have set roles and have an opportunity to shine in different roles. The character building and the bodily engagement were visible in every student who took part. The costumes and the make-up made it more

credible and the scenography with the ‘forest’ helped. The students took ownership of the play by adding new characters to the play.

7.1.3 The performance in Mountain-line school

The sky is covered with dark clouds and it has been raining throughout the night and during the morning. It is still raining and the forest is wet. There is a smell of spring in the air, a scent that only occurs in a forest in spring when everything is coming alive again after a long winter. A narrow path curls upward like a snake towards the forest. The students have arrived.



Figure 16 The students have arrived.

They are going to perform the play that they have worked so hard on over the whole school year. The cast of the play is from two classes in grade 6, a total of 50 excited young people. The students are worried about the rain and that their costumes will become wet. The costumes were made by the textile teacher and all the scenery like the hell gap and the cave was by the design and handicraft teacher.

They have all been given a black plastic bag to use as cover from the rain and the wetness of the soil. A big banner is hanging between two trees in the beginning of the forest. It reads “Ronja Ræningjadóttir” (see Figure 18).



Figure 17 The “forest play” in the forest.



Figure 18 A big banner reads “Ronja Ræningjadóttir”.

Performance skills

The first scene is the birth of Ronia, which takes place in an open area with a few trees around it. Eight students take part in this opening scene: Ronia's parents, Lovísa and Matthías, Ronia, and five hobgoblins. The storyteller (the teacher) had already met with the audience - consisting of lower secondary students from the school - a little further down the road and had already begun to tell the audience the story of Ronia's birth. The storyteller walks slowly toward the place where the hobgoblins are lying on the ground and it is impossible to tell if someone is lying there. Suddenly, the rain stops and the sun breaks through the clouds; it is as if someone had turned on the lights in the forest. The hobgoblins are lying without moving; they are silent and look like a big rock in the grass. They are all dressed in brownish-black clothing that covers them completely.

Ronia and her parents are hiding. The audience wanders from station to station, where the actors come alive from a frozen position. The hobgoblins slowly rise from the ground as the audience approaches and then crawl towards the forest, making a weird sound and turning into stones again. Suddenly, Lovísa, Matthías and Ronia burst from the trees and start to talk about Ronia needing to be careful in the forest. Lovísa is dressed in a long brown skirt with a striped apron hanging over her skirt. She has a brown shawl over her shoulders and a small cap on her head to cover her brown hair. She has a dirty face and gloves on her hands. Matthías is wearing a brown robe that reaches down to his toes. He has a brown wool shawl over his shoulders and is armed with wooden swords. Ronia is wearing a dress made of wool felt outside of her grey pants. The dress is multicoloured and looks faded and used.

The character Lovísa is really clear and articulated, and her worries about her daughter Ronia seem to be sincere. The character Matthías behaves in, as I see it, an exaggerated way (as if he is in fact addressing the audience and not Ronia). His face shows expressions of being worried about Ronia when he is telling her about the dangers of the forest. Every time Ronia tells him "I know", he changes his expression to surprise. The audience is laughing, and with each line he raises his voice a little bit and gets funnier and funnier.

"Breaking character" unintentionally

It seems as though Matthías' co-actors have a hard time not laughing along with the audience, but they manage to get through the scene. When the scene ends, the audience claps very loudly for a long time. The actors all stand still with big smiles on their faces, looking at each other as if they do not know what to do.

The storyteller tells the audience that the next scene will take place further in the forest, and he invites them to follow him to meet Ronia's family. Ronia's

family is her mother and father and all the eight robbers, including Skalla Pétur. The student playing Skalla Pétur is made up to look bald and he is wearing a long dress similar to what Matthías is wearing. The home of the family is near a big tree, with old brown potato bags that have been torn down hanging from the trees to make a shelter for the family. The only thing that stands out is a piece of technical equipment, the new audio gadget that is placed in the middle of the robbers. The students are looking at each other and making a silent gesture towards each other as if they are announcing that something is going to happen. Some of the robbers are holding their hands to their faces, trying not to laugh. Lovísa is giving everybody something to drink. The last line in the scene is Skalla Pétur's, after which he starts the farting song.

All of the robbers stand up; one turns on the audio gadget and everybody starts to sing. The robbers are all dressed in the same way: a green robe and black pants and shirts. They are trying very hard not to laugh and to stay in character. Some of them are breaking out of character when everybody suddenly turns their backs to the audience and shakes their backs when singing the farting song. Everybody is laughing, including the audience.

“Breaking character” intentionally

“Thank you,” calls the storyteller, “Let’s move further into the forest.” As the audience walks slowly away from the actors, they all start to laugh out loud in nervousness. The girl that plays Lovísa tells them to be quiet by whispering “sch-sch” to them and placing her finger on her mouth and pointing to the audience. The actors become quiet. The girl who plays Lovísa takes her role seriously and never steps out of character; by doing so, she influences the other students to follow her example.

The audience is being cautious because the road is still wet and also because they are approaching the hell gap, where Ronia meets Birkir for the first time. The hell gap is designed using the same material as the costumes of the hobgoblins. It looks like a canal in the middle of the forest, with an open space around it. On one side, three hobgoblins are pressed up against the tree, almost invisible, and on the other side four more hobgoblins are hanging onto trees and moving a little bit at a time. What is striking about this scenery is that there is a perforated orange plastic ribbon hanging between two trees, which makes the scenery seem a bit strange. When everyone in the audiences has formed a circle around the hell gap, Ronia, now played by another student (because of the size of the cast), and Birkir meet for the first time.

Birkir, dressed in an Icelandic woollen sweater with a knife in his belt, has to make his way through the audience, and he has to ask some of the audience

to move back as he is about to jump over the horrible “hell gap.” The boy who is playing Birki has to improvise a part of his scene. He tells the audience: “Please, you need to give me more space, as you can see this gap is both deep and wide, and I need to be able to jump over this horrible “hell gap.” He slowly convinces himself to jump, by talking out loud to himself, and when he finally jumps, the entire audience claps and whistles. When Ronia jumps, the audience does the same again. The scene is short, but it is important for the play, as we now see Birkir for the first time and also because the scene shows risk and competition that turns into friendship.

The story is now taking place in the middle of the forest and the audience slowly starts to walk down to a large area in the middle of the forest that has fewer trees. Suddenly, knights come running from the forest and the knight’s leader asks the audiences if they have seen any robbers. Some of the audience members respond and say, “Yes, they all ran this way,” pointing in the wrong direction. The leader of the knights has to improvise his scene, as he does not know what the audience is going to tell him. The knights run together with their wooden swords raised in fighting position. All of the actors that play the knights look like real knights. They are all wearing armour and have blue shields with a knight-like cross painted on it in gold. They all look mean and are concentrating on the task at hand, all stopping at the same time, turning towards the audience. When the scene is over, they turn again and start to run.

Solidarity and ownership

When entering the middle space of the forest, Ronia comes running down the hill; she is in a hurry as if someone is chasing her, and then suddenly she is trapped: her leg is stuck in a hole, and in that hole we see elves. The character Ronia acts with frustration; she is yelling and calling for help. She tries to pull her leg out from the hole, but fails to do so. She is weeping and about to give up. The elves are hanging on to her leg and refuse to let go. The elves are little pink creatures that ask over and over again “What is this? What is this?” Then, all of the sudden, Birkir comes running out from the forest to help Ronia. Birkir pulls and pulls on Ronia’s leg as he comforts her, saying, “It will be fine; we will do this together.” They manage to escape, only to meet Matthías and Borka - robbers engaged in a fight. Borki and Valdís are the parents of Birkir, and we see them for the first time.

All of the students take part in the scene and everybody is fighting with swords and sticks. Everybody is smiling and laughing, and the actors are using their bodies as if they have been trained as knights. When Valdís calls out that the knights are coming, no one can hear it, so she has to do it few times, and then everybody hides.

Again, the knights ask the audience if they know where the robbers are, and again the audience members point in the wrong direction. When the danger has passed, all of the robbers come together and they decide to make peace with each other and join forces. In the end, all of the students sing the final song, “Ronja the Robber’s Daughter” together and take a bow.

Relief and joy

The performance lasted for 50 minutes. After the performance, the response from the audience was good. Everybody was saying “Good job,” and praising the students for a job well done. There were a lot of smiling faces and the students were saying, “I’m glad this is over.” The teacher was pleased and told the students that this was the best performance he had ever seen or had taken part in. After the performance, the students had a little break. They all had to give their costumes to one of the teachers and head back to the school in the bus for a lunch break. After the lunch break, the younger students of the school came to see the play.

7.1.4 Themes connected to experiences in acting visible in the Mountain-line performance

The themes I have constructed from the observation of the students’ expressions during the performance in the Mountain-line school are rather similar to those constructed based on the observed expressions in the Hillcrest school performance, as shown in Table 6.

The themes constructed based on the analysis of aspects in the thick description of the students’ expressions in the Mountain-line performance are performance skills, “breaking character” intentionally, “breaking character” unintentionally, solidarity and ownership, and relief and joy. In the expressions observed in the Mountain-line performance, I could add a few more characteristic features to the theme of performance skills, including strong improvisation and engagement, character building, and interaction. These three features can be summed up as a theme involving theatre skills, which will be reviewed further as one of the themes discussed. The theme “breaking character” intentionally regards a role behaviour where the character addresses the audience directly. This can be considered an acting skill. The theme “breaking character” unintentionally points to the beginner’s weak skills in sustaining a role, or maybe to an unbearable tension in performing for an audience.

All of the students took part in creating a play that they performed in, and the audience responded to it. The audience plays an important role in the play, as a portion of it was improvised. The whole ensemble cast worked as one,

with all of the scenes being of equal importance to the story, through both solidarity and ownership.

Table 6 Themes in the students' expressions of experiences during the performance at Mountain-line.

Aspect	Theme
Performing with a teacher-storyteller and great concentration from the actor group The actors come alive from being frozen. The knight roles performed with great engagement and improvisation skills. The character work of Lovísa was clear and articulated; that of Matthías was somewhat exaggerated. The scenery was impressive; there was strong improvisation and engagement. Ronia was convincing in expressing affect and Birkir was also a comforting helper. Stage fighting made the audience laugh. After a sudden change, peace is restored.	Performance skills
Birkir addressing the audience Knight leader addressing the audience	"Breaking character," intentionally
The robber characters are trying to withhold laughter when they sing the farting song.	Breaking character," unintentionally
Co-actors are having a hard time not laughing with the audience. Breaking out of fiction with laughter	Solidarity and ownership
Before the performance, the students worry about their costumes becoming wet. After the performance, the students show signs of relief as well as excitement.	Relief and joy

To more directly answer the question of how the students experience the drama lessons and the performance, in the next subchapter, I will base my analysis on the voices of the students.

7.2 Student voices on their experiences in drama lessons

In this section, I present my analyses of interviews and informal conversations from the fieldwork with the students, with a focus on the perceived learning and perceived satisfaction with the drama class activities. To interpret the perceived learning, I have focused on what the students say about what they do and what they learn in the drama lessons. To draw out their perceived satisfaction with the drama class activities, I have focused on how the students

evaluate drama as a subject in the experienced curriculum, and what they think the characteristics of a good drama teacher are.

The analysis is qualitative. Through an analysis of the interviews with the students, I wanted to understand more of the experienced drama curriculum. I have constructed two themes that guide the analysis: *perceived learning* and *perceived satisfaction*. The focus of my interest has been to elicit what students think they learn in drama lessons (perceived learning), and how they appreciate (and evaluate) the drama lessons (perceived satisfaction). In this analysis, the students at Hillcrest and at Mountain-line are treated as one group, because I could not detect any significant differences in their views on what they learn and how they perceive, appreciate and evaluate drama. In the interview excerpts, the students' expressions of appreciation of drama and of their learning in drama are intertwined.

I have also divided the analysis of the experience of learning into what the students have said about the fall semester compared to the spring semester, in order to notice if there are any changes in their perceptions of their learning.

7.2.1 Perceived learning of drama lessons

At the beginning of fall semester, the students had formed some ideas about what it entailed to learn drama. A minority of the students could describe what a dramatic process was; however, many of them could see what they could gain by learning drama.

One girl could explain what a dramatic process is:

I think a dramatic process is that you take part in something with your classmates. You have to respect what they are doing and you have to listen. I have done some acting outside of school and I have learned that when you are watching a play or scene in the classroom you have to be silent and not say something bad about what they did. Drama is about helping us to overcome shyness and we have to be able to put ourselves in the position of others. [I really like the drama classes.] (IT Mountain-line school 24/10/2013 girl)

The girl had done some acting outside of school and she had learned that when she is watching a play or scene in the classroom, she must be silent and avoid saying anything bad about what the other person did. She also learned that when taking part in a play in drama class, the students must work together. Other students did not know what a dramatic process is.

One of the boys said he could put himself in the position of others in a dramatic process:

Yes, I can, if somebody is behaving well then I behave well, but it is also doing as the teacher asks me to do. (IT Mountain-line school 24/10/2013 boy)

Some of the students have been to the theatre and most of them like movies. They say that the purpose of the drama class is to have fun playing and you learn how to act and to play games and make up stories. Most of them know what appropriate manners at a performance at school are, but one of the boys asked, “What are appropriate manners?” The interviewer elaborated upon the question: Can you take an active part in a dramatic process in a group and show your group consideration and if you can, how do you do it? His answer was “I listen to what others have to say” (IT Hillcrest school 16/10/2013 boy). Another boy answered the same question.

[I really like to act], I can talk to my classmates and I know how to use props and costumes and I am putting myself in the position of others. I have been to the theatre and I like movies. (IT Mountain-line school 24/10/2013 boy)

Some of the students could see that they learn communication and exercise respect for others in drama. One of the girls from Hillcrest school said that through drama, one learns communication and collaboration and that she gets to take part in something with her classmates. “And you have to respect what they are doing and you have to listen to them” (IT Hillcrest school 16/10/2013 girl). Another girl in the Mountain-line school knew that through drama, one learns communication and collaboration.

“Drama is about helping us to overcome shyness, and we have to be able to put ourselves in the position of others” (IT Mountain-line school 24/10/2013 girl).

Some students saw that drama offered opportunities to learn how to act, play games and make up stories. One boy at Hillcrest school talked about why he liked being in drama: “Because in drama we make a play and do some games together and the main purpose of drama is to teach children” (IT Hillcrest school 16/10/2013 boy). Another one said that the purpose of drama was to have fun playing: “...and you learn how to act and to play games and make stories” (IT Mountain-line school 24/10/2013 boy).

Perceived learning during the spring term

The students’ learning can be marked by ‘before’ and ‘after’ the play.

In a group interview in January, some of the boys still talked about how much they liked playing games for their own sake, not in the context of drama.

To be funny and learn

Both the girls and the boys said drama was about playing and doing different exercises:

[What we like most about drama are the games, especially the zombie game. We also like to draw and play the instruments. However, we also like] to do still images if we have to name something that we do in drama. (IT Hillcrest school 15/01/2014 group boys)

You can be funny, and you learn a lot. (IT Mountain-line school 16/01/2014 group interview)

To learn to listen to each other and to play out a story

In a group interview at the end of the fall semester, all the boys still agreed that the games and creating still images were the most fun activities in drama lessons. However, in a second interview at the end of the school year with boys at Hillcrest school, the students had performed the play and then they all talked about it and how much they liked doing plays together:

I, Kalli and Pétur are doing a play together. We know what we like to do, and we do listen to each other. Although sometimes we do not listen, we are creating a story from the beginning with a middle and an end. We have done a play, where we have done acting and sometimes the teacher would read a story for us and we had to play it out, I don't know what that is called. (IT Hillcrest school 8/5/2014 boys)

To learn to stand up for our ideas, to speak, and to improvise

The girls think drama is important, because in drama they learn to speak and say what they mean and they do not have to hide themselves:

In drama we learn to improvise and to stand up for our ideas and we are training our minds and our ability to cooperate. We learn to speak and to say what we mean. Today, I have the courage to say what I mean. (IT Mountain-line school 8/5/2014 girls)

The girls suggest that in drama they learn to improvise and to stand up for their ideas and that they are training their minds and improving their ability to cooperate.

To learn to create a character, to use props, lights, music and costumes

The students know how to use props and costumes because they had to use them in the play. They know that for the play to happen, "you need to have music and you need to turn the lights out, but you need also to be quiet" (IT Hillcrest school 8/5 2014 boys).

We have taken part in a play, so we know how it works. In the play, we had to make a character; we used costumes and props. (IT Hillcrest school 8/5/2014 girls)

[It is the best class and] we are learning to act and stuff like that. We know what drama is about because we have taken part in the play. We know what happens in a play, we know the story line, and how to make a character and how to change costumes in five minutes. We think we should have drama three times a week. (IT Mountain-line school 8/05/2014 boys)

The girls also talk about drama as a favourite subject:

Drama is one of my favourite subjects, because in drama we have done the show and we know what the play is about and we can follow the plot in a play. We know how to improvise and we know how to perform. (IT Mountain-line school 8/05/2014 girls)

Later, the students tell me that when they are acting in front of an audience, the best way is to pretend that nobody is watching them. The students do a lot of plays in the hallway and they usually listen to what the others have to say, “Unless it is bullshit, then they don’t listen” (IT Mountain-line school 8/05/2014 boys).

To learn to work with everybody even if you do not want to

The boys learn to work together and to speak loud:

In drama, you may not turn your back to the audience and you have to speak loud and you have to work with everybody, even if you don’t want to. (IT Mountain-line school 8/05/2014 boys)

To be able to follow the plot and to perform

The boys like the fact the in drama you can be anything and that they learn to improvise:

Because we have done the show, we know what a play is about and we can follow the plot of a play. We know how to improvise and we know how to perform. (IT Mountain-line school 8/05/2014 boys)

In drama, you can be anything: if we want to play a king and then a football player, then we can do that. (IT Mountain-line school 8/05/ 2014 boys)

Summarizing the perceived learning

The aspects of perceived learning (Table 7) tell about the students’ awareness of learning in drama.

Table 7 *Perceived learning in drama.*

Perceived Learning Dimensions	Aspects	Aspects
	Autumn	Spring
A. Connected to drama/theatre and performance skills	To describe what a dramatic process is To learn how to act, play games and make stories	To be funny and learn To be able to follow the plot and to perform To learn to create a character, to use props, light, music and costumes To learn to work with everybody, even if you do not want to
B. Connected to generic skills	To take the perspective of another person To learn communication and respect	To learn to listen to each other and to play out a story To learn to stand up for ideas, to speak, and to improvise

There is a noticeable difference in the dimensions of perceived learning during the spring term versus the autumn term. The aspects describing the Dimension (A) skills in drama/theatre are much the same, but are more elaborated upon in the aspects formed during the spring. The aspects concerning the Dimension (B) generic skills are more developed in the aspects for the spring term. This especially concerns the aspect that says to support ideas, and to work with everybody, even if you do not want to. While the autumn term revolves around taking the perspective of another person and to learn communication and respect, the corresponding aspects for the spring term are to learn to listen to each other and to play out a story, to learn to support ideas, to speak and to improvise, and to work with everybody, even if you do not want to.

The competence criteria guide defines the competence criteria for each subject. Competence criteria refer to knowledge as well as work methods and state that students should have an opportunity to achieve the competence criteria in different ways. In both schools, the competence criteria are met. The students build their knowledge from autumn to spring and manage to achieve, at least in part, the competency requirements. The competence criteria are set for the completion of grades four and seven. This means that the students in both schools should have met the competence for grade four at the beginning of the school year, as they are in fifth and sixth grade and the aim is to achieve the competence criteria upon completion of grade seven. It looks as though most of the competence in drama is learned through working on the play and the performance itself. For example, the students go from using simple props to

support their creations in the autumn to using props, costumes and techniques to support their creations in the spring. They also go from taking an active part in the dramatic process like putting themselves in the position of others to using their peers' ideas in the creation of a play and to creating and sustaining a clear character with a suitable voice and physical expressions.

7.2.2 Perceived satisfaction with the drama class and the teaching

The analysis in this subchapter is based on interviews and conversations with students aged 10 to 12 years old, and my role as an interviewer was really put to the test when I asked the students to tell me about their experiences. I needed to find the right words in order to communicate well with the students. In the interviews, as well as in the conversations, the questions revolved around learning in the drama class, but as a spin-off from the interviews, the young students wanted to tell me about how much they appreciated drama class and the drama teacher. There were no negative comments given at all. This was consistent throughout the autumn as well as spring interviews and conversations.

Drama is fun

In the interviews, the overwhelming feeling that the students displayed was that they appreciated drama and it was a subject they had fun in.

I really like the drama classes. (IT Mountain-line school 24/10/2013 girl)

I like being in drama, because in drama we make a play and do some games together and the main purpose of drama is to teach children. (IT Hillcrest school 16/10/2013 boy)

That they have fun while they learn seems to be a quality that the students appreciate. To have fun could perhaps be interpreted as the meaningfulness of being creative together with other students. To experience joy in the learning situation can be considered an important aspect of learning in drama.

The students were pleased with drama as they were able to affect what was taught and did not have to sit still all of the time. The girls talked about drama as a favourite subject: "Drama is one of my favourite subjects" (IT Mountain-line school 8/05/2014 girls). And so did the boys: "It is the best class. We think we should have drama three times a week" (IT Mountain-line school 8/05/2014 boys).

In a group interview at Mountain-line school, the students told me that drama is great, fun, exciting, and awesome; that it is the best time they have at school. According to the boys at Mountain-line, drama is one of their favourite subjects:

Because in drama you can be yourself and you don't have to sit the whole time and you can affect what is taught. (IT Mountain-line school 8/05/2014 boys)

In the boys' repertoire of vocabulary associated with drama, the direct and positive statements stand out, perhaps indicating a wish for more of this in other subjects as well. They appreciate that they can influence the teaching; they can move during the lesson and can be themselves.

The drama teacher is important

In this whole picture, the drama teacher seems to be of decisive importance, and according to the students not everybody can be a good drama teacher.

Not everybody can teach drama: to be able to teach drama the person has to be creative, not shy, and the teacher has to be an actor to be able to teach drama, because he has to make a play with them (the students). (IT Mountain-line school 16/01/2014 group interview)

The students pointed out that the teacher helped them to realize that being shy is something you can practice minimizing.

We really like the teacher, and in drama we learn about not being shy and learn that it is ok to have somebody looking at you. We would like to have drama three times a week. (IT Hillcrest school 8/5/2014 boys)

The positive statements from May 2014 are uttered quite close in time to the performances, which I have described in the first section in Chapter seven. The high feeling of the peak theatrical event may be leading to the wish to have drama three times a week. Still, the overall picture from all of the interviews pointed in the same direction: that drama is fun and appreciated.

Summarizing the perceived satisfaction

In Table 8, I summarize the aspects of perceived satisfaction with the drama class.

Table 8 Perceived satisfaction in drama.

Perceived satisfaction
We like drama because it is fun.
To be able to affect what is taught, and not have to sit all the time is important.
To be comfortable with the drama teacher is important.
To learn not to be shy and that it is OK to have somebody looking at you.

The perceived satisfaction with the drama class can be summed up as central elements in all learning: to allow the students to be there in body and mind, as

well as allowing them to express feelings, contributes to a positive climate for learning in which the role of the teacher is decisive.

7.2.3 Drama experienced as a learning subject and as an art subject

In this section, I will interpret and discuss the themes I have found in the students' experiences with drama. The themes constructed based on the observation of student expressions during the performance is a perspective derived from observations made during the fieldwork, but from outside the researcher's interpretations. The themes are: performance skills (character building, bodily engagement and solidarity and ownership), challenging the audience by 'breaking out of fiction', and excitement and joy. The theme-based analysis of the students' perceived learning and perceived satisfaction adds a perspective from inside the group, i.e. the students' stories.

7.2.4 Performance for audience as learning event and arts education practice

The themes I have constructed based on the initial coding of the aspects partly overlap. Some of the themes point explicitly to the learning and expressed theatrical knowledge during the event. The learning seems to be fuelled through the more phenomenological aspects of experience like bodily engagement, excitement, joy and solidarity.

Performance skills

Character building as part of performance skills was notable in both schools as one basic skill in drama competence is to create a role. To sustain a role is also a basic skill. This character building skill is usually not strong in the early stages of working with drama. The skill to interact and to improvise based on a theme are both aspects that may promote creativity and further develop performance skills. To have double the focus on communication with the other actors as well as with the audience is also considered to be another aspect of performance skills.

Bodily engagement is also considered a part of performing skills. The symbolic language of theatre is most often articulated as an embodied expression. Based on the thick descriptions, the physical aspects of acting seem to be at a level that the students were, for the most part, able to respond to; for example, being in the "freeze" position, doing stage fighting, jumping down from a tree, jumping over an imaginary gap and exaggerating some parody elements like in the farting song. Bodily engagement is also expressed as emotional engagement in some of the characters, such as in the case of Lovísa, Ronia and Birkir. Young students seem to feel at ease when engaging

bodily in playful ways. I bring this up because, for the most part, one of the constructed themes discusses the problems with sustaining a role. This issue will be addressed a little later on.

Solidarity and ownership is created through learning to work together and through developing a sense of timing that promotes a feeling of community within the group. This was shown in many ways, starting from the students' anxiety among Mountain-line students regarding whether or not it might rain out in the forest on the day of the performance. The respect shown by keeping silent when not on the stage is another sign of solidarity. The contributions with adding extra characters and the students accepting the sharing of the role of Ronia with one another is also a sign of solidarity and is indicative of how the students took ownership of the performance.

Challenging the audience by “breaking character,”

In a traditional theatre, the “fourth-wall” illusion is the symbol for the space that separates a performer from an audience. The Mountain-line school performance is carried out based on exterior stations and with a walking audience. There is actually no line to include a fourth wall and it is a challenge for the students to decide when they are in character and when they are not. For young actors to stay in character and not to break out of the fiction as part of the performance requires extensive training in improvisation and communication skills as part of their performing skills. When the character of Birkir asks the audience to move because he has a horrible “hell gap” to jump over, he is in character, but is addressing the audience directly. Simultaneously, he is sustaining the illusion that is necessary for the play. The same can be said about the scene with the leader of the knights. He “breaks character” slightly by asking the audience a question. They are “breaking out of the fiction,” adding a layer in the montage of the fiction, and at the same time they are creating feedback loops between the audience and themselves.

On the other hand, stress can affect young actors to such an extent that they break out of character, especially when the spectators are of a young age, as they were at the Mountain-line school performance.

Excitement and joy

The excitement before and during the play was very notable in both groups. This excitement was of course growing through the use of props, costumes, make up and scenery - and knowing that somebody was about to watch them perform. The joy during the performance was exhibited through an overflow of energy, and the breaking out of laughter during some moments when the audience laughed. The joy was also very present in the singing, especially

when both the actors and the audience sang together. This was also the case after the performance, when the students received applause and praise from the audience, and from the teachers. This joy can be traced to a feeling of accomplishing a task together, which in turn promotes a spirit of community.

Through the analyses of the two performances with a focus on the expressions of the students' experiences, I have been able to grasp some aspects of what is going on regarding the students' experiences during the performances. Despite the fact that one of the groups had worked on the performance during the whole school year and the other group just for a few weeks, the experiences seemed to be quite similar to one another, both as learning events and as arts education practices. So far, I have interpreted what the students might experience during their drama lessons and in the performance. In the next section, I elaborate upon the findings connected with the stories of the students and how they speak and reflect on the drama lessons.

7.3 Interpretation of the students' experiences of perceived learning and perceived satisfaction in the drama class

The analysis was theme-oriented and embraced perceived learning and perceived satisfaction.

Perceived learning

Within the theme of perceived learning, two learning dimensions could be identified: A. Connected to drama/theatre and performance skills, and B. Connected to generic skills. The learning dimension connected to drama/theatre and performance skills is experienced in elaborate ways, when taking into account the young age in general of the students and the short time that they have been learning drama.

In creating a play/theatre, the students speak about learning appropriate manners at a performance. Through the making of a play, the aesthetic knowledge via the art subject of drama is met through the methods of theatre. The students learn to act (*functional/learning*) (O'Toole & O'Mara, 2007), to develop a character, to improvise, to take part in a dramatic process through games and stories, and by taking part in a performance they learn about costumes, props, lights, and music. Through physical presence and response, as both actors and spectators, they learn to be recipients of their own work and they can create games with each other (*expressive/developmental*) (O'Toole & O'Mara, 2007). They create still images, and they make believe. The students notice that they have learned to respect each other through cooperation and communication.

The findings displaying perceived learning can be summed up in an interpretation, that the students become aware of what they do in drama and understand what they learn in drama. As for the learning dimension of generic skills (*cognitive/procedural*) (O'Toole & O'Mara, 2007), they suggest that they learn to listen and to be quiet. They develop socially acceptable speech and manners and a means of self-expression, and they develop empathy and self-control (*social/pedagogical*) (O'Toole & O'Mara, 2007). The fact that they repeatedly mention that they are learning to be quiet might mean that the school culture now has a strong desire to change. There is the aspect of self-control and respect that might contribute to a more complex understanding of learning to be quiet. It is, however, a nice paradox in the drama class that the students' experience is that they both learn to be quiet and learn to stand up and voice their ideas.

Perceived satisfaction

The analysis of the theme "perceived satisfaction" was summarized by recognizing that the students mention central elements in learning; the students recognize being there in both body and mind and they have an impact. This contributes to a positive climate for learning, where the role of the teacher is decisive.

The students talk about drama being their favourite subject, and they believe that they are learning a lot. The students are affected through embodied learning, and the popularity and qualitative dimensions of perceived learning are documented at both schools. Taking into account the age of the students and their relatively scarce experience of drama, the competency of the students in describing their learning and their overall experiences in drama can be considered relevant and very clear. One student formulated it in this way: "In drama you can be anything, we can we play king and if we then want to play a football player then we can do that."

The students are quite clear about how a good drama teacher is characterized in that they do not believe that everyone can teach drama in creative ways. The students think that the teacher needs to have acting skills. Preferably, the teacher should be an actor. The students have underlined the importance of having a teacher that likes to play with children, and likes to make plays. The students are quite precise in their descriptions of what they think are the necessary competences of a drama teacher.

This is in line with Anderson's statement that drama teachers are in the business of creative learning and that drama educators offer unique contributions to this field in school (Anderson, 2015). Kempe (2012) claims

that all teaching may involve some elements of performativity. Hence, it is most important for the drama specialist to know what constitutes a performance. Sæbø (2009) argues that teachers without drama teaching experience tend to choose drama forms and activities where the students are responsible for structuring the drama parts.

Allern (2016) suggests that young students in grade five should not be exposed too early to an audience. He is working with what he calls existential drama, and mostly within the genres of process drama and LIVE (live action role play). Within these genres, it is possible to explore themes of importance. In the Icelandic project, the performing aspects were strong motivational factors, and the focus on training, especially improvisational skills as preparation for the performance, make the more existentially important aspects of drama become side products. However, these aspects are there: as in the community feeling, the solidarity, being able to cooperate, and having the courage to stand up for one's own ideas. The experiences of the performance are similar to the findings of David Beare and George Belliveau (2007). They claim that when the performance has a common goal, it deepens the level of commitment promoted in the group. The experience of performing strengthened the students' self-confidence and personal growth (ibid., p. 7). Even though the material from the students' interviews is rather limited, it is, nevertheless, very important as it shows what the students think and like about drama.

7.4 The experienced drama curriculum: summation

In Chapter seven, I have focused on the experiences of the students in the drama class in order to understand more of the experienced drama curriculum. I looked at their experiences from the researcher's perspective and from the students' own perspectives. The experiential curriculum is what the students actually experience, what they have "learned" in the classroom (Goodlad, 1979, pp. 63-64). In the study, my main focus is on the drama teachers' teaching of drama; however, the teaching is dependent upon the students and their attitudes, as well as their cooperation in order to make drama a learning subject within arts education. The students are, therefore, an important part of the culture in the drama class.

O'Toole states that when drama appears in the school system as an art form, it can promote acting skills training, socio-dramatic play, study of script, role-playing and improvisation, staging, lighting and sound, multi-media, exercises, and finally pedagogy (O'Toole, 2015, p. 186). The experiences of students in the drama class in this research are in line with O'Toole's ideas of drama in school and reflect the experienced drama

curriculum. The themes that emerged from the analysis of the performances and the themes focused upon in the analysis of the interviews are not contradictory; in fact, they are overlapping. The analysis of the students' expressions in performance is made from an outside perspective (as I was part of the audience), and the analyses of the interviews were more from an inside student perspective (the interviews were carried out at the schools). However, both gave insight into the students' experiences. The themes that emerged from the observations of the students' expressions during the performances were performance skills, which include character building and bodily engagement; excitement and joy; solidarity and ownership of the play. "Breaking character" (still in role) was characterized as adding one more layer to the fiction. The actual breaking out of fiction in bursting out laughing is well-recognized from other young performers' contexts in front of an audience. All of these themes can be linked to the theme-focused analysis of the interviews. The elements central to learning in drama are met, as both the perceived learning and the perceived satisfaction indicate. Here, the students have the competence to evaluate because they are inside the drama class. During my period in the field, I wrote field notes about the chaotic experiences that sometimes occurred in the lessons; however, I did not notice any signs of dislike for the subject. It seemed to be more about the students not knowing what this was about, and trying out what limits the teacher had set up for the lesson. I could also notice certain turning points during the school year, which were supported by the students' experiences.

Through improvisation, collaboration and trust in each other in the classroom, the students gained performing skills, which they then made use of to perform in front of an audience. The learning in the classroom and the performing of the play met the competence criteria for the subject, as the students took an active part in a dramatic process in a group and showed consideration towards their schoolmates. They were also able to take up a character role in a suitable manner in front of an audience. They used props, costumes, sets and techniques to support their creation. The activity in the drama class, the students' enjoyment of drama and of making a play can all be linked to the experience that the students are gaining. These elements can be mirrored in Fleming's model (Figure 3) presented in Chapter two, in the section regarding concept analysis of drama. Both Drama 2 and Theatre 2 treat drama as a form of art. When drama refers to the subject in the curriculum, then it is likely to embrace all sorts of activities such as warm-up exercises, improvisations, watching plays and rehearsing plays, games and other related activities (Fleming, 2011), such as those I saw in my observations.

Drama, as the name of the art subject indicates, comprises several genres; for example, both process drama and theatre, as Bolton (1999) maintains in *Acting in Classroom Drama*. In the Icelandic National Curriculum, the making of a performance like theatre, musical or a show is suggested as being one and the same. In the model that Fleming (2011, p.11) has provided for the field of drama teaching, he presents drama as an art form. He proceeds in the model from Drama 1 embracing process, for all dramatic playing, personal growth and self-expression, to Drama 2, which he considers embracing some specific aspects, such as an increasing recognition of importance of form, the need for structure and communication and performance. Related to what the students told me and what I have observed as their experience, the drama teaching for new beginners in drama aged 10 to 12 years old might be in the midst of this model, perhaps more in a playing culture, but these students are experiencing the thrill of theatre performance and the magic of communicating with an audience for the first time. The potential learning is extensive through the elaboration of the themes I have suggested. These themes indicate characteristics of arts education practice in the two schools based on the students' experiences. The competence criteria, according to the curriculum guide in the subject of drama, are met by working in and through drama, the final result of which was the performance of a play at both schools.

The drama teachers I focus on in this research are influenced by their students and their experiences, as I have described above. Another important part of their practice and the culture they work within is the professional that heads and steers each school: the principal. In the next chapter, I include a fourth perspective on drama teaching: that of the principal. I turn to the fourth research question: How do the principals conceptualize the culture for drama in the two schools?

Chapter 8 The principals consider drama a brand for the school culture

In this chapter, I include the principals' perspective of drama in the two schools. The decision to include the perspectives from the principals on the drama classes was one that I made after the year in the field whilst preparing the data for analysis. I had a vague feeling that their voices were needed in order for me, as a researcher, to more fully understand how they influenced the work done in the drama classes. I also had a prior understanding of a quite subtle function of drama as a subject, something I would suggest could be called branding. It is often connected to marketing, but is not necessarily straightforward marketing. James Heaton describes branding in the following way:

Branding is the expression of the essential truth or value of an organization, product, or service. It is a communication of characteristics, values, and attributes that clarify what this particular brand is and is not /.../The brand is built from many things. Very important among these things is the lived experience of the brand. (Heaton, 2015)

In this chapter, I present my analysis of interviews (see Appendix VI) with the two principals of the Hillcrest and Mountain-line schools respectively, to find out their perspectives on developing a culture for drama teaching in their schools in order to understand what prominent themes reflect in their view the importance of drama. Through the analysis, I aim at a more developed understanding of what factors enable and what factors constrain the promotion of a culture for drama and drama teaching. I am guided by the following research question in my attempts to more fully understand the culture for drama in the classrooms under study: How do the principals conceptualize the culture for drama in the two schools?

In this chapter, my understanding and interpretation is guided by the formal curriculum, a curriculum that is official in that it has been officially sanctioned. I am also guided by the curriculum level called the curriculum of ideas, the ideology as the policy of the schools, the ideological curriculum that emerges from idealistic planning processes as constructed by scholars and teachers (Goodlad, 1979). I will start by focusing on similarities in how drama is promoted in both schools and then I will review whether or not there are important differences.

8.1 The values of the schools and the school context

In the Hillcrest school, the *leadership style* is focused on the arts and crafts for teachers to follow and for the teachers to work as a team in promoting a dialogue about teaching and pedagogy. The educational philosophy of the principal is that it is important to have fun, that learning should be fun, and that it can be done through the arts (IT Hillcrest school 24/4/2015).

As a leader, I set the line for others to follow, and my line is on the arts and crafts. I also like my teachers to work as a team and I would like to promote a discussion about teaching and pedagogy. (IT Hillcrest school 24/04/2015)

At Mountain-line, the *leadership style* is based upon initiative and collaboration. The teachers at Mountain-line school are asked to work hard for the school community and all extra work is rewarded. The principal explains that what drama has done for the school community is in the cooperation between home and school:

I see changes for the better because everybody takes part. The students that have difficulties and are maybe being bullied take part also. They are encouraged to stand on the stage and be part of the group, and something for the first time. It helps the school community. (IT Mountain-line school 24/04/2015)

As a leader, I have to trust my teachers. The school is big and I have many teachers. I ask my teachers to take the initiative and to collaborate. (IT Mountain-line school 24/04/2015)

I have ambition for the school and my teachers know that and I ask the same of them. Teachers that do more than they should are good teachers. By doing more, I mean they do not say “no” to a job because they are not getting paid to do this. If everybody had said “no” in the beginning, the school would not have had drama as a subject. (IT Mountain-line school 24/04/2015)

The *values* of Hillcrest school are respect, responsibility and courage. The school offers a diverse and creative learning milieu that contributes to the overall development of students. Students have the opportunity to employ their talents and cultivate a healthy lifestyle and communicate in an encouraging and positive learning environment. The school is a learning community, where students, parents and staff are actively involved, where the students have the opportunity to become independent and creative individuals who are active and responsible in a changing society (IT Hillcrest school 24/4/2015).

At Mountain-line school, the *values* of the school are rules, ambition and creativity. The school fosters an entrepreneurial spirit by offering both drama

and chess in the school curriculum. Drama has been important to the school community through cooperation between home and school and the success in school chess has made the school active in its community. At Mountain-line school, the students come first, the principal says (IT 24/4/2015). Communication should be based on mutual respect, courtesy and consideration among students, teachers and other staff (IT Mountain-line school 24/4/2015).

Surroundings

In the neighborhood of Hillcrest school, there is an emphasis on sports, but other kinds of cultural activities outside of school seem to be scarce. The principal thinks that the students in the school do not go to the theatre and there are no courses in theatre available for the students as an after-school activity (IT Hillcrest school 24/4/2015). Mountain-line school has achieved great success in the field of sports and is promoting a sporting spirit (IT Mountain-line school 24/4/2015).

Cultural upbringing, according to the principal, is important in Hillcrest school and the emphasis is on the arts, such as putting on a show (IT 24/4/2015). The role of the school is most important, the principal underlines, as the cultural upbringing seems to vary considerably. The school authorities need to invest in the arts, because through arts students will learn to think in different ways. The principal explains further:

If the students hear that it is extravagant to invest in the arts in their own households, then they do not think the arts are important. Therefore, the school must have arts education. If the school does not have a drama teacher or a dance teacher, the schools need to make sure that there is a drama teacher that works part-time between two or three schools, and that costs money. (IT Hillcrest school 24/4/2015)

It's clear that drama is helping the students become better students when they enter upper secondary school. (IT Mountain-line school 24/4/2015)

What is similar in both schools is the interest in drama and creativity. In both schools, the leadership style is firm and there is interest in promoting arts education through communication, collaboration and by having a positive learning environment. Both schools are learning communities, where, according to the principals, the students are put first. What differs is the varying cooperation between the homes and the school, and the culture that this has promoted.

8.2 Promoting a culture for drama

The *importance of the arts* is visible in both schools. At Hillcrest, school drama is important as are all of the other arts. Drama was a part of the school-

curriculum with music long before it became a subject in the national curriculum. At Mountain-line school, the emphasis is on arts and crafts, and the school has had drama as a subject for five years. The school has good facilities for arts and crafts, and they are all located in the same corridor. The school also has good facilities for theatre groups that visit the school.

Teacher competence was high in both schools during the school year 2013-2014. Both schools had a *qualified drama teacher* in drama teacher positions during that school year. At Hillcrest-school, it is customary that the classroom teachers teach drama if no drama teacher is available.

They have learned from the drama teachers how to do it, like where the students are supposed to stand and move, and so on. Some of the teachers are more interested in drama than others and do it really well. The singing is the same and the movements are the same, but it is most important to have fun. (ITH 24/4/2014)

Hillcrest school has had a music teacher before this school year who teaches drama. This teacher has taken some seminars in drama and is interested in doing drama. At Mountain-line, it is possible to have a drama teacher teaching only drama, because the school is large, and also because the drama teacher teaches the whole class like in dance and music. If the classes were divided, the school could not afford it.

Other teachers respect what the drama teacher is doing; they have seen it and it has made their job easier. The teachers know that they are not alone and the drama teacher and the music teacher both have the time and space to help them. (IT Mountain-line school 24/4/2015)

Both schools have a *scheduled time for drama*. At Mountain-line school, drama has been on the school curriculum for five years and it is a tradition that the 6th grade puts on a performance in the forest each spring. Drama was not on the Hillcrest school timetable before 2013; however, the year before, the music teacher (2012-2013) combined drama and music in her music lessons.

According to the principal, *the content of drama lessons* is seen as a *learning opportunity in and through drama*. Drama is *integrated into other subjects*, and in grades five, six and seven the school has a tradition where it puts on a *musical every year* as part of the school culture. At Hillcrest school, it is important to work with *process drama* in the 9th and 10th grades, but it is not necessary to put on a show, and drama can be used in every subject (IT Hillcrest school 24/4/2015). At Mountain-line school, drama is, and has been for some time, *taught as a subject* in 5th, 6th and 7th grades, and as *workshops* in grades one to four. The content of the drama lessons changes. When a

specialized drama teacher was hired, everything changed. As the Mountain-line principal says:

The students really like this diversity. They have the opportunity to perform the forest play in the 6th grade, and every Friday we have an event that lasts for 20 to 30 minutes for the whole school. (IT Mountain-line school 24/4/2015)

Every class in the school has to take part in the Friday event, as performers or as members of the audience. They also perform a Christmas play every year. The principal believes that the changes in having a drama teacher are for the better, because everybody takes part.

The *benefits of drama* seem clear for the principals in both schools. According to the principal at Mountain-line school, the students will become more creative and happier students because of drama classes. He has not made any scientific investigation, but he thinks that this is the best thing that the school is doing. The students that have difficulties in the school are encouraged through drama to become part of the group in the school activity (IT Mountain-line school 24/4/2015). At Hillcrest, the principal believes that when students need to work with each other and learn to respect each other, as they do in drama, it will help individual students in their learning. If a student is capable of working himself and gains self-confidence, he will benefit from it (IT 24/4/2015).

At Mountain-line school, the teachers will get paid extra for their work on the forest play and the principal is willing to spend money on the production as the school prioritizes drama; the parents and the students are very comfortable with this arrangement. It gives the school a certain unique quality. The school community is really proud of the forest play, the principal says. A few years ago, the school received a prominent award for their performances, and since then the media have been interested in the school productions. In the coming years, the collaboration between the arts and crafts teachers at Mountain-line will be increased. The school's and principal's future plan for the drama course is to continue to prioritize it (IT Mountain-line school 24/4/2015). The future plan for Hillcrest school is to hire a full-time drama teacher at the school, a teacher who can work with other teachers in smaller groups, or in whole class activities. Furthermore, the plan is to have a larger classroom for drama teaching. Drama is *promoted as a brand* in both schools. Brand is what is valued by the school and what it wants to communicate. Both schools placed drama on their school curricula before drama became one of the arts subjects in the national curriculum, making the schools unique and pioneers in drama. By placing drama in the school

curricula, the schools give value to the subject of drama and the learning opportunities provided through drama.

8.3 Interpretation of the branding in the two schools

There are notable similarities between both schools; however, there are also differences. What is similar is that both promote arts education and collaboration and both schools are willing to promote a culture of drama teaching. During the school year 2013 -2014, both schools had a qualified drama teacher teaching drama, and the subject of drama was on the schools' timetable. Drama is seen as a learning opportunity for all grades and performance is part of the school culture. The benefit of drama for the students can be seen in both schools. At Mountain-line school, drama is made possible because the subject of drama is a whole class activity, meaning that the school does not divide each drama class into two or three groups, which would make drama too expensive. At Hillcrest, drama is combined with music and integrated into other subjects. What is decisively different is the physical place for drama, the classroom and support from other teachers and the principal and how the schools view the role of the drama teacher. At Hillcrest school, the music teacher often teaches drama if no drama teacher is available, or the classroom teachers teach drama. There is a physical place for drama and theatre groups at Mountain-line school and the school has a specialised drama teacher who only teaches drama. The school emphasises collaboration by having all the arts and crafts teachers in the same corridor in the school.

Based on this analysis, I can more fully portray an understanding of the complexity of the culture of drama and drama teaching in the schools. In this chapter, I highlight the importance of the principals in this respect. Fleming (2011, p. 29) points out that drama can occupy a place in the curriculum: a) as a separate subject; b) as a method for teaching other subjects; or c) drama is conceived as a subject integrating, e.g. with history or languages rather than simply a pedagogical approach. All of these modes can be found in both schools. From the *principal perspective* on promoting a culture for drama teaching at Hillcrest school, the emphasis is on collaboration among the students and that students learn through drama. Drama is not a big subject at Hillcrest school, but drama as a method is integrated into other subjects and there is an annual tradition where a musical is set up. The most important part of *the principal perspective* on promoting a culture for drama teaching at Mountain-line school was hiring a specialized drama teacher. Drama is part of the school culture, and every Friday one of the classes takes part in the Friday event as a performer or an audience. Other important factors in Mountain-line school are the forest play and the Christmas play, making the subject of drama

an important course in the school. The school prioritizes drama and the teachers who work on the forest play get paid extra for their work. The school also offers space for theatre groups that visit the school.

The principals' views are in accordance with the formal curriculum. In the general section of the Icelandic curriculum, emphasis is placed on creativity, as it constitutes one of the central pillars of education. Both schools foster creativity by offering diverse and creative learning opportunities through drama education. The students in both schools are encouraged to express themselves by taking part in a play or other activities. They are encouraged to stand on stage and present their ideas and feelings, and this in turn can lead to the development of creatively active and responsible individuals.

The arts education that the schools promote is therefore in line with the national curriculum. Both schools follow the national curriculum in drama by training students in the methods of the art form, but also in drama education for a better understanding of themselves, of human nature and of society. In both schools, the students have the opportunity to put themselves in the position of others through process drama and in drama workshops. When the students come together and do their best in a production, as in the play, the pillars (mentioned in the general section of the national curriculum guide to equality and democracy in school activities) are strengthened. Moreover, such events have a positive influence on the students' feeling of community and the school atmosphere. Furthermore, this also creates a possibility of cooperation between the home and the school (The Ministry of Education, Science and Culture, 2014).

8.4 Summary

In this chapter, I have created an analysis with focus on the perspectives of the principals at Hillcrest and Mountain-line schools, in order to find out how they consider a culture for drama teaching in their schools. The values of the schools have to do with embracing creativity and community. The themes highlighted in the analysis form the principal perspective in terms of the importance of the arts, of teacher competence and of having positions in drama. Scheduled periods for drama exist in both schools. The content of the drama lessons includes, for example, process drama and learning through drama workshops. The principals also point out learning opportunities in and through drama, when drama has been integrated into other subjects. Most importantly, the principals seem to consider performances to be a prioritized arts education practice, as these are both enjoyable, and seem to contribute to branding.

Chapter 9 Drama teaching, the practice architectures and arts education practice

In an ethnographic study the overall problem formulation is usually only indicated at the beginning of the researcher's time in the field, but gradually the focus is sharpened. For this study the implementation of drama as a subject in the curriculum was the main focus from the beginning. The drama class was the unit of analysis. Special focus was placed on the drama teachers' teaching. The focus was on the culture for drama created in the drama class and I asked how this culture for drama could be understood as an arts education practice. The overall research question I finally developed was: *How is drama as a subject implemented in Icelandic compulsory education?*




In this Chapter I add yet another layer of interpretation regarding the four perspectives of the implementation of the drama curriculum. I use the theoretical perspectives presented in Chapters one, two and three in order to complete the holistic analysis, thus making the cultural portrait more complete. The previous analyses presented in Chapters five, six, seven and eight are further elaborated in this chapter. The final section of the Chapter elaborates how the implementation of drama in the curriculum can be understood as an arts education practice.

9.1 Four perspectives on the implementation of a drama curriculum

Using different perspectives and theoretical tools helps me to better understand the complexity and depth of the cultural portrait I have extracted and painted from my data. I have used perspective triangulation in order to grasp more of what is going on in the drama classroom. In my mind I am trying to solve a "riddle", a "riddle" about drama teaching practices (which includes the students) and drama teachers, when drama is being implemented in Icelandic compulsory education, which then also includes the principals' views. To solve that riddle I first look at what kind of understanding the researcher perspective has contributed with, mirrored against O'Toole and O'Mara's (2007) four paradigms of purpose in drama. After that, I interpret the importance of the teachers' stories, mirrored in drama teacher professional development, based mainly on Anderson's (2006) model of career development. In the following section I examine the students' experiences

mirrored against Neelands' (1996) categories of how drama potentially contributes to empowerment. Finally, I interpret the principals' perspectives on the implementation of the drama curriculum. Here, the starting point is Tyler's (1949) questions about the curriculum. In the last section about the perspectives I make a holistic interpretation of the cultural portrait provided through these four perspectives (see Table 9 with overview over the perspective triangulation on the implementation).

Table 9 Perspective triangulation.

<i>Research question</i>	<i>Perspective triangulation and process</i>	<i>Methods</i>	<i>Analysis</i>	<i>Heading/ themes</i>	<i>Goodlad's levels</i>
<i>The first layer</i> 					
What are the characteristics of the drama teaching practices in the two schools?	Researcher's perspective	Observations	Thick description Identified central themes (based on the aspects)	The importance of experience, the complex teacher role, the importance of leadership, the importance of collaboration, the learning culture, the playing culture and the performing culture	Operational curriculum
<i>The second layer</i> 					
How can the learning trajectories of the drama teachers throughout the school year be described?	Teachers' perspective	Interviews and teachers journals	Thematic narrative analysis of the teachers'	Struggling with the pedagogy of drama teaching, struggling with the structure of drama teaching, developing leadership skills, asking for a break because of workload, leaving the position Claiming a space for drama, drama is important in the school, a self-confident teacher, an actor director that teaches, drama teaching is a demanding job, to guide and help other drama teachers to become better drama teachers	Perceived curriculum
How do the students experience the drama lessons and the performance?	Students' perspective	Interviews and observation	Thick description of the peak event qualitative analysis	Aspect and themes Performance skills, solidarity and ownership and excitement and joy Breaking out of fiction unintentionally, Solidarity and ownership, relief and joy	Experienced curriculum
			Perceived learning and		
			Perceived satisfaction	To learn communication and respect, to follow the plot and to perform, to create a character, to use props, light, music and costumes, to work with everybody even if you do not want, to listen to each other and to play out a story, to learn stand up for ideas, to speak, and to improvise	
How do the principals promote culture for drama in the two schools?	Principals' perspective	Interviews	Qualitative analysis Themes	Teacher competence, having positions in drama, a scheduled period for drama performances as a prioritized arts education practice, drama as branding	Ideal and formal curriculum
<i>The third layer of interpretation</i>  <i>The theory of practice architectures</i>					

9.1.1 The researcher perspective

In Chapter five I constructed and interpreted five themes that I considered to be of importance in the drama class based on observation of the drama teaching, and now I add one more layer of interpretation through a mirror from the literature. O'Toole and O'Mara (2007) suggest four paradigms of purpose for drama education: *cognitive/procedural*, which means to gain knowledge and skills in drama; *expressive/developmental*, meaning to grow through drama; *social/pedagogical*, meaning to learn through drama; and *functional/learning*, which means learning what people do in drama. I connect the themes constructed with these four paradigms. In fact, paradigm four is a further development of the idea of paradigms of purpose, and within it aspects from the three first are merged. The themes are important aspects of experience: the complex teacher role, the importance of leadership, the importance of collaboration, the learning culture, playing culture and performing culture.

The theme constructed is based on the researcher's observations throughout a school year, and it defines the culture of drama as a learning culture. This theme connects to the paradigm of purpose called cognitive/procedural (skills in drama), but also to the second paradigm of purpose called expressive/developmental (growth through drama) (O'Toole and O'Mara, 2007). In both schools, by making theatre the students learn the skills that are used in the theatre, for example character building improvisations and role-playing. The students raised their voices in society, they worked as a team and learned to take care of each other. This purpose, the skills in drama and growing through drama, might also be elaborated through the third theme constructed: the culture of play. Through serious playfulness students learn, for example, communication. The third purpose O'Toole and O'Mara (2007) suggest is social/pedagogical (learning through drama). This purpose is described in the twofold aim of drama in the Icelandic curriculum: drama as an arts subject and as method/working form. In both schools the focus was on drama as an arts subject, but in Hillcrest school there was also an explorative approach through "The Settlement".

The themes pertaining to the importance of collaboration, the complex teacher role, the importance of experience and the importance of leadership are themes that display the drama teachers' challenges and strengths during their teaching. It seems evident that they work towards attaining the purposes that O'Toole and O'Mara mention in the three first purposes, such as teaching the students skills in theatre by rehearsing and performing *Ronia the Robber's Daughter* (cognitive/procedural), teaching the students that their voices in

society matter and by teaching them to work as a team and to take care of each other (expressive/developmental). In the fourth paradigm of purpose, the three previously mentioned themes merge, according to O'Toole and O'Mara, in making, presenting and responding in drama. They further elaborate upon these three areas in drama. Thus, the fourth paradigm of purpose might embrace what the teachers actually prepare the students for. According to O'Toole and O'Mara, the areas embrace the following:

The making includes forming and creating in drama.

The presenting includes performing and communicating.

The responding includes reflecting and appraising.

Appraisal is a concept used by Bolton (1979, p. 38, p. 41) to indicate that participants in a drama give certain events a value coding (positive, negative, neutral). In drama the values can be renegotiated, and perhaps changed. From the researcher's perspective the three paradigms of purpose for drama education, according to O'Toole and O'Mara, are reflected through the learning culture, like exploring the human condition, through embodied performative work and playing culture, such as specific games and improvisation in both schools.

The fourth paradigm of purpose (O'Toole & O'Mara, 2007) can function as a way of understanding more deeply the challenges and opportunities in the implementation of the drama curriculum for young students, especially to understand what the teachers in the everyday life of the school do within the frame of one drama lesson per week. The fourth paradigm of purpose from the researcher's perspective appears in the performing culture, such as preparing a performance and understanding what they do (the students) when they perform in front of an audience.

The main points of understanding from the researcher's perspective are that this perspective highlights the complexity of the drama teacher role and the interplay of different factors as is reflected in the four paradigms of purpose for drama education according to (O'Toole & O'Mara, 2007).

9.1.2 The teacher perspective

The teachers' learning trajectories were described in detail in Chapter six. From the stories of the drama teachers, two themes seemed to be of importance for their wellbeing and resilience as drama teachers: recognition and community. When mirrored against Anderson's (2006) characterization of a drama teacher, professional development, can also be found in the stories

of these teachers. The teachers are transformative in their ways of being in the classroom. Through drama the teachers bring about changes in the students' experiences and they expand the students' imagination by putting on a play for the whole school and community. They value craft knowledge, and they base their teaching on practicing often with the students or giving the students examples of the work that they are expected to do. They paint images for them and often they use improvisation in their teaching. They also work as leaders, maintaining discipline in the classroom, but also as leaders when moving in and out of role within the drama process that they have developed. Still, I would not say that the career development described by Anderson fits totally with these teachers' stories. Ideally, the teachers probably would like the development to go in the direction Anderson points out. One unexpected finding in this study is that both drama teachers would choose something else in drama rather than teaching as their career in the future. One could say that Taylor's (2000) list of aspects of a drama teacher as reflective practitioner is closer to the experience of these teachers. They are risk-takers, but they also like to 'drive safe' as in preparing for the play, a play that has been done before and has worked well. They are prepared to fail, e.g. they did not know the outcome of the performance, because that is an option in arts education. They like to try out new things in the classroom and experiment with scene-works and games. They certainly want to cooperate as can be seen in the fruitful cooperation with other arts and crafts teachers. They are also producers of knowledge, and they have the flexibility to revise teaching and learning processes, and they are story-makers and story listeners. Good examples of the roles of both producers of knowledge and as story-makers, are reflected in the rehearsal of the play. The students could create their own sub-story, and throughout the rehearsal the teachers listened and responded to the ideas of the students, and the classrooms became a site for story-telling and play-writing. The students also find it important that they are able to influence what is taught. I intend to connect further analysis to the theory of practice architectures in order to solve the "riddle" that these teachers represent. The stories of the teachers are important in order to better understand the drama teaching culture and the options for drama teachers' professional development. Further, Anderson's attributed characterization also contributes to understanding of their stories.

9.1.3 The student perspective

The experiences of the students were described in Chapter seven. The thick description and theme-based analysis based on observation of the experiences in the performances and the students' perceived learning and perceived

satisfaction point in the same direction: the students appreciate the drama lessons, they appreciate the drama teachers and they can name their rich learning. So the 'riddle' connects to the teachers, one of whom wanted to quit (and has done so) and the other one who wants to find a drama career development which might fit well with his education and experience.

The students aged 10-12 years seem to have experienced the empowering aspects of drama education in some of the ways that Neelands (1996) has described: through personal empowerment, cultural empowerment, communal empowerment, and social/political empowerment. Some of the students describe the personally transforming aspects, like having the courage to stand up for their views and to express their thoughts. In the stories about perceived learning there are signs of being able to see and use drama as a cultural resource. For instance, this applies to learning performance skills, building a character, and knowledge about use of the signs of theatre. The students describe that through the performance they learn not to be shy and that it is okay to have somebody looking at you. Neelands suggests that education has the means to make the invisible influence of culture visible and discussable through drama. The observation of the performance clearly bore witness to the communal empowering force of the performance as an act of community hopes, fears and dreams. The play has become a part of the school community and culture. All the students in the school watch the play and all the parents are invited. The social and political empowering aspects are not so visible, but, in the performance there can be said to be a rehearsal for change and an arena for dialogue through the theme of the story performed.

9.1.4 The principal perspective

In Chapter eight I presented an analysis of the principals' views on the implementation of the drama. I suggested that perhaps they represent the curriculum of ideas as well as the formal curriculum. I will revisit the curriculum questions posed by Tyler (1949), which I presented in Section 3.4.

The overall question is what educational purposes the school should seek to attain (Tyler, 1949). In the Icelandic national curriculum guide these purposes are defined as social, cultural, environmental and ecological literacy (Ministry of Education, Science and Culture, 2014, p. 14). Furthermore, there are six fundamental pillars that education in Iceland rests upon: literacy, sustainability, health and welfare, democracy and human rights, equality and creativity. Tyler's (1949) second question asks what educational experiences are likely to provide these purposes and thus attain the desired goals. The next question is how these educational experiences can be effectively organized. The final question is who can determine whether these purposes have been attained. Tyler's questions are

large and embrace the whole education, but they are relevant to the principals' perspective as the leaders of the schools. The principals in both schools emphasize art and collaboration through creativity. The educational philosophy of the principal in Hillcrest school is that it is important to have fun, that learning should be fun and that it can be done through the arts. In Mountain-line school trust and cooperation between home and school are important. The educational purposes of the schools are highlighted in the schools' values: respect, responsibility and courage in Hillcrest, and rules, ambition and creativity in Mountain-line. When it comes to the importance of drama education, and the implementation of drama in the Icelandic context, it is obvious from the principals' perspectives that drama represents one possibility to attain important educational goals, especially cultural literacy. Cultural literacy implies the skill to "read" the culture and the context (see Østern, 2016b). In the Icelandic national curriculum guide all the fundamental pillars are based on critical thinking, reflection, scientific attitude and democratic values. These aspects seem to be of importance when it comes to the thinking of the principals, and are reflected partly in the values of both schools: respect, responsibility, courage and rule, ambition and creativity. The focus in the interview that was conducted was on the importance of the value that the performances represent. These I have called the 'brand' for the school community. There is something very touching about this underlining of the community spirit that is promoted through drama. This can be of utmost importance for a small community like the Icelandic education sector.

9.1.5 The contribution of perspective triangulation for understanding the implementation

The four perspectives elaborated upon can be said to, on the one side, represent insider perspectives through the teachers and the students. On the other side, the researcher and the principals represent outsider perspectives, at least more so than the persons directly involved in the practice of drama. Using the four perspectives on the implementation of the drama curriculum from theory/literature presented earlier in the text, I have presented a more holistic understanding of what is going on in the drama class.

The key actors in this study are the teachers and the expectations towards them regarding the implementation of drama in the curriculum. These are quite overwhelming, when the researcher perspective, student perspective and principal perspective are summed up, as I visualize in Table 10.

In Table 10 I have visualized the complex expectations that the drama teachers meet in the everyday life of the school, such as making drama and learning in drama through games aiming at performance. I concentrated on how the literature describes the "ideal" of the content of the practice, the

empowering potential, and the qualities of a drama teacher and the importance of professional identity. Juxtaposed with this is the teacher's need for recognition and community, something that will be elaborated on further in next section that has to do with inter-subjective space (Kemmis et al., 2014) in the drama practice.

Table 10 Complexity of drama teaching and drama teacher role regarding the implementation of drama.

<i>Researcher perspective</i>	<i>Student perspective</i>	<i>Principal perspective</i>
The complexity of the drama teaching: The learning culture The playing culture The importance of experience The importance of collaboration, The complex teacher role	Have fun, perform and learn To learn to create a character, use props, light, music and costumes To learn to work with everybody even if you do not want to To learn to listen to each other and to play out a story The drama teacher is important	Importance of the performance The students have fun while they learn about culture. Drama as brand
The drama teacher's work as presented in the literature		
A paradigm of purpose consisting of making/forming/creating, presenting/performing/ communicating, responding/reflecting/appraising. (O'Toole & O'Mara)	Drama's potential for empowerment on personal level, cultural level, communal level, social/political level. (Neelands)	The drama teacher as reflective practitioner; the drama teacher's career development. (Taylor; Anderson)
Wellbeing and resilience in the drama teacher's practice		
Recognition as a drama teacher, professional identity, belonging to a community		

9.2 Intersubjective space in the drama practice

The practice architectures exist in three dimensions, that is in intersubjective spaces, parallel to the activities of sayings, doings and relating. In the intersubjective space in the educational practice under study, the negotiation between practice and practitioner, on the one hand, and the practice

architectures on the other, takes place through continuous dialogue and argumentation, elaborating upon the dialectical tension between practice and practice architectures. If this negotiation functions well there are dynamic feedback loops between the practice, the practitioner and the practice architectures of the educational system, mainly the school.

9.2.1 Feedback loops and dialectical tensions

The feedback loops have the potential for learning to happen, transforming the understanding of the participants. The dialectical tensions can be of different kinds, but one main tension exists between the personal dreams, visions and hopes on the one side, and ‘the reality’ in the practice architectures on the other. The tensions are generally between some specific practice and some constraining or enabling factors in the practice architectures. As I have discussed before, Kemmis and Grootenboer (2008) and Kemmis et al. (2014) describe the practice architectures as dynamic. They are present when a practitioner enters the field, but the practitioner might also bring about change and transformation. The practice architectures consist of cultural conditions, material conditions and social conditions. The practitioner embodies this intersubjective space. In the following sections I elaborate further upon the three intersubjective spaces that have a mediating function between practice and practice architectures: the semantic space mediated by language, the time space mediated by activity, and the social space mediated by relations, power and solidarity. After this, I (as a third layer of interpretation) interpret and sum up the enabling and constraining feedback loops connected to the drama teaching practice.

The idea of the learning loop is that it can transform the understanding of the participants. Kári manages to change the cultural-discursive (semantic), material-economic (physical space-time) and social-political practice in his school by creating a culture for the forest play. By doing so he created new arrangements that enable a practice in a new way in the site. The students contributed to a learning loop between the audience and themselves in the cultural-discursive (semantic) space, by breaking out of character while performing in the forest.

To give example of the power of the theory of practice architectures, I will take a look at the script used in the performances in both schools. The script itself is a practice architecture, that enables or constrains by the particular words used (sayings) in the performance. The practices of script-writing (like the students did in class when they added fine ladies or added more knights) have made the script a practice architecture. And those practices of script-writing (like adding characters), in turn, might have been informed (enabled and constrained) by

particular ideas generated in the practices of class discussion about adding characters to the script. Those class discussions were in turn informed (enabled or constrained) by practices of the students themselves.

9.2.2 The importance of the semantic space

The semantic space is ideally a communicative space where the actors in the field talk and think about and elaborate upon their plans for practice. The “actors” in semantic space are the drama teachers, the students, the other teachers at school, the principal and the parents. The cultural discursive conditions in the practice architectures contribute in site-specific ways to what can be talked about and what can be the subject of negotiation. In the actual study I have used the word “emerging culture for drama”, because the culture for drama as an arts subject is not firmly established. Drama is a newcomer in the curriculum. One of the two drama teachers claimed a space for drama and got it over the course of a few years; the other teacher did so as well, but was not as successful in the period of one year for reasons explained previously. The *culture for a performance* seems to have been established in both schools. In fact, the performance can be seen to hold the drama practice “in place”, as suggested by Kemmis and Grootenboer about the role of the practice architecture. One aspect of the school culture in Hillcrest school is that *learning in drama is considered fun through play and games*. The students like the drama class and they think that the class is fun. The school had drama as a subject, not combined with music, for the first time during the school year 2013-2014. The principal of the school would like the school to take part in the *cultural upbringing of the students in the community* and would like to see more creativity in all the classes. In spite of these aspects, what is constraining the drama teaching is more visible than what enables the teaching. What stands out is the workload that is due to many mandatory tasks. The method of communication, or the lack of it within the school, leads to a stressful situation, as one of the teachers did not claim his space among other teachers, thus limiting her space for constructive social interactions among others. The drama teacher’s work was affected by decisions made by the other teachers as to how to organize the drama class, like being told to put on the play and the division of the girls and the boys. The drama teacher Jóhanna was vulnerable in this situation as she did not know what was required of her as a novice teacher. In Mountain-line school *creativity is one of the values* of the school and it is also one of the fundamental pillars in compulsory education according to the national curriculum. The school emphasizes arts and crafts and the *principal supports drama* and would like to develop it further in his school. *Drama as a production* is important in the school, especially the forest play that has influenced *creativity in the school culture*. The students like the drama classes and drama is considered fun. The bundle of

sayings, doings and relatings in one of the schools as well as the discursive, material and social arrangements can be seen to be more supportive to drama than in the other one, as they appear in time and space over one school year.

9.2.3 The importance of activity in space-time

The activities carried out in the drama class are dependent upon the collaboration and communication between the teacher and the students. This is, of course, of vital importance, but here the material economic arrangements interfere strongly with what kind of activities can be carried out, and for how long. For example, if teachers come in to the classroom in the morning and find that other teachers left the desks and chairs at the end of yesterday, this can be considered constraining practice architectures. By the practices of re-arranging the furniture, the teachers can change the way the site is currently arranged. Thus, the teacher changes the practice architectures in ways more suitable for drama teaching. The purpose spelled out in the national curriculum guide for drama should be seen to be active in the actual work in the classroom. The subject is obligatory for all students, which might be challenging for the teachers, when they are trying to maintain leadership of a big group with varying motivations. The limited time allocated for drama within the syllabus is a challenge. Working in teams across subjects gives time and space to work on cross-curricular themes like “The Settlement”. If this kind of teamwork across the curriculum were the regular practice architecture in school, the potential for doing drama projects like “The Settlement” would be well supported. Within the practice architectures the priorities of both schools are visible in that they have defined positions for drama teachers and they have special rooms for drama. The activities brought into the drama class by a skilled teacher contribute to cultural learning, and learning about the art form, such as learning how to make a script, how to improvise, how to build a character and how to think about the dramatic process and structure.

The physical space-time makes the practice possible. The fact that the one school *has good facilities for the arts* and crafts and the arts subjects are all placed in the same corridor, each with their own classroom, enables the drama teaching practice. Both extra time and money is given to the subject of drama in connection with the forest play. In the other school, the fact that the drama-teaching practice takes place in a classroom that is used and designed for music teaching is a constraining factor. Other factors also have an influence in a constraining manner for the drama teaching practice in one of the schools. What might also be constraining for the drama teacher is that the regular *classroom teachers do the drama teaching* themselves. They have learned from the music/drama teachers “how to do it”, such as where the students have to stand and move and so on during the production of a musical. The

singing is the same and the movements are the same. Therefore, no extra time or money is given to the subject of drama in the school. Thus, the social and material arrangements are somewhat less supportive than in the other school, limiting the social and physical space.

9.2.4 The importance of the social space with relations, solidarity and power

How the actors (the drama teachers, the students, the other teachers at school, the principal and the parents) relate to each other in the intersubjective space framed by socio-political arrangements seems to be of utmost importance for the drama teachers. The teachers in this study have managed to build trust among the students, and among the principals. When one of the drama teachers, Jóhanna, wanted to quit, she got tasked with setting up a play. One can see this as an expression of good use of power in the leadership of the school as it was a display of the importance of drama or at least setting up a play. Jóhanna had not planned this, but she did it in a professional way by transforming the task the way she wanted it to be. Actually, this became a golden moment in her drama teaching. The teacher could use her artistry as a drama teacher, and she had a student in a practice placement who supported her in this task and helped to make the play a success. This contributed to a dialogue that she had missed so much before with other teachers and with his teacher trainee student. In the work with the performance Jóhanna collaborated with the other teachers. Kári had all the support he needed for the work with the performance, and he also appreciated the support from the other teachers and from the principal. The social space cut out for him was more conducive and he had more power to influence and interact with the overall culture of the school and thus make the feedback loops more constructive for his drama practice.

The arrangements in the practice architectures that influenced the novice teacher in the school were not only the workload with the amount of work (teaching hours) the teacher had to teach, it was also about the structure.²⁶ The fact that Jóhanna needed to prioritize the teaching of subjects other than drama led to a lack of preparation for the drama classes. Not being sufficiently prepared added to the stressful circumstances, leading to her having to take a number of sick leaves, shaping a weak social relationship between her, the leadership and the school community.

²⁶ When novice teachers enter the profession they, according to Icelandic regulations, are entitled both to reduced working hours and to having a mentor/tutor in their field of expertise (The Icelandic teachers' union, 2016).

The teacher's collaboration and the adjustments of the teaching practices were favorable in the other school. The drama teacher, Kári was given fewer mandatory activities in May when he was working on the performance and he had more control of his time. The material and economic arrangements in the school were supporting the work with the forest play, as well as the fact that the school prioritized drama – showing constructive practice architecture for drama. The teachers got extra payment for their work for the forest play and money was spent on costumes, props and busses. The fact that all the arts and crafts teachers have their own classroom in a special corridor makes the collaboration easier for the teachers, thus enhancing the social feedback loops. The school gets a lot of media attention because of the forest play and the school is considered to be one of the leading schools in drama in Iceland.

What could constrain drama in the future is if drama was to be taught in smaller groups (not as a whole class). This could mean that drama would no longer be affordable as a subject in the school curriculum. It would cost the school money as smaller groups are more expensive (more teachers) and in that way they can affect the material-economic conditions of the school.

In Chapter ten I will return to a discussion of the intersubjective space and the potential of the communication there, framed by the levels of implementation of curriculum according to Goodlad, and by the response loop in use in the practice theory of Kemmis and Grootenboer. I will consider the ecologies of practices involved.

9.2.5 Enabling feedback loops of the practice architectures in drama practice

In this section I sum up some of the enabling aspects for the drama teaching culture. These aspects have an impact on the enabling feedback loops between the practice and the practice architectures.

Drama is a subject in the curriculum

That drama has an established place in the national curriculum is a fundamental prerequisite in the practice architecture that enables the drama teaching practice. The status achieved should not be undervalued. At the same time this fact represents a challenge for the educational system. One of the fundamentals of making the curriculum work in practice is teacher competence.

Qualified drama teacher

A big challenge facing the implementation of drama in the curriculum has to do with whether or not there are enough teachers with the right qualifications to teach drama. Especially in this newcomer situation there are likely not to be

enough qualified teachers. The schools under study have prioritized employing qualified drama teachers. This serves as an enabling factor, yet both teachers seem to have a need for courses in classroom management in the arts subjects, especially regarding how the participants can be organized in meaningful ways and be kept on track with the theme explored. Also in this study there was another possible suggestion to pick up as a career development path for an experienced drama teacher: a tutoring task for such a teacher to tutor novice teachers or to supervise and teach how to teach drama in cross-curricular projects. What stands out in the qualities of a well-educated drama teacher is the teacher's background as an actor. The quality of the performance and how both teachers performed that demanding task is reflected in their backgrounds.

Principals willing to invest in the subject

Principals are main actors in enabling a culture for drama. They have central leadership challenges in holding the practices of the school "in place", especially considering the different aspects of the arrangements in the practice architecture. They have to solve dialectical tensions between their loyalty towards neoliberal educational policies and loyalty to the students and the teachers in concrete situations, as well as with long-term goals for a desirable education. Neoliberalism, according to Raewyn Connell (2010), means the agenda of economic and social transformation under the sign of the free market. It also means the institutional arrangements to implement this project that have been installed, step by step, in every society under neoliberal control (Connell, 2010; Harvey, 2005). Drama is included as part of the above-stated policy. School leaders who think of arts education as valuable, however, often find a place for the arts subjects in the syllabus, and promote a culture for the arts in education.

Goodwill of the school community

In the analysis and interpretation provided in Subchapter 9.1, I concluded that the drama teachers in this study consider recognition and community as being of decisive importance to their wellbeing and their resilience in order to stay on in the drama teaching profession. Having a welcoming community in the school, and being included and supported seem to contribute to the perceived satisfaction of the students and to a good feeling of recognition for the drama teacher. Thus, the school community is part of the cultural discursive arrangements as well as of the socio-political arrangements. The material-economic arrangements with the provision of a space for drama like a drama studio, or at least a room suitable for drama, can also be considered part of the

goodwill of the school community, thus either providing part of an enabling or restricting feedback loop.

Whole class activity

That drama can be organized as a whole class activity is a part of the school's economic arrangements and prioritizes the subject in its material-economic arrangements. Drama also benefits from both genders working together, thus training social skills, communication and learning from each other's ideas, which feeds back to the teachers' practice.

Teacher collaboration

What both teachers in this study appreciate is the possibility of teacher collaboration. The dialogical meeting points with the other participants are made visible through collaborations as the dialogue encourages the teachers within each school to work together. This caters to drama as a working mode in subjects other than drama, when drama supports the learning of other subjects. However, it is most clearly pronounced in working with the preparation of performances. It qualifies the theatre performance and helps with a lot of practical arrangements. It promotes the school community feeling and creates a communicative space for creative collaboration such as the Friday event shows.

Believing in the importance of the subject

It is important for all subjects that the teachers consider the subject they teach to be of importance. As drama does not in general have a strong place in the school community, it is worth noting that the drama teachers in this study consider their passion for the subject to be a driving force in their teaching, but that they still need "something more" that seems to be connected to their artistry. They want to go deeper into the art form, and with the restricted time in school they both seem to need inspiration for their professional development outside of school in the theatre groups that they have created. Here again, the dialogical meeting points are met through collaboration with other teachers when travelling in and out of different practices. The practice architectures of the school are strengthened outside the school, and the communicative spaces are extended to response loops with a larger community.

9.2.6 Constraining feedback loops of the practice architectures in drama practice

I will shortly sum up the constraining aspects that have been detected in the actual study. These aspects have an impact on the feedback loops between the practice and the practice architectures.

Workload and isolation

Both drama teachers in this study consider a heavy workload a constraining factor in the time needed for preparation and focus needed for complex drama teaching. I understand this is familiar to most general teachers. Both drama teachers in this study wanted to concentrate on one subject, drama. In fact, this was a contributing factor in Jóhanna's wish to resign. For a teacher, the feeling of competence and some kind of control over their work situation is important.

Drama a part-time teaching position

As drama is a new subject in the curriculum, and the fact that it has not yet claimed its space was manifested in the fact that both teachers at the beginning of their profession had to teach other subjects in order to obtain a full time teaching position. Their positions as drama teachers were part time. Combining drama teaching with other subject teaching leads to increased pressure on teachers, which leads to their being worn-out in the early stage of their professions.

Large student groups

Because drama is a whole class activity, the schools can prioritize the subject via their material-economic arrangements. That fact (teaching drama is a whole class activity) leaves the drama teacher with variable sized groups and may result in several groups often being combined together, for example, for a performance. This can leave the drama teacher teaching up to 50 students at a time, as happened with Kári in the forest play.

Teaching drama is lonely – the isolation of drama teachers

Both teachers in the study talk about the need for communication with other teachers, and the lack of this gives them a feeling of being isolated. If a drama teacher does not have a fruitful relationship and dialogue with the other teachers, for example in the arts, it can mean that teaching drama can be a lonesome profession. Of course, their own advocacy can be criticized for not seeking out a connection within the school, but the nature of drama teaching often leaves the teachers using their coffee and lunch breaks for preparing the classroom for another class.

Status of drama emerging in allocation of physical space

As drama is new in the curriculum, the schools do not have special drama classrooms as they have for music and the fine arts. Drama is taught in a space that is designed for other subjects, and that space is often shared with music or dance. What drama needs is a classroom with drapes and lights and soft floors and storage: the bigger the room the better (Thorkelsdóttir, 2012; Sigþórsdóttir, 2009). In this research these requirements were partly met in Mountain-line school but not in Hillcrest school.

Status of drama among other teachers

Often the work of the drama teacher is only visible in a school production. What goes on in a drama classroom can look like misaligned chaos for those who do not know what drama teaching is about, and that can lead to ignorance of the drama teaching practice among other teachers. The isolation of being the only drama teacher in the school and the lack of both dialogue within the school and a dialogue with other teachers in other schools can lead to a lack of recognition of a drama teacher's profession.

All of these aspects influencing the feedback loop are parts of the *invisible curriculum* (Eisner, 2002), that can be seen here in the status of drama, the need for a special drama room, isolation of the drama teachers, the need for small groups in drama, part-time positions and workload. These are all indicators of what is needed for drama to flourish or what limits drama teaching has, even if it is not mentioned in the formal curriculum it does influence the potentials of the enacted and experienced curricula. These aspects have been identified as an influence on drama, and can be seen as an invisible yet influential curriculum. Therefore, in the next section I will discuss drama teaching as arts education practice based on theory and the findings in this study.

9.3 Drama teaching as arts education practice

In this section I provide answers to the question of how drama curriculum is implemented in the context of the Icelandic compulsory education system and hopefully solve the “riddle” about drama teaching practices (which includes the students) and drama teachers when drama is being implemented into the Icelandic compulsory education, also including the principals. I divided the section into three sub sections. I start with a discussion of what it might imply that drama in the Icelandic national curriculum framework is a part of the key learning area of the arts. After that I sum up how the implementation of a drama curriculum is in practice in the context of this study. Finally, I elaborate upon the potential of

drama in collaboration with literature, suggesting how the drama teacher can contribute to the learning potential of drama as arts education.

9.3.1 Drama as part of the key learning area the arts in the Icelandic national curriculum

Drama in the Icelandic curriculum is a part of the key learning area of the arts. In the analysis in Chapter two I described the six fundamental pillars in the general section of the national curriculum framework, one of them being *literacy in the widest sense*. Later in the text in the general section of the national curriculum, this wide understanding of literacy is referred to as social, cultural, environmental and ecological literacy. Drama as it is implemented in the two drama classes under study can be considered an important contribution to this wide literacy, but in the field of cultural literacy through working on text and short scenes.

Drama can also be seen as enhancing learning built on the other pillars: education for sustainability, health and welfare, democracy and human rights, equality and creativity. These educational goals can be considered as generic skills to achieve throughout education. In the general section it is also stated that all fundamental pillars are based on critical thinking, reflection, scientific attitudes and democratic values. The students in the study stress the importance of being able to affect what is taught and how in a democratic way, by discussing it. They also stress the importance of not having to sit all the time. The symbolic language of theatre is most often articulated as an embodied expression, and the physical aspects of action like stage fighting, jumping down from a tree and jumping over an imaginary gap were important to the students. Through physical presence and response, both as actors and spectators, they learn to be percipients of their own work.

The generic skills mentioned in the formal national curriculum can be recognized in a multitude of literature pertaining to drama education. In the description of the competence aims for drama it becomes clear that drama is placed as a subject with a special profile in the intersection between art and education. In the Icelandic national curriculum drama has become a mandatory subject, obligatory for all students. This is an achievement that drama and theatre teachers and researchers in the other Nordic countries (see Østern, Toivanen & Viirret, 2016) have tried to achieve for a century. In Icelandic compulsory education the subject has been welcomed by the students in this study. The teachers are more ambivalent about the fact that it is obligatory, and Jóhanna says that she would like to teach students who choose the subject. Kári wants to teach at upper secondary level or in teacher education in order to avoid the discipline challenges. Still, these teachers are

qualified drama teachers, and the reasons for their ambivalence might be found in the practice architectures, as well as in personal wishes for further career development, but also in the hidden curriculum (or invisible curriculum), which influences the feedback loops in the practice architecture.

9.3.2 How drama educates

I have focused on the drama teachers in this study in order to explore how drama as a subject within the Icelandic curriculum is implemented in practice. I have observed their teaching over one school year. The teachers have involved themselves deeply in the practice of teaching drama as an arts subject. They have had the curriculum competence aims “in mind” and they exposed their practice theories in their teaching. Further, they seem to be clear about their task of creating a play and performing culture for learning in drama, a culture with the following features more or less visible.

I now revisit the model Fleming made for the field of drama as an art form (see Chapter two). In his model, drama starts with process for all, as dramatic playing to drama as an art form with a fluid concept of acting and rehearsing. These elements were clearly visible in the drama teaching in this study and in the rehearsing of the play.

In his model, Fleming presents a second stage for drama as an art form, comprising both theatrical skills and drama skills. He claims increasing recognition of the importance of form, the need for structure, systems of signification, communication and performance, and the value of script and importance of knowledge. From the theatre orientation he presents aspects which might be informing for understanding the practices of drama teachers in the drama classrooms at Hillcrest and Mountain-line schools. These aspects are the *communal nature of theatre*, the *importance of content*, and the *impact of (reader) response*. In the following passages I interpret my understanding of three features of the teachers’ practice theory visible in this study: (1) skills and understanding in drama evolve through practice, (2) drama is based on participation developing in communication and performance, and (3) the communal nature of drama develops in communication and performance.

Skills and understanding in drama evolve through practice

The embodied learning in drama is based on tasks in practice like games, improvisation, and work with a performance. The students gradually get an increased understanding of the importance of form, the need for structure and also the use of signs and symbols in drama. By taking part in the play the students in both schools gained performance skills, like improvisation, engagement, creating a character and interaction. In the stage fight in both

plays the embodied learning was visible when the students created believable fight scenes with wooden swords.

Drama is based on participation developing in communication and performance

Drama education is collective. The students in both schools work in groups and they have the responsibility and possibility to influence the process and the product created as they did when adding a character in the play or choosing what game to play. In an ideal drama lesson the discipline is kept up by the participants through their negotiations and contributions. In both schools this was up and down, at best when they were preparing for the big performances, showing that when they had relevant purpose they were engaged and contributed their best. One student expressed that in drama they are able to use their peers' ideas and contribute their own in a dramatic process in the preparation and creation of short play. His explanation showed that the boys supported each other's creativity by using each other's ideas, expanding them and using in their scripts of small pieces they would then perform.

The communal nature of drama develops in communication and performance

In the context of the two schools, drama is based on the experience of community, an evolving community, which gradually becomes strengthened through the focus on the performance.

I have now interpreted three possible features (which I call the teachers' practice theories) of how drama in this study seems to educate as an arts subject. I have brought the model Fleming has created into this elaboration as one lens for understanding the implementation of a drama curriculum in a specific Icelandic context. In the next subsection I review more research literature to discuss how drama as an arts education subject can potentially educate. Further, in this dialogue I have the main focus on the role of the teacher in drama education. Although Fleming's model has contributed to an understanding of drama education, other literature also has important points of view that can help to show drama as arts education practice.

9.3.3 Drama teaching as arts education practice – a dialogue with the literature

In this study I have defined arts education according to Keuchels's (2016) model (see figure 1 in Chapter one), wherein the levels of subject, society and pedagogical levels play a role in defining the arts education. The Keuchel model sets out definitions of all the arts in non-formal, formal and informal education. According

to Keuchel, the level of a subject concerns translating the expression and experience of the students so that they can communicate within society and create a self-identity. The level of society contains cultural traditions, diversity, identity and development through relationship and creation. The pedagogical level aims at learning in the arts, through the arts and about the arts, which includes creative thinking. All the levels aim at strengthening the student's self-identity through expression and communication in social and cultural traditions, as arts education is embedded in the social and the cultural understanding of each country.

My dialogue with the literature brings forward the potential of drama. O'Toole, (2015) claims that the arts are culturally derived, shaped and mediated, and that the arts in schools are highly collaborative; still, the arts need different times and structures. He continues that knowing in and through the arts is sensory, cognitive and affective, and provides a special way of knowing, namely aesthetic knowledge, distinct from other subject areas (O'Toole, 2015). In this study, the students learn about the art by taking part in it. They have learned to express themselves and they have learned to appreciate art (drama) by creating art. The combination of sensory, cognitive and affective knowing makes drama special, and potentially provides aesthetic knowledge. This potential is connected to embodied learning, which can be a very promising and interesting thought. The embodied learning was connected to sensory and cognitive learning through games and drama activity in the rehearsing of the play, leading to the performance of the play. Drama, as an arts subject in its own right, fits well into the definitions of arts education practice. In drama teaching practices the focus is on *making, presenting* and *responding* (O'Toole & O'Mara, 2007). Through physical presence and response, both as actors and spectators, they learn to be percipients of their own work. Making in drama can cover short improvised scenes, as well as rehearsing and developing play. Presenting is the communication to an audience (for instance, the other students in the group). Responding can be to respond to a given task or to a theatrical performance. Through the making, presenting and responding, drama teaching practice aims at giving value to the experience the students will bring to the drama class in communication with society and its culture, as was done in both schools.

Schonman (2016) has written a thought-provoking text about how arts education educates. In her text she points to the importance of understanding the intersection of arts and education. She perceives education “/.../ as a process of exposing the student to knowledge in order to create knowledge-ability, thus achieving the enjoyment of knowing, of creating wisdom” (p. 23). Her argument is that “/.../ the arts serve as one of the main roads to such a perception of education.” She suggests that arts serve the human need to know the world

through experiences and imagination (p. 24). Schonman claims that arts education might have neglected the core of justification: “/.../ our identity as a unique field of knowledge with its own theoretical constructions and its own artistic and aesthetic language” (p. 22). Her conclusion is that knowledge in the arts should be conceptualized and the solid philosophical core should be articulated in order to empower the arts in education.

As I am in dialogue about the potential of drama and drama teaching as arts education, I will return to the attributes Anderson (2006) has modelled as career development for a drama teacher. He discusses the space the drama teacher and the students inhabit, and encourages them to use the transformative power of their art form, i.e. drama and the potential in their students in order to bring about change in their communities. In the interviews with the principals, the importance of drama in the communities was visible both as cultural upbringing and cooperation between home and school and has helped the school community. The practice theory of Kemmis and Grootenboer (2008) is a critical theory aiming at transforming education, and like Anderson they claim that those who are within a certain practice are those who might change the practice from inside. Anderson argues as one attribute that drama teachers are explorers of the authentic. This is connected with critical thinking in embodied and active ways. In the research this was not visible. Further, Anderson mentions that an attribute of drama teaching is connected to teachers evolving as professionals. This attribute underlines the necessity for a drama teacher to be prepared for the inevitability of change. In Kemmis’ and Grootenboer’s practice theory, the dynamic aspects of the practice architectures are underlined in the formulation that practitioners in a practice can change the practice architectures of a site, as the drama teacher in Mountain-line managed to do. Anderson argues that value craft knowledge is an important attribute for the drama teacher. Here, Schonman’s thoughts about the importance of articulating what knowledge arts contribute with meet Anderson’s claim that drama teachers value knowledge about their craft. Like Schonman, Anderson brings forward the importance that drama teachers recognize the philosophy that underpins their practice. What underpins the drama practices in both schools is that the teachers have a background in the theatre. Knowing where they have been and where they might want to go in the profession is important.

9.3.4 Understanding the implementation of a drama curriculum as arts education

Drama in the Icelandic national curriculum is placed within the key learning area of the arts. This is in line with the conclusion I came to in Chapter two,

embracing the concept analysis of “drama” in the literature. In the curriculum guide drama is also presented as pedagogy (called method), which is also part of drama education. Drama as pedagogy has not been a theme in this study, but the use of drama as pedagogy still implies that drama is an arts subject, and hence there is a need for competence in drama from the teacher working with drama as pedagogy.

The drama curriculum implemented in the two classrooms in this study seems to be informed by the practice theories of the two teachers, which I previously have interpreted in three sentences regarding how drama competence is developed in their drama classes:

Skills and understanding in drama evolve through practice.

Drama work is based on participation.

The communal nature of drama develops in communication and performance.

The dialogue with the literature about what drama and drama teaching could potentially embrace opens up a new horizon of understanding of the cultural values that arts education in general caters to in the intersection between art and education. This is beautifully described by Schonman (2016) as a process of exposing the student to knowledge. She suggests that the outcome of arts education is to create knowledge-ability, to achieve the enjoyment of knowing, and of creating wisdom. The vertical dimensions of cultural layers described by Gullestrup (1992) concern, in depth, values and a world view. In line with these thoughts, a drama teaching practice needs to have a solid foundation as to what it means to achieve knowledge in drama, and also to have an articulated knowledge about the philosophical theories underpinning drama education practices. The philosophy in Kemmis’ (2014) theory of education framed by the good for the individual and the good for society articulated as living well in a world worth living in can be considered a world view that resonates with philosophies underpinning drama education as well as with the ideas of core values and world view of a culture as described by Gullestrup (1998).

Anderson’s (2006) outline of the career development of drama teachers as arts educators finally points to the arena for drama teaching: the classroom as a space that the teacher and the students inhabit. This space is a transformative learning arena, where experiences and imagination meet in thinking about how the community could be changed in positive ways. In an evolving professional development, drama teachers, as well as other teachers, need to be prepared for the inevitable changes throughout a teacher’s professional

career. This statement by Anderson might also contribute to solving the “riddle” as to what these two qualified drama teachers’ wish for ‘something else’ represents. They want to develop as professional drama teachers and even as artist-teachers in meaningful ways.

9.4 Summary

In this chapter I have defined arts education according to Keuchel’s (2016) model, wherein the levels of subject, society and pedagogical levels play a role in defining the arts education. I have solved the “riddle” about drama teaching practices (which includes the students and the principals) and drama teachers when drama is being implemented in Icelandic compulsory education. I used the theoretical perspectives presented in Chapters one, two and three in order to complete the holistic analysis, thus making the cultural portrait more complete. The previous analyses presented in Chapters five, six, seven and eight were further elaborated in the Chapter to answer the question of how the implementation of drama in the curriculum can be understood as an arts education practice. To solve the “riddle” I first looked at what kind of understanding the researcher perspective has contributed with, mirrored against O’Toole and O’Mara’s (2007) four paradigms of purpose in drama, namely *cognitive/procedural*, *expressive/developmental*, *social/pedagogical*, and *functional/learning*. I also interpreted the importance of the teacher stories mirrored in drama teacher professional development. The main point of understanding is the complexity of the drama teacher role and the interplay of different factors. The students’ experiences were mirrored against Neelands’ (1996) categories of how drama potentially contributes to empowerment. The play has become a part of the school community and culture. The social and political aspects are not so visible, but in the performance there can be said to be a rehearsal for change and an arena for dialogue through the theme of the story performed. Finally, I have interpreted the principals’ perspectives on the implementation of the drama curriculum with Tyler’s questions about curriculum as the starting point. The focus was on the importance of the value that the performances represent, which I have called ‘brand’ for the school community. There is something very touching about this underlining of the community spirit that is promoted through drama. I also reviewed more research literature to discuss how drama as an arts education subject can potentially educate, and I had the main focus on the role of the teacher in drama education. Although Fleming’s model has contributed to an understanding of drama education, other literature also has contributed with important points of view, that can show how drama education can be seen as arts education practice.

Summing up the arguments from the literature, I suggest that knowing in the arts and through the arts is both sensory and cognitive and can provide a special way of knowing. Learning in and through the arts can strengthen the student's self-identity through expression and communication, as the arts education is embedded in the social and cultural understanding of each country. Hence, in the next chapter, the final chapter in the thesis, the culture of the drama class will be discussed.

Chapter 10 The culture of the drama class – a summarizing discussion

In this study drama teaching in compulsory education has been described as learning about the art, as well as learning in the art, and the study has identified the complex interplay of different factors/themes influencing drama teaching. The themes are teaching experience, recognition, and the performing culture. The drama teaching culture developed in the classrooms studied seems on the one hand to be a game and play culture, and on the other a performing, product oriented culture aiming at a final performance.

The concluding discussion is guided by the themes elaborated upon in the study, starting with the cultural portrait written from four perspectives. The operationalized curriculum is described and problematized, through the thick descriptions based on observations, how the teachers actually work in the drama class: what they say, what they do and how they relate to the students. How the teachers perceive the curriculum is visible in their descriptions and plans for the drama class. Also the operationalized curriculum is visible when the teachers describe their drama teaching practices in interviews and in their logs. The experiential curriculum embraces what the students actually experience, and what they say they learn in drama. Finally, the principals connect to the curriculum of ideas as well as the formal curriculum, describing the school's culture with drama as a brand.

10.1 The complexity of the emerging drama classroom culture

The school is a learning community where students, teachers and parents are actively involved. In the school the teachers are part of an ensemble cast in which everybody has a role in the community. The drama teaching culture developed in the classrooms studied seems on the one hand to be a game and play culture, and on the other a performance and product-oriented culture aiming at a final performance. The teachers in both schools were hired by the principals to teach drama due to their subject knowledge in drama and both teachers are subject specialists with a foundation in the arts. What is interesting is that both the teachers seem to have a need for more artistic work with drama outside of school. They both came into the school with a double competence, as an actor who teaches, but they do not seem to develop the artistic- side of themselves enough in school.

The importance of experience in teaching is a key factor in the drama teacher's teaching, and their learning trajectories. The experience that the teachers have differs, as one is a novice teacher and the other is experienced. The novice teacher is not quite prepared for taking on the complexity of the drama classroom, the teaching and the communication with the students. The experienced drama teacher knows what to expect.

10.2 The ecology of the drama practice in a curriculum theory perspective

The implementation of a drama curriculum in Icelandic compulsory education was studied at the different levels of curriculum, as suggested by Goodlad (1979). From each level I have gained an understanding of important aspects of the drama practice and the implementation of the drama curriculum by the teachers. I saw that there are both enabling and constraining response loops between the different curricular levels, and that together they can be understood as an ecological system where the different levels are dependent upon and communicate with each other. I have visualized the drama culture as a kind of ecology displayed as a series of circles indicating the curricular levels in Figure 19.

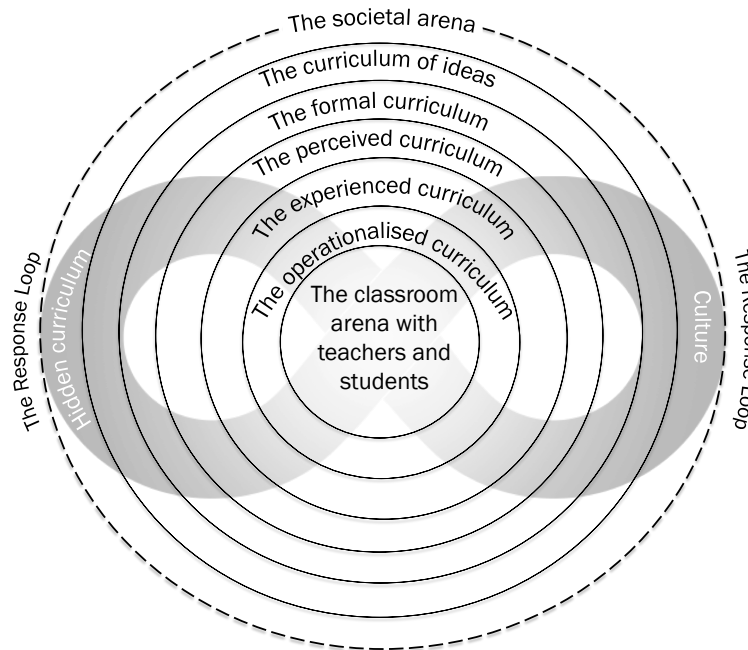


Figure 19 Model of the ecology of the drama culture.²⁷

²⁷ (©Thorkelsdóttir, 2016).

In Figure 19 I have created a model explaining the ecology influencing the culture of drama, informed by the understanding of different levels of the curriculum, as described by Goodlad. The figure embraces two arenas: in the middle the drama classroom is an arena inhabited by students and teacher. From this arena the learning culture is regulated and influenced by the different curricular layers. Society as the second arena, as the big arena for learning (wanted and unwanted) embraces the classroom arena and all the curricular levels. Impulses from society and culture, as well as from the invisible curriculum, influence the practice architectures, the practitioners and the practice in the drama classroom. I have added to this ecology model the infinity loop from Kemmis and Grootenboer's (2008) model, called a response loop, with the classroom arena as its centre: the communicative space. The ecology is characterized by the interplay of factors of the practice architectures inherent in the practice in each site. The ecology shows how the different parts in this system are dependent upon each other.

The classroom as an arena is a place where the teacher and students can develop mutual trust and where they expose themselves to each other in learning in, about and through drama. In drama this arena is also an arena where vulnerability as well as strength can be exposed in making, performing and receiving drama.

The first circle representing the classroom arena is *the operationalized curriculum*: that is what actually takes place in the drama teaching. This was analysed and presented in Chapter five. There, the different challenges of operating the formal curriculum in practice could be seen and how the two teachers performed in the arena of their classrooms. The hidden curriculum, and influences from culture could be seen, such as the location of the drama lessons, the division into groups of boys and girls, the drama teachers' isolation. These influences could be seen as restricting the feedback loops as they did not work as well as they could have done to support drama and its operation in practice.

The second circle signifies *the experienced curriculum*, where the students show how they understand the content of the drama education they meet. This was analysed in Chapter seven and showed the students' perspective both in the drama class and in the performance of the play. The student's experience of drama lessons and the performance was quite positive. The influences on the hidden curriculum from culture could be seen in students waiting their turn and in their behaviour to get a good part in the forest play and showing allegiance to their peers.

The third circle represents the *perceived curriculum*: that is the curriculum the teachers intended to realize. The teacher's stories about their teaching is analysed in Chapter six. The stories are a good example of what kind of curriculum the teachers think they are practicing. Both teachers entered the schools as an actor who teaches and that fact was highlighted in their teaching methods. The methods that emphasize playing culture and warm-up exercises, improvisations, and the rehearsing of plays, games and other related activities can be connected to the positive view of the students connected to the experienced curriculum.

The *formal curriculum* makes up the fourth circle, where the principles, content, and competence criteria in education are described. This level of the curriculum is analysed in Chapter two. The formal curriculum is to some extent informed by the fifth circle containing the *curriculum of ideas*. I formulate this fifth circle with the principals' stories in Chapter eight in mind, even if they also can be seen as guardians of the formal curriculum, which the school is obliged to follow. The national curriculum framework is inspired by political thoughts about how to sustain and develop democracy in society through education. The national curriculum is, of course, also influenced by the voices of research on education. In this study the drama curriculum of ideas might best be described and interpreted in Chapter nine, Section 9.3, where the potential for drama as arts education is discussed.

The interdependence between the curricular levels is visualized through the response loops indicating how the levels overlap, interfere and form an ecological balance or imbalance. As for drama, brought to education with the status of a subject, this study has shown a fragile balance between the experience of a novice teacher and the practice architectures. With a change in the system towards a clear awareness of the vulnerability of a novice teacher, the ecology might be changed in a more protective and inclusive direction.

Drama as a subject is brought to the site as a traveller from the arts, with a basis in theatre. In order to make the traveller an inhabitant of the educational space, the ecologies of practice need to adjust to a new balance in the educational system.

In the narratives of the teachers, important dimensions of the learning trajectories were defined. They are dynamic, containing dialogue with cultural artefacts, objects, concrete contexts, other participants and inner dialogue. The importance of dialogical meeting points seemed in this case to be quite decisive. One dimension of the trajectory, that both drama teachers under study had fulfilled, was that they were boundary crossers. They both had created their own free theatre companies in order to have a place where they

could more fully use their artistic competence. There seems to be a need for a path for professional development.

10.3 Trustworthiness and ethical considerations revisited

In Chapter three I discussed how I would take care to make this study trustworthy. Looking back at the process has clarified those aims and I want to present and reflect on how I actually went about doing what I intended to do.

To be a guest

To step into two classrooms as a guest is a very special situation. Quoting an old Icelandic saying:²⁸ “The gaze of the guest is sharp”. The outsider can see things that the active drama teacher does not observe in the midst of complex teaching situations and with the need to be open and listening to the young students. My own thorough knowledge of drama teaching in the Icelandic context can have been a bias. I have been one of the active persons in suggesting drama as a subject and as a working form through my membership in FLISS.²⁹ I was a member of the group writing the national curriculum framework. I was the supervisor of the two drama teachers in their practicum. I have written teaching tutorials in drama and I have been teaching drama at this level. I have been deeply engaged as a practitioner in drama education in Icelandic education on different school levels. This knowledge and education could sometimes hinder my insight and understanding of the challenges the two drama teachers faced, as I often knew the best responses to these challenges, or so I thought.

In the next section I will discuss how the validity issues were addressed in order to increase the trustworthiness of this study. I will to some degree rely on Patti Lather’s (1986) validity categories, as described by Kathleen Gallagher, combined with the validity criteria Gallagher (2006) has added.

Validity and trustworthiness of the research

Validity in qualitative research is about whether a researcher’s has studied what he claims he has studied. And this issue is intertwined with the theme of trustworthiness, that is to say how the reader can trust the findings in the research. As research projects in qualitative research usually do not make claims of generalization, the particular story must be told as credibly and

²⁸ The roots of this old sayings is probably borrowed from a text of Hávamál, a single Icelandic poem from the 13th Century.

²⁹ FLISS is (as mentioned before) The Icelandic Drama/theatre and Education Association.

authentically as possible. Based on this particular story, there might be a possibility for an analytic generalization, based on an ecological validity. The ecological validity in this project refers to its location in natural settings without any efforts to change the settings in order to suit the research.

Lather's validity (1986) categories are face, construct and catalytic validity. *Face validity* consists in Lather's terms of member-check, established by recycling categories, emerging analysis and conclusions back through at least a subsample of respondents. Throughout the research project I was in dialogue with the two teachers as my main participants. When I was not sure of something, I wrote to them for clarification. I met with the two teachers, and showed them the chapters about themselves and we then had a discussion about the chapter. They were also sent a chapter about the students' perspective of their experiences in the drama class and the performance of the play, and they both received their learning trajectories throughout the school year 2013-2014. The teachers were asked to comment on the chapter and on the learning trajectories if they wanted anything changed or omitted as part of maintaining trustworthiness and other ethical considerations. They did not ask for any changes.

Construct validity aims to determine that the actual constructs are not inventions of the researcher. The themes I have constructed are based on data gathered through one school year in the schools through observation and interviews. The validity is gained through the diversity in methods of collecting data and application of theoretical framework.

Catalytic validity includes that some documentation of the research process has led to insight and activism on the part of respondents. This validity category is not relevant to my study as it has not been published yet. Perhaps drama teachers wanting to resign or clarifying other career paths can be influenced by the heightened awareness that might be brought about by the presence of an observer researcher. This is just a potential assumption, and probably only part of a bigger picture. However, it is my intention to increase this researcher's catalytic influence. I intend to present my findings both to the Ministry of Education, Science and Culture and to the Icelandic teachers' union. I will also present my findings for FLISS and for the two schools. I have already presented some part of the findings and I hope that discussions might lead to changes in drama and drama teacher's education. For the challenges of a novice teacher, also not specific to drama, the findings are very important knowledge to make people aware of – the public, parents, teachers, and all people who care about quality education.

Gallagher (2006) has added two categories for ethnographic research of drama education to evaluate validity. The first is *dramatic/aesthetic validity* and the second *pedagogic validity*. *Dramatic validity* addresses, according to Gallagher, the degree to which the drama work has shaped and been shaped by the social culture. *Pedagogic validity* “/.../ recounts the degree to which the drama facilitation and pedagogic choices have enabled artistic ownership and character/plot determination” (p. 72). These two notions of validity are, according to Gallagher, intimately connected. Gallagher maintains that the dramatic/aesthetic validity of a project will include whether “/.../ the perspectives in the dramatic world are informed by the breadth and variety of social actors contributing to the work” (p. 73).

The implementation of a drama curriculum can only partly be discussed using the notion of dramatic and pedagogic validity, because the criteria are formed with projects in mind. However, to some extent these validity criteria might apply to the work done during the school year.

In this study the drama work analysed has helped to identify an emerging culture for drama in the classrooms. This culture is also shaped by a social culture expecting a performance as a result of the work done. The pedagogic validity of this study can be seen in the presentation of how the drama was facilitated by the teachers. Their facilitation supported the ownership of the students working on the performance and often in the games and writing scripts for plays. The teachers’ pedagogic choices also made the students qualified to participate in the construction of fictitious figures and characters.

Transparency and theoretical lenses

I have tried to reduce the possible negative influences of my closeness to the theme under study by being transparent in my descriptions as to how I have gathered, constructed and analysed the material. I have also had rather strong theoretical lenses through the framework offered by the theory of practice architectures, by the concept of learning trajectories and concepts from curriculum theories.

Research ethics: Not to do harm

Ethnographers do not work in a vacuum: they work with people. As an ethnographer I have to and want to subscribe to a code of ethics. This code specifies that an ethnographer does no harm to the people or the community under study (Fetterman, 2010, p. 133). The ethical issues in this research are about making sure that the people and the school community and those who participate are not harmed in any way. One way of doing that is member checking. All the data was made anonymous, participants were given

pseudonyms and all the recordings and information about the participants were securely stored. The pictures appearing in this monograph from the observation are used with permission from the teachers and the student's parents, and the pictures will be used in presentation of this monograph with their permission.

Responsibility and impetus

Wolcott writes about the basic arts of fieldwork and considers courtesy and common sense necessary in order to avoid offending the group being observed: "Fieldworkers would hardly go wrong to take "tolerance for ambiguity" as their *professional* mantra ... (Wolcott, 2001, p. 95). Wolcott (2001, pp. 122-154) also writes about "the darker arts" of field work: superficiality, obviousness, self-serving, lack of independence, deception and betrayal, and being considered a *voyeur*. These are all traps that it is necessary to reflect upon. To respect the group under study helps the researcher not to fall into the traps of deception and betrayal, not to act like a voyeur (without empathy). Not being superficial, not seeing only the obvious things, not being independent, all these are aspects the researcher needs to reflect upon in order to get enough depth in the study. The study will undoubtedly serve the researcher's purposes, but the end aim is to at least serve society and the education system where the field work is done.

10.4 Critical perspectives and delimitations

In this study I have chosen to make an in-depth study of two drama teachers teaching drama as a subject, focusing on the implementation of drama as an arts subject. I have, however, not made a comparative study, even though the possibilities to do this were present. It is due to the ethical considerations in this study that I did not want to make a cultural portrait based on only one classroom and one teacher. I wanted to have the possibility to see more of the complexity of implementation of a drama curriculum in an Icelandic context of compulsory education. That is why two classrooms were studied. Still this is a particular story, an account of two drama teachers' teaching in an Icelandic context.

In this project I did not study drama as method (pedagogy) connected to learning in other subjects. I have had many thoughts about it, mainly what the minimum requirements could be for a generalist teacher to be able to use the tools of drama in a sophisticated way whilst respecting the claims of the art form in order to avoid a pedagogical reduction.

I have noticed some striking differences connected to experience, but this might be a theme for a new research project.

Numerous times during the project, I wanted to take a more active and participatory role as some kind of teacher tutor, and I have interacted with the teachers and with the students, but with no intention of stepping in as a teaching assistant. I have tried to keep a certain distance in order to be able to see more of what was really going on in the classrooms under study.

The cultural portrait I have provided is one possible story. It is particular, and site-specific. General conclusions cannot be made from this study. Still, the analysis and the findings can add to the body of research in interpreting what it takes to teach drama. The use of the lens of the practice architectures might offer a possibility for more general conclusions regarding the importance of enabling or constraining practice architectures.

10.5 The contribution of the study

The contribution of this study is at least threefold. It is a knowledge contribution regarding drama teachers and their teaching within a certain context, and it is a methodological contribution combining thick descriptions and narrative analyses framed by the theory of practice architectures. It is also a theoretical contribution through the ecology model (Figure 19) with the combination of the response loop inspired by the theory of practice architectures and the different curriculum levels forming a multilayered model for analyzing and interpreting the ecology influencing and interacting with the classroom arena and its inhabitants, and the larger societal arena. It is a model that can be used to identify the central dimensions of the culture of drama teaching. What the study has found is that:

- Novice drama teachers need the same support that other new teachers need in order to stay in the profession. In that respect this is not new knowledge, but what is new, is that this also applies to drama teachers.
- Separating the girls and the boys was a special challenge, but perhaps the most serious challenge was that the time for each group was reduced to half the amount it could have been if the whole class had had drama together.
- Both teachers express a need for strengthening the artistic part of their teacher profile.
- It is a special challenge to walk the path with drama as a subject for the first time, with limited scaffolding.
- Drama teaching works well according to the students and the principals, but even so it is demanding to be a drama teacher.

- The perspective triangulation has shown the differing expectations.

Knowledge contribution

The study adds new knowledge to the field of drama, based on previously available knowledge and research in drama education. The knowledge contribution of this study can be summed up in the following way:

1. The practice and the practice architectures are dependent on each other, influencing the way drama is taught.
2. The importance of a communicative space in the professional lives of the drama teachers is articulated, as well as of the feedback loops in education.
3. The importance of knowledge about the learning trajectories of the drama teachers and about the shared dialogical meeting points is articulated.
4. There is a long path from drama/theatre education and the vision of the teachers to the reality of the drama class.
5. The importance of the place that drama occupies within the key learning area the arts is revealed.

What needs to be changed in order to make drama teachers want to stay in compulsory educations is a big question to discuss. Anne DiPardo and Christine Potter (2003, p. 317) have written about the role of emotions in teachers' professional lives. They state:

That teaching is emotionally charged work is hardly news to those who face its rigors and rewards on a daily basis. At its best, teaching offers exhilaration – the high of watching a class come alive... But frustration and sorrow can be constant companions as well – the stress of too much work, too little relational and material support, students who present ever-larger challenges. (DiPardo & Potter, 2003, p. 317)

DiPardo and Potter discuss how school reforms influence teachers, and they stress how important it is that school reformers pay attention to the relation between optimal learning conditions for students and supportive working conditions for the teachers.

They are inspired by Hargreaves' (2000) thoughts about the socially constructed and political aspect of affect. He writes about *emotional geographies* as "... the spatial and experiential patterns of closeness and/or distance in human interactions and relationships that help create, configure and color the feelings and emotions we experience about ourselves, our world

and each other” (Hargreaves, 2000, p. 6). The introduction of drama as a new subject in the curriculum is part of a larger renewal of the Icelandic national curriculum, but still the emotional geographies need attention. Supportive working conditions of drama teachers can make a difference, in acknowledging the emotions and challenges faced by novice teachers and by providing closeness and dialogue.

The knowledge gained through the research project will be a contribution to understanding what kind of support is vital for drama teachers, what kind of resources they need and how their personal and professional attitudes influence how they cope in their daily work contexts.

Finally, possible implications of the findings of the study will be aimed at policymakers, administrators, drama teachers and other teachers working with educational innovations in order to understand their own conditions, their practice architectures, and educational ecologies.

The research has provided a complex portrait of the everyday reality in drama classroom teaching in the context of compulsory education in Iceland. This study is the first more extensive study of the implementation of a drama curriculum in Icelandic compulsory education context. The challenges and opportunities of a small country have been a sounding board for the interpretations, and the context has added to understanding the cultural identity and values underpinning educational policies on the larger societal arena, and as a consequence also the concrete classroom arenas under study.

Through the cultural portrait of the drama class, young learners in Icelandic school have (10-12 years of age) shared their experience and their cultural understanding of drama. When the classroom door has been opened, it also opens up for a discussion of the conditions for drama as a subject, and gives possibilities to understand the values of the art form as arts education. The pre-adolescent students think drama is fun and they really appreciate having drama on the timetable. They can through this reach out to an international community of young students potentially appreciating drama as a subject. This ethnographic account of everyday life in this Icelandic drama classroom arena from the perspective of those who inhabit it, has also opened up a discussion about what it takes to teach drama, and what kind of support teachers need regarding recognition and community.

Methodological contribution

The combination of methods of analysis and interpretative layers can be seen as a methodological contribution to ways of providing ethnographic account in education. I have combined thick descriptions, narrative analyses, and theme-

oriented analyses. I have introduced the concept learning trajectory in order to understand the teachers' stories. Through the perspective triangulation the multilayeredness of the drama class has become visible. The theory of practice architectures has served as an overarching framework, and has added a layer of interpretation. The first layer was the descriptive interpretation of the data gathered in the field-work, the second layer consisted of constructions of themes, and a dialogue with the literature. The third layer was an interpretation of enabling and constraining patterns for the implementation of a drama curriculum in light of the theory of practice architectures.

Theoretical contribution

The ecology model (see Figure 19) explaining the ecologies that work in connection to different levels of the curriculum is a theoretical contribution. The ecology is characterized by the interplay between the practices and the practice architectures in this site. The ecology model shows how the different parts in this system are dependent upon each other and how the interdependence between the curricular levels is visualized through the response loops, indicating that the levels overlap, interfere and form some kind of ecological balance.

10.6 Practical implications of the findings in the study

This ethnographic study started with many questions, as mentioned in the introduction chapter. The field studies and the continuous analyses and interpretations of rich data made it possible to give some of the questions tentative answers: tentative because this study is qualitative, but also because the drama teaching and the culture for drama is developing. Some questions need more research to be carried out in order to get answers. Based on the findings in this study, and on the analysis of literature (especially the literature review), the following can be suggested as implications:

1. For teacher education

The teacher education offers courses in drama education, where drama classroom leadership is a theme.

The repertoires of working forms that respect the art form are elaborated.

The structure of a drama lesson is elaborated in teacher education.

Embodied learning is introduced as a theme in teacher education.

2. For drama teaching in compulsory/ upper secondary schools

The (novice) drama teacher is included in a teacher team, in order to become part of the school culture in compulsory or upper-secondary schools.

Generalist teachers who are interested in using drama as pedagogy get continuous education in order to acquire a minimum knowledge about working in the art form theatre in educational context.

Alternatively, the drama teacher could become a tutor for the other teachers in cross-curricular projects.

A career development path for the drama teacher is planned in cooperation with the leadership of the school.

3. Need for community

One of the implications of this research is that it acknowledges the need for an “emotional” community in addition to a community for acquiring knowledge and skills. I think the role of FLISS could be to provide drama teachers with an active community that, among other things, focuses on gathering active drama teachers to share their experiences, give advice and lend an understanding ear.

This research project started in observing practice. Some practice theories of teachers’ practice unfolded in the drama classroom, and were described. The findings were interpreted in light of a practice theory. Practice is thus considered a site for knowledge development in this study, and it is consequently a result of the study to suggest some implications for practice

10.7 Looking forward

Now the journey through one school year with Jóhanna and Kári and their students is over. We have shared their challenges and enjoyment of the art form in the performance. The play they performed - “Ronja the Robber’s daughter” - has all of the ingredients needed for exploring fears and dreams and hopes as projected in the roles in the play. It is a character forming journey about growing up, protesting, learning to cope with fears, but also learning about friendship and love, and finally opening up to the thought that one should not rob other people in order to survive. The dream for the future is quite clear: to live in peace and to accept sharing the space with newcomers, who need a refuge.

The journey of drama teaching continues for Kári; he has now fulfilled his dream of becoming a drama teacher in upper secondary school. He also works as a freelance director and as actor/play writer at his theatre company.

Jóhanna has not turned back to teaching in compulsory education, but has settled down as a director of an amateur theatre and as an actress/play writer. She currently operates two theatre companies: one in Iceland and one abroad.

I started this monograph with my pre-understanding about drama, and how it can both be a subject on its own and a method for learning. In this study my main focus has been on the two teachers teaching drama, implementing drama in the curriculum in compulsory education in Iceland. That is why I have not studied the different tasks the students carried out in detail. That might be a new research project. I also think it would be an interesting challenge to make an international comparative study of how drama is implemented as a new subject in the curriculum. And I think it would be interesting to dig deeper into the career development of drama teachers, with the notion of the need for recognition and need for community as a starting point, and with the ecology model developed as an analytical tool. Furthermore, to try out practice architectures that could strengthen drama teachers' courage to use more of their artistic competence within the school in order to support deep learning among the students, could be a challenging intervention project.

The study calls for changes in opportunities for professional development regarding the drama teacher and for a reconceptualization of how a drama teacher's learning trajectory could be designed in order to support the teacher, and make the teacher resilient and willing to transform the teaching to the benefit of the learning of the students.

This study has provided a rich cultural portrait of two drama teachers' practices, and how the theory of practice architectures can contribute to a complex understanding of drama teaching after the introduction of drama as subject in the national curriculum in Iceland.

References

- Abbs, P. (2003). *Against the flow: Education, the arts and postmodern culture*. London: Routledge Falmer.
- ACARA. (2014). *Australian Curriculum the Arts*. Retrieved from <http://www.acara.edu.au/arts.html>.
- Alexander, R. (2004). Still no pedagogy? principle, pragmatism and compliance in primary education. *Cambridge Journal of Education*, 34:1, 7-33. doi: 10.1080/0305764042000183106.
- Allern, T.H. (2016). Å lære av å være i rolle. Det eksistensielle aspektet i fiksjoner og rollespill [To learn from being in role. [The existential aspect in fictions and role playing]. In H. Kjelen (Ed.). *Det utvidede læringsrommet* [The extended learning space] (pp. 133-170). Bergen: Fagbokforlaget.
- Anderson, M. (2002). *Journey in teachers professional development*. (Unpublished doctoral thesis). University of Sydney. (Diss).
- Anderson, M. (2006). What is a drama teacher? Some stories from praxis? In L. A. McCammon & D. McLauchlan (Eds.), *Universal Mosaic of Drama and Theatre*. The IDEA 2004 Dialogues (pp. 99-108). Ottawa: IDEA Publications.
- Anderson, M. (2012). *Master class in drama education. Transforming teaching and learning*. London: Continuum.
- Anderson, M. (2015). Drama, creativity and learning. In S. Schonmann (Ed.), *INRAE Yearbook 2015 The wisdom of the many key issues in arts education* (pp. 235-240). Münster: Waxmann.
- Anderson, M., & Dunn, J. (2013). Drama and learning: landscapes of an aspirational pedagogy. In M. Anderson, & J. Dunn (Eds.), *How drama activates learning: Contemporary research and practice* (pp. 3-11). London: Bloomsbury Academic, imprint of Bloomsbury.
- Angrosino, M. V., & Mays de Perez, K. (2000). Rethinking observation: From method to context. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed.) (pp. 673–702). Thousand Oaks, CA: Sage.

- Arnfred, H, & Nielsen, T. (1981). *Dramapædagogik artikelsamling 1* [Dramapedagogy. Article collection 1]. Gråsten: Drama.
- Aspfors, J, (2012). *Induction practices experiences of newly qualified teachers*. Vasa: Åbo Akademi Press. (Diss.).
- Baker, W. D., Green, J., & Skukauskaite, A. (2008). Video-enabled ethnographic research: A microethnographic perspective. In G. Walford (Ed.), *How to do educational ethnography* (pp. 76-114). London: Tufnell Press.
- Bamford, A. (2011). *Arts and cultural education in Iceland*. Reykjavík: Ministry of Education, Science and Culture.
- Barron, B., Engle, R. (2007) Analyzing data derived from video records. In S.J. Derry (Ed.). *Guidelines for video research in education. Recommendations from an expert panel* (pp. 24-33). Chicago: University of Chicago.
- Belliveau, G. & Beare, D. (2007). Theatre for positive youth development: A Model for Collaborative Play-Creating. *Applied Theatre Research* Vol. 7, 1-16. Retrieved from http://www.griffith.edu.au/__data/assets/pdf_file/0008/52892/04-beare-belliveau-final.pdf
- Bolton, G. (1979). *Towards a theory of drama in education*. London:Longman.
- Bolton, G. (1984). *Drama as education*. London:Longman.
- Bolton, G. (1998). *Acting in classroom drama. A critical analysis*. Oakhill: Trentham Books. (The Great Britain publication).
- Bolton, G. (1999). *Acting in classroom drama. A critical analysis*. Portland, Maine: Calendar Island Publishers. (American Edition).
- Bolton, G. (2000). It's all theatre. In C. Lawrence (Ed.), *Drama Research*. Volume 1. (pp. 21-29) London: National Drama.
- Bolton, G. (2007). A history of drama education – a search for substance. In L. Bresler (Ed.), *International Handbook of Research in Arts Education* (pp. 45-66). Dordrecht: Springer.

- Borko, H., & Livingston, C. (1989). Cognition and improvisation: Differences in mathematics instruction by expert and novice teachers. *American Educational Research Journal*, 26(4), 473-498.
- Bourdieu, P. (1972). *Outline of a theory of practice*. Cambridge: University Press.
- Bourdieu, P. (1979). *Distinction: A social critique of the judgement of taste*. London: Routledge.
- Bowell, P., & Heap, B. (2001). *Planning process drama*. London: David Fulton.
- Braanaas, N. (1985). Den æstetiske dimension [The aesthetic dimension]. In J. Szatkowski, & Chr. B. M., Jensen (Eds.), *Dramapædagogik i et nordisk perspektiv. Artikelsamling 2* [Dramapedagogy in a Nordic perspective. Article collection 2](pp. 71-78). Gråsten: Teaterforlaget Drama.
- Bruner, J., S. (1996). *The culture of education*. Cambridge, Massachusetts: Harvard University Press.
- Bryman, A. (2012). *Social research methods* (4th ed.). Oxford University Press.
- Böhnisch, S. (2010). *Feedbacksløyer i teater for svært unge tilskuere. Et bidrag til en performativ teori og analyse*. [Feedback loops in theatre for the very young audience. A contribution to a performative theory and analysis]. Aarhus: Aarhus universitet. (Diss.).
- Carr, D. (1986). *Time, narrative and history*. Bloomington: University of Indiana Press.
- Carr, W., & Kemmis, S. (1986). *Becoming critical education, knowledge and action research*. London: RoutledgeFarmer.
- Clandinin, D. J., & Connelly, F. M. (1994). Personal experience methods. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research in the social science* (pp. 413-427). Thousand Oaks, CD: Sage.
- Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.

- Clandinin, D. J., & Connelly, F. M. (2004). Knowledge, narrative, and self-study. In J. Loughran, M. Hamilton, V. LaBoskey, & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (pp. 575-600). Boston: Kluwer Academic Publishing.
- Clandinin, D. J., Huber, J., Huber, M., Murphy, M. S., Murray Orr, A., Pearce, M., et al. (2006). *Composing diverse identities. Narrative inquiries into the inter-woven lives of children and teachers*. New York: Routledge.
- Collier, J., & Collier, M. (1986). *Visual anthropology: Photography as research method*. Albuquerque, NM: University of New Mexico Press.
- Connell, R. W. (2002). *Gender*. Cambridge: Polity Press.
- Connell, R. (2010). Understanding neoliberalism. In S. Braedley & M. Luxton (Eds.), *Neoliberalism and everyday life* (pp. 22–36). Montreal & Kingston: McGill-Queen's University Press.
- Creswell, J. (2007/2013). *Qualitative inquiry and research design. Choosing among five traditions*. Thousand Oaks, CA: Sage.
- Dahl, N. (2005). Nordiska läroplaner i drama [Nordic drama curriculum frameworks]. In A-L. Østern, L. Risan, M. Strandberg & S. A. Eriksson (Eds.), *Drama, dramaturgi och kulturell läsfärdighet*. SMLF:s årsskrift 2005 [Drama, dramaturgy and cultural literacy. Yearbook of SMLF 2005] (pp. 81-103). Vasa: Åbo Akademis pedagogiska fakultet. Publication 10/2005.
- Denzin, N.K. (1989). *The research act: A theoretical introduction to sociological methods* (3rd ed.). Englewood Cliffs NJ, Prentice Hall.
- DICE. 2010. "The DICE has been cast. Research findings and recommendations on educational theatre and ddrama." Retrieved from <http://www.dramanetwork.eu>.
- DiPardo, A., & Potter. C. (2003). Beyond cognition a Vygotskian perspective on emotionality and teachers' professional lives. In A. Kozulin, B. Gindis, V.S. Ageyev, S.M. Miller (Eds.), *Vygotsky's Educational Theory in Cultural Context* (pp. 317-345). New York, NY: Cambridge University Press.

- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven: Yale University Press.
- Emerson, R., Fretz, R., & Shaw, L.L. (1995). *Writing ethnographic fieldnotes*. Chicago: The University of Chicago Press.
- Ennis, R. H. (2011). *The nature of critical thinking: An outline of critical thinking disposition*. Presentation at the Sixth International conference on Thinking at MIT, Cambridge. Retrieved from http://faculty.education.illinois.edu/rhennis/documents/TheNatureofCriticalThinking_51711_000.pdf
- Eriksson, S., A. (2007). Looking at the past from stepping into the Future: background reflections for drama in the curriculum of the 21st century. In J, Shu & P., Chan (Eds.), *Planting trees of drama with global vision in local Knowledge: IDEA 2007 Dialogues* (pp. 371-384). IDEA Publications, Hong Kong Drama/Theatre and Education Forum, Hong Kong.
- Ewing, R., & Manuel, J. (2005). Retaining quality early career teachers in the profession: New teacher narratives. *Change: Transformations in Education*, 8(1), 1–16.
- Fangen, K. (2005). *Deltafagende observation*. [Participant observation]. Malmö: Liber Ekonomi.
- Fejes, A. & Thornberg, R. (2016). *Handbok i kvalitativ analys* [Handbook in qualitative analysis] (2nd ed.). Stockholm: Liber.
- Fels, L. (2009). When royalty steps forth: Role drama as embodied learning system. *Complicity: An International Journal of Complexity and Education*, 6(2), 124-142.
- Fetterman, D., M. (2010). *Ethnography: Step-by-step* (5th ed.). London: Sage.
- Fischer-Lichte, E. (2008). *The transformative power of performance* (S. Jain, Trans.). (First published in 2004). New York: Routledge.
- Fjørtoft, H. (2014) *Norskdidaktikk* [Didaktik of Norwegian language and literature]. Bergen: Fagbokforlaget.
- Fleming, M. (1997). *The art of drama teaching*. London: David Fulton Publishers.

- Fleming, M. (2011). *Starting drama teaching* (3rd ed.). (First published in 1994). London: David Fulton Publishers.
- Fleming, M. (2012). *The arts in education. An introduction to aesthetics, theory and pedagogy*. London: David Fulton Publishers.
- Fogt, J. & Fogh, C. (2015). The postdramatic turn - Recasting the dramatic curriculum. *The European Journal of Social & Behavioural Sciences, suppl. The Performing Arts Education; Drama, Theatre and Dance*, 14.3 (Aug 2015): 1915-1928.
- Forsey, M. (2008). Ethnography interviewing: from conversation to published text. In G. Walford (Ed.), *How to do educational ethnography* (pp. 57-76). London: Tufnell Press.
- Frimannsson, G. (2006). Introduction: Is there a Nordic model in education? *Scandinavian Journal of Educational Research*, 50(3), 223-228.
- Fullan, M. & Hargreaves, A. (1992). *Teacher development and educational change*. London: RoutledgeFalmer.
- Gadamer, H. G. (1989). *Truth and method* (2nd ed.). Sheed and Ward, London.
- Gallagher, K. (2006). (Post)critical ethnography in drama research. In J. Ackroyd (Ed.), *Research methodologies for drama education* (pp. 63-80). London: Trentham Books.
- Geertz, C. (1973). Thick description: toward an interpretive theory of culture. In C. Geertz (Ed.), *The interpretation of cultures: selected essays* (pp. 3-30). New-York/N.Y./USA: Basic Books.
- Geertz, C. (1988). *Works and lives. The anthropologist as author*. California: Stanford University Press.
- Geoffrey, B. (2008). Characterising social settings as the basis for qualitative research in ethnography. In G. Walford (Ed.), *How to do educational ethnography* (pp. 141-164). London: Tufnell Press.
- Giddens, A. (1990). *The consequences of modernity*. Cambridge: Polity Press.
- Glaser, B.G. (1998). *Doing grounded theory: Issues and discussions*. Mill Valley, CA: Sociology Press.

- Goodlad, J. (1979). *Curriculum inquiry*. New York: McGraw-Hill Book Company.
- Goodlad, J., Richter Jr, M., N. (1966). *The development of a conceptual system for dealing with problems of curriculum and instruction*. Washington, DC: The Cooperative Research Program of the Office of Education.
- Goodson, I. (2014). Context, curriculum and professional knowledge. *History of Education: Journal of the History of Education Society*, 43:6, 768-776, doi: 10.1080/0046760X.2014.943813
- Gullestrup, H. (1992). *Kultur, kulturanalyse og kulturetik – eller hvad adskiller og forener* [Culture, cultural analysis and ethics of culture – what is different and what connects us]. Copenhagen: Akademisk Forlag.
- Gunnarsdóttir, R., Jónsson, Ö. D., & Jónsdóttir, S. R. (2007). *Tíra – skapandi hugsun, hagnýt nálgun*. [Faint light – creative thinking, practical approach]. Reykjavík: Iðnú.
- Greene, M. (2000). Art, imagination, and school renewal: Toward a common language. In A. Costa (Ed.), *Teaching for intelligence I: A collection of articles* (pp. 39-54). Arlington Heights, IL: Skylight.
- Greene, M. (2001). Educational purposes and teacher development. In A. Lieberman & L. Miller (Eds.), *Teachers caught in the action* (pp. 3-12). New York: Teachers College Press.
- Groenewald, T. (2008). Memos and memoing. In L.M. Given (Ed.), *The SAGE encyclopedia of qualitative research methods*. Vol 2: (pp. 505-6). Los Angeles, Thousand Oaks, California: SAGE Publications.
- Habermas, J. (1984). *The Theory of communicative action* vol. 1 *Reason and the Rationalization of Society*. Boston: Beacon Press.
- Hammersley, M. & Atkinson, P. (1995). *Ethnography. Principles in practice* (2nd ed. first published in 1983). London and New York: Routledge.
- Hanson, N.R. (1958). *Patterns of discovery*. Cambridge: Cambridge University Press.

- Hargreaves, A. (2000). *Emotional geographies of teaching*. Paper presented at the American Educational Research Association Annual Meeting. New Orleans. Retrieved from <https://ww2.faulkner.edu/admin/websites/jfarrell/emotional%20geographies%20of%20teaching.pdf>
- Harvard Business Essentials. (2003). *Managing creativity and innovation*. Boston: Harvard Business Scholl Press.
- Harvey, D. (2005). *A brief history of neoliberalism*. Oxford: Oxford University Press.
- Heaton, J. (2015). The Difference between marketing and branding. Retrieved from <http://www.tronviggroup.com/the-difference-between-marketing-and-branding/>
- Hennessy, L. (2016). A secondary school drama teacher's experience of drama in the curriculum in 2015. *RIDE: The Journal of Applied Theatre and Performance*, Vol 21, No. 1, 78-89. doi:10.1080/13569783.2015.1127141
- Hjaltadóttir, H. K. (2011). *Menntun barna með skapandi leiðum: Athugun á menntastefnu í ljósi leikrænnar tjáningar*. [Creative education: Observation of education in drama]. (Unpublished Master thesis). Bifröst University. Retrieved from <http://skemman.is/en/item/view/1946/9842;jsessionid=BD290CD639193A1AA25541CF13162753>
- Holloway, I. (1997). *Basic concepts for qualitative research*. London: Blackwell Science.
- Honneth, A. (1995). *The struggle for recognition: The moral grammar of social conflicts*. Cambridge: Polity Press.
- Hornbrook, D. (1998a). *Education and dramatic art*. London:Routledge. (First published 1989).
- Hornbrook, D. (1998b). Drama and education. In Hornbrook, D. (Ed.), *On the subject of drama* (pp. 6-17). New York: Routledge.
- Hovik, L. (2014). *De røde skoene - et kunstnerisk og teoretisk forskningsprosjekt om teater for de aller minste* [The red shoes – an artistic and theoretical research project about theatre for the very young]. Trondheim: Norwegian University of Science and Technology. (Diss.).

- Hunt, J. & Carroll, T. (2003). No dream denied: A pledge to America's children. *Summary report of National commission of Teaching and America's Future*. Washington. Retrieved from http://nctaf.org/wp-content/uploads/no-dream-denied_summary_report.pdf
- Jackson, P. (1968). *Life in classrooms*. New York: Holt, Rinehart and Winston.
- Jackson, T. (1993). *Learning through theatre: New perspectives on theatre in education*. London: Routledge.
- Jakobsdóttir, K. (2009). *Ávarp mennta- og menningarmálaráðherra á svæðisþingi tónlistarskóla fyrir tónlistarskóla á Suðurlandi og Suðurnesjum 25. september 2009*. [Address by The Ministry of Education and Culture on assembly of music for music schools in Suðurland and Suðurnesjum]. Retrieved from <https://www.menntamalaraduneyti.is/radherra/raedurKJ/2009/10/19/nr/5160>
- Jantzen, C., Jensen, A.M. (1985). Björn Magnér's socioanalytiske metode. En inspirationskilde til dramapædagogik [The socio analytic method of Björn Magnér as a source of inspiration for dramapedagogy]. In J. Szatkowski, & Chr. B. M., Jensen (Eds.), *Dramapædagogik i et nordisk perspektiv*. Artikelsamling 2. [Dramapedagogy in a Nordic perspective. Article collection 2] (pp. 25- 50). Gråsten: Teaterforlaget Drama.
- Jónsdóttir, L. (2013). *Hitching one's wagon to a star: narrative inquiry into the first five years of teaching in Iceland*. (Unpublished doctoral thesis). Reykjavík: University of Iceland Retrieved from <http://hdl.handle.net/1946/13947>
- Jónsdóttir, S. R. (2011). *The location of innovation education in Icelandic compulsory schools*. (Unpublished doctoral thesis). Reykjavík: University of Iceland.
- Jónsdóttir, S. R. & Macdonald, A. (2013). Settings and pedagogy in innovation education. In L. V. Shavinina (Ed.), *The Routledge international handbook of innovation education* (pp. 273-287). London: Routledge.
- Jónsdóttir, S. R., Thorsteinsson, G., & Page, T. (2008). The ideology of innovation education and its emergence as a new subject in compulsory schools. *Journal on School Educational Technology*, 3(4), 75-84.

- Kaploun, V. (2013). *From Geertz to Ryle: The thick description concept and institutional analysis of cultures*. Working Paper WP20/2013/01. Moscow, The National Research University Higher School of Economics. Retrieved from https://www.hse.ru/data/2013/06/18/1286903187/WP20_2013_01_f.pdf
- Kemmis, S. & Grootenboer, P. (2008). Situating praxis in practice. In S. Kemmis, T. Smith & J. Smith (Eds.) *Enabling praxis: Challenges for education* (pp. 37-62). Rotterdam: Sense Publishers.
- Kemmis, S., Wilkinson, J., Edwards-Groves, C., Hardy, I., Grootenboer, P. & Bristol, L. (2014). *Changing practices, changing education*. Dordrecht: Springer.
- Kemmis, S. (2014). Education, educational research and the good for humankind. In H.L.T. Heikkinen, J. Moate and M.K. Lerkkanen (Eds.) *Enabling Education: Research in Educational Sciences 66* (pp. 15-67). Oulu, Finland: Finnish Educational Research Association.
- Kempe, A. (2009). Resilience or resistance? The value of subject knowledge for drama teachers. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 14:3, 411-428. doi:10.1080/13569780903072224
- Kempe, A. (2012). Self, role and character: developing a professional identity as a drama teacher, *Teacher Development: An international journal of teachers' professional development*, 16:4, 523-536. doi: 10.1080/13664530.2012.733131
- Keuchel, S. (2016). Different definitions and focus on arts education. An explorative international empirical study. In A. Sæbø (Ed.), *INRAE Yearbook 2016 At the crossroads of arts and culture education. Queries meet Assumptions* (pp. 31-40). Münster: Waxmann.
- Klafki, W. (1998). Characteristics of critical-constructive didaktik. In B. Gudem & S. Hopmann (Eds.), *Didaktik and/or Curriculum* (pp. 47-78). New York: Peter Lang.
- Klafki, W. (2011). *Dannelsesteori og didaktik – nye studier* [Theory of Bildung and Didaktik – new studies]. (transl from German). Århus: Forlaget Klim.

- Knudsen, K.N. (2016). Social media – a new stage for the drama teacher. In A. Sæbø (Ed.), *INRAE Yearbook 2016 At the crossroads of arts and culture education. queries meet assumptions* (pp. 205-213). Münster: Waxmann.
- Krøgholt, I. (2001). *Performance og dramapædagogik - et krydsfelt* [Performance and dramapedagogy a crossing field]. Aktuelle teaterproblemer 47. Århus: Århus universitet, Institut for Dramaturgi.
- Kullberg, B. (2004). *Etnografi i klassrummet* [Ethnography in the classroom] (2nd ed.). Lund: Studentlitteratur.
- Kvale, S. (1996). *Interviews: an introduction to qualitative research interviewing*. Thousand Oaks, Calif: Sage.
- Kvale, S., Rygge, J., Brinkmann, S. & Anderssen, T.M. (2009). *Det kvalitative forskningsintervju* [The qualitative research interview]. Oslo: Gyldendal akademisk.
- Kvernbekk, T. (2001). Erfaring, praksis og teori [Experience, practice and theory]. In T. Kvernbekk (Ed.), *Pedagogikk og lærerprofesjonalitet* [Pedagogy and teacher professionalism] (pp. 146-169). Oslo: Gyldendal.
- Lahn, L. C. (2011). Professional learning and epistemic trajectories. In: S. Ludvigsen, A. Lund, I. Rasmussen & R. Säljö, *Learning across sites: new tools, infrastructures, and practices*[pp. 53-68]. Oxford, UK: Routledge.
- Lakoff, G. & Johnson, M. (1999). *Philosophy in the flesh. The embodied mind and its challenge to western thought*. New York: Basic Books.
- Lather, P. (1986). Issues of trustworthiness in openly ideological research; between a rock and a soft place. *Interchange* 17 (4), p. 63-84.
- Leenders, F., De Jong, J., & Van Tartwijk, J. (2003). From student to teachers: reducing practice shock and early dropout in teaching profession. *European Journal of Teachers Education*, 26(3), 329-350.
- Lehmann, H.-T. (2006). *Postdramatic theatre*. (K. Jürs-Munby, Trans.) London and New York: Routledge.
- Lehmann, N. (1996). *Dekonstruktion og dramaturgi*. [Deconstruction and dramaturgy]. Århus: Århus Universitetsforlag.

- Lilletvedt, J. (1970). Pedagogiske system og dramaundervisning [Pedagogical systems and drama teaching]. *Drama*, No. 3. (p. 3-6).
- Lorenza, L. (2015). Policy and pedagogy: Building the connection between Arts Industry and School through a National Arts Curriculum. In S. Shonman (Ed.), *INRAE Yearbook 2015 The wisdom of the many key issues in arts education* (pp. 446-451). Münster: Waxmann.
- Madsen, U. A. (Ed.), (2004). *Pædagogisk antropologi – refleksjoner over feltbaseret viden*. [Pedagogical anthropology- reflections on field based knowledge]. Copenhagen: Hans Reitzels forlag.
- Mason, J. (2002). *Qualitative Researching* (2nd ed.), London: Sage.
- Merleau-Ponty, M. (1962/2002). *Phenomenology of perception*. Oversettelse av Collin Smith. London and New York: Routledge.
- Merleau-Ponty, M. (1968). *The visible and the invisible*. Evanston: Northwestern University Press.
- Merton, R. C., (1971). Optimum consumption and portfolio rules in a continuous-time model. *Journal of Economic Theory*, Elsevier, vol. 3(4), 373-413.
- Mezirow, J. (1981). A critical theory of adult learning and education. *Adult Education*, 32, 3-24.
- Mills, D., & Morton, M. (2013). *Ethnography in education*. London: Sage publication.
- Minichiello, V., Aroni, R., Timewell, E. & Alexander, L. (1990). *In-Depth interviewing: researching people*. Longman Cheshire. Melbourne.
- Ministry of Education, Science and Culture. (1998). *The Educational system in Iceland*. Retrieved from file:skolakerfi_enska.pdf
- Ministry of Education, Science and Culture. (2008). *Equal status and equal rights of women and men*, no 10/2008. Reykjavík: Ministry of Education, Science and Culture.
- Ministry of Education, Science and Culture. (2013). *National cultural policy*. Reykjavík: Ministry of Education, Science and Culture.

- Ministry of Education, Science and Culture. (2014). *The Icelandic national curriculum guide for compulsory schools – with Subjects Areas*. Reykjavík: Ministry of Education, Science and Culture. <https://www.menntamalaraduneyti.is/utgefid-efni/namskrar/adalnamskragrunnskola/>
- Ministry of Education, Science and Culture. (2016). *Education*. Retrieved from https://eng.menntamalaraduneyti.is/education-in-iceland/Educational_system/
- Morgan, N. & Saxton, J. (1987). *Teaching drama. A mind of many wonders*. London: Hutchinson.
- Morrison, C. M. (2013) Slipping through the cracks: One early career teacher's experiences of rural teaching and the subsequent impact on her personal and professional Identities, *Australian Journal of Teacher Education*. doi: 10.14221/ajte.2013v38n6.10
- Mulhall, A. (2002). Methodological issues in nursing research. In the field: Notes on observation in qualitative research. *Journal of Advanced Nursing*, 41 (3), 306-13.
- Myers, M.D. (1997). Qualitative research in information systems. *MIS Quarterly*, 21(2), 241-241.
- Neelands, J. (1996). Agendas of change, renewal and difference. In J. O'Toole & K. Donolan (Eds.), *Drama, culture and empowerment. The IDEA dialogues* (pp. 20-32). Brisbane: Idea Publications.
- Nicholson, H. (2005). *Applied drama. The gift of theatre*. Basingstoke Hampshire: Palgrave Macmillan.
- Nicholson, H. (2009). *Theatre & education*. England: Palgrave Macmillan.
- OECD. (2005). *Teachers matter: Attracting, developing and retaining effective teachers*. Paris: OECD publication.
- O'Farrell, L. (2011). Formal expression in drama/theatre education. In S. Schonmann (Ed.), *Key concepts in theatre/drama education* (pp. 253-258). Rotterdam: Sense Publishers.
- O'Neill, C. (1985). Imagined worlds in theatre and drama. *Theory into practice*, 24(3), 158-165. Retrieved from <http://www.jstor.org/stable/1477035>

- O'Neill, C. (1995). *Drama worlds: A framework for process drama*. Portsmouth: Heinemann.
- O'Neill, C. (2011). Foreword. In J. Coventon (Ed.), *Drama to inspire a London drama guide to excellent practice in drama for young people* (pp.vii-viii). Stoke on Trent: Trentham Books.
- O'Neill, C. & Lambert, A. (1982). *Drama structures. A practical handbook for Teachers*. London: Hutchinson.
- O'Reilly, K. (2012). *Ethnographic methods* (2nd ed.). Oxon: Routledge.
- O'Toole, J. (1976). *Theatre in education: New objectives for theatre. New techniques in education*. London: Hodder & Stroughton.
- O'Toole, J. (1992). *The process of drama: Negotiating art and meaning*. London: Routledge.
- O'Toole, J. (2006). *Doing drama research: Stepping into enquiry in drama, theatre and education*. Australia:Drama Australia.
- O'Toole, J. (2015). When advocacy meets opportunity what's the reality? Establishing drama in the curriculum. In M. Fleming, L. Bresler & J. O'Toole (Eds.), *The Routledge international handbook of the arts and education* (pp. 185-193). London: Routledge.
- O'Toole, J. & Dunn, J. (2015). *Pretending to learn. Teaching drama in the primary and middle years*. Australia: DramaWeb publishing.
- O'Toole, J. & O'Mara, J. (2007). Proteus, the Giant at the Door: Drama and theatre in the curriculum. In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 203-218). Dordrecht: Springer.
- Ólafsdóttir, K. Á. (2007). *Þróun leikrænnar tjáningar í íslenskum grunnskólum*. [The development of using drama in Icelandic compulsory education]. (Unpublished Master Thesis). Reykjavík: University of Iceland.
- Ólafsdóttir, K. Á. (2009). *Margslungið að útbreiða nýjung* [Change is a complicated process]. Netla - Online Journal of Pedagogy and Education. University of Iceland- School of education. Retrieved from <http://netla.hi.is/greinar/2009/012/index.htm>

- Óskarsdóttir, G. G., Ólafsdóttir, K. Á., Ólafsson, B., Guðmundsdóttir, H.R., Kaldalóns, I., Júníusdóttir, R., Guðmundsdóttir, S. (2014). List- og verkgreinar. In G. G., Óskarsdóttir, (Ed.), *Starfshættir í grunnskólum við upphaf 21. aldar* (pp. 241-275). [Teaching and learning in Icelandic compulsory school] Reykjavík: Háskólaútgáfan.
- Østern, A.-L. (2000). Draamapedagogiikan genret pohjoismaisten opetussuunnitelmien valossa [The genres of drama education in the light of Nordic curricula]. In P. Teerijoki (Ed.), *Draaman tiet* [The paths for drama] (pp. 4-26). Jyväskylä: University of Jyväskylä.
- Østern, A.-L. (2016a). Betydningen av responsløyfer i veiledningsprosesser En studie av en teori om praksisarkitekturer i utdanning [The importance of response loops in supervision processes. A study of a theory about practice architectures in education]. In A.-L. Østern & G. Engvik (Eds.), *Veiledningspraksiser i bevegelse* (Supervision practices on the move), (pp. 19-44). Bergen:Fagbokforlaget.
- Østern, A.-L. (2016b). Multiple arts literacies as worldmaking in education. In A. Sæbø (Ed.), *INRAE Yearbook 2016 At the crossroads of arts and culture education. Queries meet assumptions* (pp. 99-112). Münster: Waxmann.
- Østern, A.-L., Toivanen, T, & Viirret, T.L. (2016). Drama boreale perspectives on drama education in Finland and Norway - Struggling for a place in the educational system. In E. Kimonen (Ed.). *Reforming School Education: Readings and Activities for Educational Studies* (forthcoming). Rotterdam: Sense.
- Østern, T., P. (2015). To body. In S. Shonman (Ed.), *INRAE Yearbook 2015 The wisdom of the many key issues in arts education* (pp.151-155). Münster: Waxmann.
- Østern, T., P. & Channells., P. (2016). Deep learning and teaching as affordances of inclusive dance and arts education. In A. Sæbø (Ed.), *INRAE Yearbook 2016 At the crossroads of arts and culture education. queries meet Assumptions* (pp. 123-131). Münster: Waxmann.
- Pálsdóttir, A. (2014). Sustainability as an emerging curriculum area in Iceland *The development, validation and application of a sustainability education implementation questionnaire*. (Unpublished doctoral thesis). Reykjavík: University of Iceland. Retrieved from http://skemman.is/stream/get/1946/23795/54146/1/PhD-thesis_Au%C3%B0ur_P%C3%A1lsd%C3%B3ttir.pdf

- Pole, C. & Morrison, M. (2003). *Ethnography for Education*. Maidenhead: Open University Press.
- Polkinghorne, D. E. (1988). *Narrative knowing and the human science*. State University of New York: Press Albany.
- Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis. *Qualitative Studies in Education*, 8, 5-23.
- Poulsen, J. (2015). Teaching in the Arts: What does this mean? In S. Shonman (Ed.), *INRAE Yearbook 2015 The wisdom of the many key issues in arts education* (pp.347-351). Münster: Waxmann.
- Rasmusson, V. (2000). *Drama – konst eller pedagogik, Kampen om ämnet speglad i den nordiska tidskriften Drama 1965-1995*. Lund: Lund University. (Diss.).
- Ryle, G. (1968). The thinking of thoughts: What is “Le Penseur” doing? In R. Gilbert, *Collected Papers, Volume II: Collected Essays, 1929-1968*. (pp. 480-496) London: Hutchinson.
- Richardsóttir, Á. (Ed.) (2012). *Skapandi greinar –sýn til framtíðar* [Economic impact of creative industries]. Reykjavík: Ministry of Education, Science and Culture.
- Ross, M. (1985). Drama en uddoende bastard. Efterskrift til Gavin Bolton [Drama a bastard threatened to be extinguished. Afterword to Gavin Bolton]. In J. Szatkowski, & Chr. B. M., Jensen (Eds.), *Dramapædagogik i et nordisk perspektiv. Artikelsamling 2* [Drama pedagogy in a Nordic perspective. Article collection 2]. (p. 87). Gråsten: Teaterforlaget Drama.
- Sallis, R. (2010). *The drama of boys: An ethnography study and performance*. (Unpublished doctoral dissertation). University of Melbourne, Melbourne: Australia. (Diss).
- Savin-Baden, M. & Howell Major, C. (2013). *Qualitative research. The essential guide to theory and practice*. London: Routledge.
- Schatzki, T. R. (1996). *Social practices: A Wittgensteinian approach to human activity and the Social*. New York: Cambridge University Press.
- Schatzki, T.R. (2002). Introduction: Practice theory. In T.R. Schatzki, K. Knorr-Cetina & E. von Savigny (Eds.), *The practice turn in contemporary social theory* (pp. 10-21). London: Routledge.

- Schatzki, T. R. (2014). Foreword. In S. Kemmis, J. Wilkinson, C. Edwards-Groves, I. Hardy, P. Grootenboer, & L. Bristol. *Changing practices, changing education* (p. v-vi). Dordrecht: Springer.
- Schonman, S. (2016). Making sense of arts education wrestling with two critical myths in the field. In A. Sæbø (Ed.), *INRAE Yearbook 2016 At the crossroads of arts and culture education. queries meet Assumptions*. Münster: Waxmann.
- Schwartz, D., L & Hartman, K. (2007). It is not television anymore: Designing digital video for learning and assessment. In R. Goldman, S. Derry, R. Pea, & B. Barron (Eds.), *Video research in the learning sciences*. (pp. 18-21). Mahwah, NJ: Lawrence Erlbaum Associates.
- Scott, J. (1990). *A matter of record, documentary sources in social research*. Cambridge: Polity Press.
- Sheets-Johnstone, M. (2009). *The corporeal turn: An interdisciplinary reader*. Charlottesville, VA: Imprint Academic.
- Shilling, C. (2007). Sociology and the body: Classical traditions and new agendas. In C. Shilling (Ed.), *Embodying sociology: Retrospect, progress and prospects* (pp. 1-19). Malden, MA: Blackwell Publishing.
- Silvermann, D. (2001). *Interpreting qualitative data: Methods for analysing talk, text and interaction*. London: Sage.
- Sigþórsdóttir, Þ. (2009). *Leikur, tjáning, sköpun. Handbók fyrir leiklistarkennslu*. [Play, expression, creativity. Manual for drama teaching]. Reykjavík: Námsgagnastofnu.
- Sjölíe, E. (2014). *Pedagogy is just common sense. A case study of student teachers' academic learning practices*. Trondheim: Norwegian University of Science and Technology. (Diss.).
- Skúlason, P. (1990). *Um vísindi og menntun*. Nokkrar greinar úr Pælingum. [Science and education] Reykjavík: University publication.
- Smith, K., Engelsen, K. S., Haara, F., Helleve, I., Olsen, J.I., & Ulvik, M. (2014). *Teacher Attrition-Norway*. Paper presented at NERA annual conference, Lillehammer University College, 5-7.03, 2014.
- Smith, P. & Riley, A. (2009). *Cultural theory an introduction* (2nd ed.). (first edition 2001). Malden, MA: Blackwell.

- Snyder, B. (1971). *The hidden curriculum*. New York: Knopf.
- Statistics Iceland. (2016.) Retrieved from <http://www.statice.is>
- Sternudd-Groth, M.M. (2000). *Dramapedagogik som demokratisk fostran? Fyra dramapedagogiska perspektiv – dramapedagogik i fyra läroplaner*. [Educational Drama as a means of fostering democratic values? Four perspectives in educational drama – educational drama in four curricula.] Uppsala: Uppsala University. (Diss.).
- Szatkowski, J. (1985). Når kunst kan bruges - Om dramapædagogik og æstetik [When art can be used – About dramapedagogy and aesthetics]. In J. Szatkowski, & Chr. B. M., Jensen (Eds.), *Dramapædagogik i et nordisk perspektiv* [Dramapedagogy in a Nordic perspective. Article collection 2] (pp. 19-24). Artikelsamling 2. Gråsten: Teaterforlaget Drama.
- Sæbø, A. (2009). *Drama og elevaktiv læring En studie av hvordan drama svarer på undervisnings- og læringsprosessens didaktiske utfordringer*. [Drama and Student-active learning A study of how drama responds to the didactical challenges of the teaching and learning processes]. Trondheim: Norwegian University of Science and Technology. (Diss.).
- Sæbø, A. (2016). Introduction. In A. Sæbø (Ed.), *INRAE Yearbook 2016 At the crossroads of arts and culture education. queries meet Assumptions* (pp.13-17). Münster: Waxmann.
- Säljö, R. (2000). *Lärande i praktiken: Ett sociokulturellt perspektiv* [Learning in practice: A socio-cultural perspective]. Stockholm: Prisma.
- Säljö, R. (2016). *Läring - en introduksjon til perspektiver og metaforer*. [Learning – an introduction to perspectives and metaphors]. Oslo: Cappelen Damm.
- Taylor, P. (2000). *The drama classroom: Action, reflection, transformation*. London: Routledge Falmer.
- Taylor, P. (2003). *Applied theatre: Creating transformative encounters in the community*. New York: Heinemann.
- The Icelandic Web of Science (2016) Retrieved from <http://www.visindavefur.is/svar.php?id=3156>

- Thorkelsdóttir, R. B. (2009). *Staða leiklistar í grunn- og framhaldsskólum*. [The place of drama in lower and upper secondary education]. (Unpublished Master thesis). Reykjavík: University of Iceland.
- Thorkelsdóttir, R. B. (2012). *Leikið með listina* [Play with Drama]. Reykjavík: www.leikumaflist.is.
- Thorkelsdóttir, R. B., & Ragnarsdóttir, Á., H. (2016). Analysing the arts in the National Curriculum in compulsory education in Iceland. In A. Sæbø (Ed.), *INRAE Yearbook 2016 At the crossroads of arts and culture education. queries meet Assumptions* (pp. 179-185). Münster: Waxmann.
- Thorne, B. (1993). *Gender play: Girls and boys in school*. New Brunswick: Rutgers University Press.
- Toivanen, T. (2000). "Mä en ois kyllä ikinä uskonu ittestäni sellasta» Peruskoulun viides- ja kuudesluokkalaisetne kokemuksia teatterityöstä ["I wouldn't have believed I could ever do anything like that!" Experiences in the theatre work of 5th and 6th grade comprehensive school students]. Helsinki: The theatre academy.
- Tyler, R. (1949). *Basic principles of curriculum and instruction*. Chicago: The University of Chicago Press.
- UNESCO. (2006). *Road map for arts education*. Retrieved from http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf
- Väljjarvi, J & Heikkinen, H.L.T. (2012) Peer-group mentoring and the culture of teacher education in Finland. In H.L.T., Heikkinen, H. Jokinen, & P. Tynjälä, (Eds.), *Peer-Group Mentoring for Teacher Development* [pp. 31-40]. London: Routledge. http://samples.sainsburysebooks.co.uk/9781136296949_sample_497816.pdf
- Vygotsky, L., S. (1978). *Mind in society*. Cambridge; University Press.
- Walford, G. (2008). The nature of educational ethnography. In G. Walford (Ed.), *How to do educational ethnography* (pp. 1-15). London: the Tufnell Press.
- Watt, H.M.G. & Richardson, P. W. (2014). Beginning teachers' motivations, effectiveness and wellbeing. In A-L Østern (Ed.), *Nafol year book 2014, Once a teacher – Always a teacher?* (pp. 53-64). Bergen:Fagbokforlaget.

- Way, B. (1973/1967). *Development through drama*. London: Longman.
- Wells, C. G. (1999). *Dialogic inquiry: towards a cultural practice and theory of education*. New York, NY: Cambridge University Press.
- Wertsch, J. V. (1978). Adult-child interaction and the roots of metacognition. *Quarterly Newsletter of the Institute for Comparative Human Development*, 2, 15-18.
- Westbury, I. (1998). Didaktik and curriculum studies. In B. Gundem & S. Hopmann (Eds.), *Didaktik and/or Curriculum* (pp. 47-78). New York: Peter Lang.
- Wiechel, L. (1983). *Pedagogiskt drama: en väg til social kunskapsbildning*. [Pedagogical drama: a path to social knowledge formation]. Stockholm: Natur och kultur.
- Willis, J., Inman, D., & Valenri, R. (2010). *Completing a professional practice dissertation: a guide for doctoral students and faculty*. Charlotte, North Carolina: Information Age Publishing.
- Winner, E., Goldstein, T., & Vincent-Lancrin, S. (2013), *Art for art's sake? The impact of arts education*, educational research and innovation. OECD publishing. doi:10.1787/9789264180789-en
- Wittek, L. (2011). *Skolens undervisning – der læreprosesser møtes*. [The teaching of school – where learning processes meet]. Oslo: Cappelen Damm Akademisk.
- Wittek, L. & Bratholm, B. (2014). *Læringsbaner – om lærernes læring og praksis*. [Learning trajectories – about teachers' learning and practice]. Oslo: Cappelen Damm Akademisk.
- Wolcott, H.F. (1994). *Transforming qualitative data*. London: Sage.
- Wolcott, H.F. (1999). *Ethnography: A way of seeing*. Walnut Creek, CA: AltaMira Press.
- Wolcott, H.F. (2001). *The art of fieldwork*. Walnut Creek: Altamira Press.
- Young, M. (2013). Overcoming the crisis in curriculum theory: a knowledge-based approach, *Journal of Curriculum Studies*, 45:2, 101-118. doi:10.1080/00220272.2013.764505

- Young, M. (2014). What is a curriculum and what can it do? *The Curriculum Journal*, 25:1, 7-13. doi:10.1080/09585176.2014.902526
- Österlind, E. (2015). Drama into the curriculum –Sisyphus' work. *NJ: Drama Australia Journal*, Volume 39:1 3-18. doi: 10.1080/14452294.2015.1083517
- Österlind, E., Østern, A-L., & Thorkelsdóttir, R. B. (2016). Drama and theatre in a Nordic curriculum perspective – a challenged arts subject used as a learning medium in compulsory education. *Research in Drama Education: The Journal of Applied Theatre and Performance*, Volume 21:1, 42-56. doi: 10.1080/13569783.2015.1126174

List of appendices

- Appendix I Consent-agreements and introduction of research
- Appendix II Data protection authority
- Appendix III Milestones in the research process
- Appendix IV The interview manual (drama teachers)
- Appendix V The interview manual (student)
- Appendix VI The interview manual (principals)
- Appendix VII Interview guides, detailed list of data
- Appendix VIII Interview times during ethnographic fieldwork
- Appendix IX Overview of time spent on observations and field notes
- Appendix X Video observations during ethnographic fieldwork
- Appendix XI Teacher journals
- Appendix XII Drama schedule for Hillcrest School
- Appendix XIII Example of drama schedule in Hillcrest school
- Appendix XIV Drama schedule for Mountain-line school
- Appendix XV Analysis scheme for practice architectures

Appendix I Consent agreements and introduction of research.

(author's translation from Icelandic)

Permission and consent

With reference to Rannveig Björk Þorkelsdóttir's Ph.D research on understanding drama teaching in compulsory education in Iceland. The research is conducted at the Norwegian University of Science and Technology, Programme for Teacher Education, with Anna-Lena Østern as my lead supervisor.

It is my intention to sit in a drama classroom in _____ grade during the school year 2013-2014 and observe the drama teachers teaching drama. I will also interview some of the students. All interviews will be recorded and some of the drama classes will be videotaped. All the information will be encrypted and neither sound nor movie footage will be used for anything other than the analysis and results of the study.

It is possible that part of the material will be used for teaching and further studies and the promotion of the study abroad.

Strict confidentiality will apply and the study has already been reported to the Data Protection Authority (notification no. S6318 / 2013) and Norsk samfunnsvitenskapelig datatjeneste AS.

I, the parent or guardian, assigned below, permit (the name of the student) to take part in research conducted in ____ grade during the school year 2013-2014.

Parent/guardian consent:

Verification of the researcher:

Appendix II Data protection authority.

Norsk samfunnsvitenskapelig datatjeneste AS
NORWEGIAN SOCIAL SCIENCE DATA SERVICES

NSD

Harald Hårfagres gate 29
N-5007 Bergen
Norway
Tel: +47 55 58 21 17
Fax: +47 55 58 96 50
nsd@nsd.uib.no
www.nsd.uib.no
Org nr. 985 321 884

Rannveig Thorkildsdottir
Program for lærerutdanning
NTNU
Låven, Dragvoll gård
7491 TRONDHEIM

Vår dato: 28.08.2013 Vår ref: 35038 / 3 / M55 Deres dato: Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 26.07.2013. Meldingen gjelder prosjektet:

35038 *Drama twice a week*
Behandlingsansvarlig *NTNU, ved institusjonens øverste leder*
Daglig ansvarlig *Rannveig Thorkildsdottir*

Personvernombudet har vurdert prosjektet og finner at behandlingen av personopplysninger er meldepliktig i henhold til personopplysningsloven § 31. Behandlingen tilfredsstiller kravene i personopplysningsloven.

Personvernombudets vurdering forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, ombudets kommentarer samt personopplysningsloven og helseregisterloven med forskrifter. Behandlingen av personopplysninger kan settes i gang.

Det gjøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget skjema <http://www.nsd.uib.no/personvern/meldeplikt/skjema.html>. Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet.

Personvernombudet har lagt ut opplysninger om prosjektet i en offentlig database, <http://pvo.nsd.no/prosjekt>.

Personvernombudet vil ved prosjektets avslutning, 01.07.2014, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen
Vigdís Namtvedt Kvalheim
Vigdís Namtvedt Kvalheim

Marie Strand Schildmann
Marie Strand Schildmann

Marie Strand Schildmann tlf: 55 58 31 52
Vedlegg: Prosjektvurdering

Avdelingskontorer / District Offices:
OSLO: NSD, Universitetet i Oslo, Postboks 1055 Blindern, 0316 Oslo. Tel: +47 22 85 52 11. nsd@uiso.no
TRONDHEIM: NSD, Norges teknisk-naturvitenskapelige universitet, 7491 Trondheim. Tel: +47 73 59 19 07. kyrr.svarve@svt.ntnu.no
TROMSØ: NSD, SVF, Universitetet i Tromsø, 9037 Tromsø. Tel: +47 77 64 43 36. nsdmsa@svt.uit.no

Drama twice a week

05/11/14 10:47

- [Søk i prosjekter](#)

35038 Drama twice a week

Ansvarlig

Fakultet for samfunnsvitenskap og teknologiledelse, Program for lærerutdanning

Daglig ansvarlig [Rannveig Thorkildsdottir](#)

Prosjektadministrasjon

Innmeldt 26.07.2013

Prosjektperiode: 01.09.2013 - 31.12.2016

Hjemmels og behandlingsgrunnlag: Meldepliktig prosjekt, jf. personopplysningsloven § 31

Copyright © Norsk Samfunnsvitenskapelig datatjeneste AS

Appendix III Milestones in the research process.

Time line	Steps in the research process	Developing theoretical sensitivity
2013 Spring	Finding a supervisor with research competence within drama and theatre education willing to supervise my project. Creating a research plan.	
2013 Fall	Acceptance to the PhD.-programme at the Norwegian University of Technology and Science, Programme for Teacher Education. Applying for funding and a loan. Choosing two Icelandic schools to be field sites. Getting acceptance from ethical boards both in Iceland and in Norway. Starting and completing my field work over one school year: a total of 43 visits. Initial coding and analysing of the research material.	Updating knowledge of literature relevant for the study. Starting my qualification as researcher: Participating in research seminars 10 ECTS Qualitative research methods; 10 ECTS Theory of science with focus on profession knowledge; Supervision with my main supervisor on a regular basis.
2014	Organizing my research material. Analysing. Writing an ethnographic account. Shaping my research focus. Applying for funding and a loan.	5 ECTS in Ethnography and Narrative Inquiry Reykjavik/Trondheim. Guest at some seminars of the National Research School for Teacher Education, NAFOL, in Norway, thus entering a researcher community Kemmis seminar with Grootenboer about The Theory of Practice Architectures. Presenting my research at NAFOL conference in Tromsø. Getting a second supervisor from the School of Education in Iceland. Midway seminar with my two supervisors evaluating my progress.
2015	Deciding to use the theory of practice architecture as a theoretical lens. Interviewing the principals of the two schools. Analyzing and writing.	Presenting my research at a PhD seminar in Bergen, at the conference International Perspectives of Research in Arts Education. Participating in a NAFOL seminar with Gert Biesta – about Dewey. Video analysis lecture with Anna-Lena Østern. 5 ECTS Academic Writing Course with Pat Thomson; Presenting a paper at Hugurflug in Iceland 5 ECTS course in Kunstfagdidaktisk forskning og kultursosiologi [Arts educational research and culture sociology] Presenting at NoFa in Helsinki, May 2015. Presenting paper at NAFOL's summer school June 2015. Presenting at Drama Boreale in Denmark August 2015. Presenting at Menntakvika at University of Iceland. Presenting at FLISS conference in Reykjavik. Regular supervision from my main supervisor. Reading literature relevant to my research. Ongoing discussing with other PhD.-students and experts in the field.
2016 spring	Working on my manuscript Proof reading by professional proof-reader in English; response to text from my supervisors Delivering the manuscript for assessment in spring	Working seminar with my main supervisor January. Final seminar in February presenting my manuscript for an expert, and getting feedback. Seminar in Reykjavik with both supervisors.
2016 Summer	Delivery of manuscript for assessment summer 2016	

Appendix IV The interview manual (drama teachers).

(author's translation from Icelandic)

Autumn semester

What kind of education do you have?

Do you have any additional education?

Do you have any experience in teaching drama?

How do you organise your teaching?

How do you use the national curriculum?

Do you think the curriculum is important?

What about the competence criteria?

Does the school have a school curriculum guide?

Do you think that the students have met the competence criteria for year four?

What do you have in mind for the students when you organise your teaching?

Do you have to create the material yourself?

Do you think there is enough teaching material for drama?

Where do you get the teaching material you use in your teaching?

Fall semester

Do you have any favourite methods you use in your teaching?

Have you been working according to the new curriculum in drama?

Have you familiarized yourself with the curriculum?

Have you achieved the goals you set in the beginning?

What teaching methods do you mainly use?

Is your education in drama necessary in teaching drama?

What additional education?

Have you had support from the school during the fall semester?

Can you describe that support?

Is there something that could have been done differently?

What about teaching?

Why?

In your mind, what is the purpose of teaching drama?

Do you think you have achieved that goal?

How? Or why?

What are your future plans?

Was this winter different than you thought it would be?

What was most surprising?

What? What changed?

Do you feel respected as a drama teacher?

Is there collaboration with the other teachers?

Do you have your own classroom?

Now you have guided a teacher student for the first time, how did that work?

What in your mind is necessary for a teacher student to learn?

Can you tell me about your experience of cooperation with other arts and craft or other teachers.

What would you change in your teaching?

Appendix V The interview manual (students).

(author's translation from Icelandic)

This interview was structured like a conversation about the students' competences in the areas taken from the some of the competence criteria for drama on completion of grades four and seven.

I asked the students to evaluate their competence in the following areas:

Autumn

To take active part in a dramatic process in a group and show consideration for schoolmates.

In cooperation with peers and teachers, to create small scenes with a clear beginning, middle and end.

To use simple props and sets to support the scene, and to memorize a short text and deliver it in a clear manner in front of an audience.

To take the perspective of others in a dramatic process/role play and to take part in a conversation as a specific character.

To use uncomplicated forms of drama and to behave in an appropriate manner as a theatre audience or at a performance at school.

To recognize dramatic material and the different functions it has in different context (provide example if possible).

To describe a performance on stage/ in visual media (provide example if possible).

Spring

To make use of ideas from peers, and to contribute with your ideas, in a dramatic process and in preparation of a play.

To use material of different origin as an inspiration in forming dramatic material.

To write scenes in cooperation with others with clear characters, plot and development.

To create and sustain a clear character and deliver the text of that character in a suitable manner in front of an audience.

To master more than one acting style in creating, analysis and interpretation.

To apply more than one form of drama (such as shadow theatre, pantomime, still images).

To describe the process of production, what goes on backstage during a performance.

Appendix VI The interview manual (principals).

(author's translation from Icelandic)

Theme: pedagogical basic view

Tell me about your pedagogical thinking regarding how you want your school to be.

Some main things about:

Your view of the pupils,

About how you want children to learn in school,

And what knowledge you consider central in school

Theme: the teacher team and collaboration

How do you work to create a team out of your teachers?

How would you characterize your leadership?

Theme: the arts subjects and drama as a key learning area

Tell me about how the art subjects are placed in your school curriculum.

What do you think about drama as a compulsory part of the curriculum?

What does it mean to your school?

What kind of framework exists in terms of time, room and equipment?

Theme: future plans

Concerning drama, do you have any specific plans for development of this key learning area?

Appendix VII Interview guides, detailed list of data.

School A Hillerest School		School B Mountain line school	
Min	Date and year	Min	Date and year
40	03.09.2013 visiting the school, observation	80	05.09.2013 visiting the school, observation
30	18.09.2013 interview with the teachers	80	13.09.2013 Friday activity
80	18.09.2013 observation	15	19.09.2013 interview with teacher
80	02.10.2013 observation	80	25.09.2013 observation
10	16.10.2013 interview with pupil (girl)	80	10.10.2013 observation
7	16.10.2013 interview with pupil (boy)	7	24.10.2013 interview with pupil (boy)
80	13.11.2013 observation	8	24.10.2013 interview with pupil (girl)
40	04.12.2013 observation	80	14.11.2013 observation
80	18.12.2013 observation	80	28.11.2013 observation
40	15.01.2014 observation	80	16.01.2014 observation
5	15.01.2014 group interview with the pupils	10	16.01.2014 group interview with the pupils
80	05.02.2014 observation	80	30.01.2014 observation
40	19.02.2014 observation	80	13.02.2014 observation
80	12.03.2014 observation	80	13.03.2014 observation
50	18.03.2013 rehearsal of the play	80	27.03.2014 observation
50	19.03.2014 The show	50	08.05.2014 rehearsal of the play
80	09.04.2014 observation	11	08.05.2014 interview with two boys
12	08.05.2014 interview with two boys	12	08.05.2014 interview with two girls
11	08.05.2014 group interview two girls	50	15.05.2014 rehearsal of the play
30	14.05.2014 observation	17	28.05.2014 group interview with pupils
66,33	05.06.2014 interview with the teacher	12	28.05.2014 group interview
55	24.04.2015 interview with the principal	10	28.05.2014 interview with the teacher
Observing time: 850 minutes.		30	30.05.2014 rehearsal of the play
Interview time: 197 minutes.		50	02.06.2014 final rehearsal in the forest
Total time: 1047 minutes.		50	03.06.2014 the play in the forest
		40.97	06.06.2014 interview with the teacher
		45.30	24.04.2015 interview with the principal
		Observation time: 1.110 minutes.	
		Interview time: 189 minutes.	
		Total time: 1.299 minutes.	

Appendix VIII Interview times during ethnographic fieldwork.

Interviews during ethnographic fieldwork for Rannveig Thorkelsdóttir August 2013-June 2014 (concerning two schools (A and B), two teachers (A and B), and three groups of students (a,b,c)).

April 2015 two principals (A)

Type of interview categorized according to A) Structured interview, B) Occasional conversation.

Theme for the interview categorized according to the following categories:

Theme for interview 1: The beginning of the school and teaching, plan and the curriculum and education

Theme for interview 2: How has the winter been?

Theme for interview 3: The drama in the curriculum and the school.

Person interviewed	Date	Duration of the interview	Theme for the interview	Type of interview	Transcription Number of pages
Jóhanna	18/09/13	30 min	Theme 1	A	Five pages
Kári	19/09/13	15 min	Theme 1	A	Four pages
Kári	25/09/13	1.26 min	Theme 1	B	One pages
Boy 1	16/10/13	3.39 min	Theme 1	A	Two pages
Girl 1	24/10/13	7.09 min	Theme 1	A	Two pages
Boy 2	24/10/13	6.22min	Theme 1	A	Two pages
Girl 2	16/10/13	5.02 min	Theme 1	A	Two pages
Group interview	16/01/14	6.41 min	Theme 2	A	One page
Group interview	22/02/14	2.28 min	Theme 2	A	Three pages
Jóhanna	09/04/14	4.91	Theme 2	B	One page
Girl 3 & girl 4	08/05/14	11.52 min	Theme 2	A	Three pages
Boy 3 & 4	08/05/14	10.33 min	Theme 2	A	Three pages
Girl 5 & 6	08/05/14	12.20	Theme 2	A	Three pages
Boy 5 & 6	08/05/14	16.35	Theme 2	A	Three pages
Jóhanna	05/06/14	66.33 min	Theme 2	A	Fourteen pages
Kári	28/05/14	20 min	Theme 2	A	Three pages
Kári	06/06/14	40.97 min	Theme 2	A	Eight pages
Principals 1	24/04/15	55.05 min	Theme 3	A	Six pages
Principal 2	24/04/15	45.30 min	Theme 3	A	Six pages

Total interview time: 349.01 min

Appendix IX Overview of time spent on observations and field notes.

Overview of time spent on observations and field notes during ethnographic fieldwork for Rannveig Thorkelsdóttir August 2013-June 2014 (concerning two schools (A and B), two teachers (A and B), and three groups of students (a,b,c))

School	Teacher	Group	Date	Time in minutes	Handwritten field notes: amount of pages or memos written after the observation
Hillcrest	A	A (boys)	3/9/2013	40 min	Two pages of handwritten field notes
Hillcrest	A	B (girls)	3/9/2013	40 min	One page of handwritten field notes
Mountain-line	B	C	5/9/13	80 min	Two and half pages of handwritten field notes
Hillcrest	A	A	18/9/13	40 min	Two pages of handwritten field notes
Hillcrest	A	B	18/9/13	40 min	Two and half pages of handwritten field notes
Mountainline	B	C	25/9/13	80 min	Three pages of field notes written. One page after the observation plus video observation
Hillcrest	A	A/B	02/10/13	80 min	Three pages of handwritten field notes one page after the observation
Mountainline	B	C	10/10/13	80 min	Three pages of field notes written on the computer
Mountainline	B	C	24/10/13	80 min	Three pages of field notes written on the computer
Hillcrest School	A	A/B	13/11/13	80 min	Three pages of field notes written on the computer
Mountain-line	B	C	14/11/13	80 min	Two pages of field notes written on the computer.
Mountain-line	B	C	28/11/13	80 min	Three pages of field notes written on the computer.
Hillcrest School	A	A	4/12/13	40 min	Two pages of field notes written on the computer. And one from video observation.
Hillcrest School	A	A	18/12/13	40 min	Two pages of field notes written on the computer and one page after the observation
Hillcrest School	B	B	18/12/13	40 min	Half a page of field notes written on the computer and half a page after the observation
Hillcrest School	A	A	15/01/14	40 min	Half a page of field notes written on the computer with observations
Mountain-line	B	C	16/01/14	80 min	Two pages of field notes written on the computer and video observation
Mountain-line	B	C	30/01/14	80 min	Two pages of field notes written on the computer with my comments
Hillcrest School	A	A/B	05/02/14	80 min	One page of field notes written on the computer, video observation: half a page after the observation
Mountain- line	B	C	13/02/14	80 min	Three pages of field notes written on the computer with my comments
Hillcrest School	A	A	19/2/14	40 min	Half a page of handwritten field notes and half a page after the observation
Hillcrest School	A	A/B	12/3/14	80 min	Two pages of field notes written on the computer and video observation: half a page after the observation

Mountain- line	B	C	13/03/14	80 min	Two pages of field notes written on the computer with my comments
Hillcrest School	A	A/B	19/3/14	50 min	Video observation. The Ronia show.
Mountain- line	B	C	27/03/14	50 min	Half a page of field notes and video observation
Hillcrest School	A	A/B	9/4/14	80 min	One page of field notes written on the computer. Interview and video observation, half a page after the observation
Mountain- line school	Kári	C	08/05/14	50 min	Video observation of the play in the forest
Mountain- line school	B	C	15/05/14	50 min	Video observation of the play in the forest.
Hillcrest School	A	A/B	14/05/14	30 min	Half a page of handwritten field notes, not a drama class
Mountain- line	B	C	30/05/14	30 min	Video observation of the rehearsal of play in the forest
Mountain-line	B	C	02/06/14	50 min	Video observation of the final rehearsal play in the forest
Mountain-line	B	C	03/06/14	50 min	Video observation of the play
Audio observation	Both school			3.75 min	Four pages - my thinking
				Total amount minutes 1.924	Total amount of pages 49 and a half pages

Appendix X Video observations during ethnographic fieldwork.

Video observations during ethnographic fieldwork. August 2013-June 2014 (concerning two schools (A and B), two teachers (A and B), and three groups of students (a,b,c))

Themes categorized according to focus: (1) focus on teacher, (2) focus on interaction teacher-student, (3) focus on student interaction, (4) focus on performance, (5) other focus.

School	Teacher	Group of students	Date	Theme of the filming	Duration of the clip in minutes and seconds
Hillcrest School	Jóhanna	A (the boys)	02/10/13	2 and 3	0:16, 0:38 (joh1s6), 2:10 (joh1s5), 0:42 (joh1s4), 0:29 (joh1s3), 0:45 (joh1s2), material from the school-room teacher
Hillcrest School	Jóhanna	B (the girls)	02/10/13	2 and 3	0:37 (joh1st1), 0:31, 1st5, 0:20 (joh1ste10), material from the school-room teacher
Hillcrest School	Jóhanna	B	02/10/13	1	1:07 (joh1ste11), material from the school-room teacher
Hillcrest School	Jóhanna	A	02/10/13	1	1:48 (joh1ste9), 1:24 (joh1ste2), 1:37 (joh1ste6), material from the school-room teacher
Hillcrest School	Jóhanna	A	4/12/13	1 and 2	02:02 (12.45.08), 01:39 (12.55.57), 00:30 (13.02.34), 01:13 (13.07.06), 00:08 (13.05.08)
Hillcrest School	Jóhanna	A	18/12/13	2 and 3	2:24 (12.54.03) games and behaviour
Hillcrest School	Jóhanna	B	04/12/13	2	0:25 (13.34.30), 0:24 (13.40.59) Working on a script.
Hillcrest School	Jóhanna	B	18/12/13	1 and 2	01:00 (13.41.24), 00:55 (13.42.33), 01:34 (13.44.15) games.
Hillcrest School	Jóhanna	B	19/2/14	1 and 2	0:15 (12.44.09), 00:18 (12.44.32), 0:24 (13.04.12) Turnaround :0)
Hillcrest School	Jóhanna	A	19/2/14	2	01:17 (13.42.51), 01:24
Hillcrest School	Jóhanna	A/B	12/03/14	1 and 2	0:46 (13.00.30) 0:47 (13.30.57). Teacher directing the students
Hillcrest School	Jóhanna	A	12/03/14	2	00:40 (12.59.24) not listening, playing with football.
Hillcrest School	Jóhanna	A/B	2103/14	4	1:37 (09.25.11), 1:42 (09.30.01). Have the whole play.
Hillcrest School	Jóhanna	A/B	9/4/14	4	2.22 (13.03.32). Short play.
Mountain-line school	Kári	C	10/10/13	1 and 2	00:17 (10.39.31), 01:30, 01:35 (10.41.38), 0:48 (10.42.43), 0:18 (11.05.44) short scenes
Mountain-line school	Kári	C	24/10/13	2 and 3	0:37 (10.34.49), 0:32 (10.35.27), 0:23 (10.36.55) Students doing scenes

Mountain-line school	Kári	C	28/11/13	1 and 2	01:31 (10.12.43), 01:13 (10.15.31). The teacher in explaining.
Mountain-line	B	C	16/01/14	1 and 2	0:18 (10.13.49), 0:17 (10.18.22), 2:15 (10.21.56), 0:10 (10.37.47), 0:51 (10.39.33), 5:28 (11.08.38). Teacher explaining and student reading the script.
Mountain-line school	Kári	C	13/03/14	1 and 2	0:13, (10.20.37), 0:52 (10.21.32), 0:26 (10.22.19) (Students fighting)
Mountain-line school	Kári	C	27/03/14	1	0:25 (11.32.15) The teacher explaining
Mountain-line	B	C	28/05/14	1 and 4	0:14 (10.07.54) in the forest
Mountain-line school	Kári	C	02-03/6/14	1 and 4	4:11, 2:44, 0:10, 0:06, 0:48, 0:23,7:33.

Total of video observation: 69.71 min.

Total of still imagines: 47

Appendix XI Teachers' journals.

Mountain - line school	Kári
------------------------	------

21/11/13, one page, 10/06/14 two pages, 27/03/14 One audio log 1:26 min.

Hillcrest School	Jóhanna
------------------	---------

03/09/13 one page, 04/12/13 two pages, (20/05/14) the journal was sent again on 04/07/14 three pages

Teaching plan and school curricula

Teaching plan for the whole year, and the school curriculum for Mountain line school. Three pages

Teaching plan for the whole year, and the school curriculum for Hillcrest school. Nine pages.

ther material.

Drawing of the classroom for both schools. Two pages.

Appendix XII Local year plan for Hillcrest School in drama.

Drama in Hillcrest school 4-5th . grade 2013 -2014

Competence criteria

The student should be able to:

- take an active part in a dramatic process in a group and show consideration for their schoolmates,
- in cooperation with their peers and teachers, put together simple acts with a clear beginning, middle and end,
- use simple props and set to support their creation,
- memorize a short text and deliver it in a clear manner in front of an audience,
- put themselves in the position of others,
- behave in an appropriate manner.

Teaching methods

The student's take part in dramatic activity, games and theatre sport and drama in education activities such as still-images, improvisation, hot-seating, meetings, inner voice. Drama is also intertwined with other subjects, especially when working on theme days.

Assessment

Assessment is in the form of self evaluation, where the activity, concentration and cooperation is assessed.

Appendix XIII Example of drama schedule in Hillcrest school.

Drama 4-5th grade 2013 -2014

August til September 2013

Weeks	Electives	Teaching materials	Assessment
19-23 August	Go over rules of the class Group games Covenant of behaviour		Activity and cooperation
26-30 August	Conventant of behaviour approved Cooperation exercises and trust games		Activity and cooperation
9-13 September	Expressions and games		Activity and cooperation
16-20 September	Expression and working on the "Settlement"	Paper and pencils	
23-27 September	Expression and improvisation		

Assessment

Assessment is given at the end of term, taking into account the independence, initiative, creativity, hard work, enthusiasm and care and attitude of the students.

Appendix XIV The local year plan in Mountain-line for drama.

Drama in Mountain-line school

6th . grade 2013 -2014

The main challenge

In autumn, we focus on various games, improvisation, role-play and team building. Then we start to work with a legend where the stories will be selected to suit the group. History theatre is also on the programme, where students are trained to play various characters, tell stories and express emotions. We start to prepare for the forest play in the fall. Then the students will work with a script for a play and develop scenes from it.

Teaching method

Team building, confidence games; game technology, listening and improvisation games will be the main working methods. It is emphasized that students can work independently and that they learn to respect others in the class. Group work is also important so everyone can work together.

Assessment

Assessment is given at the end of term, taking into account the independence, initiative, creativity, hard work, enthusiasm and care and attitude of the students.

Appendix XV Analysis scheme for practice architectures.

Elements of practices	Practice architecture in the site
Project	Practice landscape
Sayings	Cultural-discursive arrangements
Doings	Material-economic arrangements
Relatings	Social-political arrangements
Disposition (habitus)	Practice traditions