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Drama in the classroom – teacher's challenges and students possibilities

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First draft

"I nearly don't think its possible for me to take part in your project", said Siri, who has no drama training, with a reluctant smile, "you see, I'm teaching in first grade for the first time in my life and its so much to keep up with". "I do hope I have a theme, something that fits to drama, when you are in my classes", said Bente, who did a half year drama course ten years ago, and looked a bit anxious. "Well, you will have to take what comes in my teaching lessons", said Solvor, who has very little drama training, just a few day courses, and looked very confident. I am nearly to the end of the first group interview with the primary teachers at the school were I am going to do some classroom research, and I'm trying to sort out my possibilities at this level. These primary teachers responded positively from the very beginning and I was invited to do observation in every class from grade 1 – 4, and the teachers were interested in all kinds of cooperation concerning drama in education.

At the intermediate stage, all those who were teaching grade 5 – 7, did take part in the first group interview, but only one teacher was positive to integrate drama in his lessons and accepted my observation of his drama teaching in grade 6 and 7. The teachers at the lower secondary stage, grade 8 – 10, didn't want to talk with me at all about drama in education, none of them was interested in any cooperation concerning drama in education, but the team leader at this level accepted to take part in an interview. But, luckily, one of the teachers in the primary did some teaching in grade 8, and invited me to do observation in this class as well as in grade 4.

The biggest challenge for the teacher is to give oneself a challenge!

This classroom research project addresses the challenges for teachers, with more or less drama education, to use drama and reflect upon their experiences, when integrating drama in their teaching. This school was picked because it has grade 1 to 10 organized in the same school, it is a formally practice school that has a teacher training contract with Stavanger

University College, and I reckoned that would make the teachers more interested and positive to my research project. But I was obviously wrong! Although my application for doing research at this school were handled by the democratic organs at the school and accepted, rather few of the teachers were interested in this kind of cooperation. I did underline that I was mostly interested in drama in the classroom, i.e. drama as a creative mode of expression and procedure, that it was up to them how and to what degree they would integrate drama in a subject, that nothing was to small for me and that I gladly help them on the way. Nevertheless, that didn't change the position of the negative teachers.

These teachers may of course have different reasons for their lack of interest in this project. My impression was that they very seldom, if at all, integrated drama in the subject teaching, and that this was an important reason for their lack of interest. This was especially confirmed by the team leader at the lower secondary stage: "We feel we don't have the time to do drama, it's so busy all the time and not possible to use drama, which takes a lot of time, in fact a lot more time than other activities".

The teachers at the lower levels was far more positive, and open to try to integrate and reflect upon drama in their teaching, even if it meant to use more time on the actual subject. One of the primary teachers said in the very first group interview: "Oh, it's really so good to do drama, but I feel it takes time. I think this project is important, and it has started a process in me. I get much more conscious about drama, when I know I am going to join this project and do drama. That's creating a process in us teachers as well", and the rest of the team supported this.

The differences between the teachers attitude to take part in my research, is confirmed in the project "Evaluating reform 97". Imsen (2003) found for one thing, that the teachers at the primary and intermediate stage are more oriented towards development, than at the lower secondary stage. In addition the teachers at the lower levels use their time much more flexible than those at the lower secondary stage, which normally are organized as traditional teaching (Klette et al. 2003), with a strong subject based timetable. And, when nowadays especially the lower secondary is exposed for the growing national testing, and the kind of knowledge being tested is mostly what we call factual knowledge and the students' ability to read and write to present this knowledge, this will probably strengthen traditional teaching.

Drama is a creative aesthetic subject and way of working, which can challenge and develop the pupils/ students towards different kind of knowledge (facts, skills and attitudes) in relation to subjects and to the developing of the integrated human being that teaching are to take care of (Sæbø 1998). Factual knowledge is of course important, but the learning outcome

is reduced when this is gained and trained only by doing reading - and writing exercises, with no integration of creative activities, meaningful experiences and creative modes of expression.

In my point of view, there is a direct connection between the teacher's willingness to give oneself creative teaching challenges and the pupils' learning possibilities and learning outcomes. That's way in this research project, I'm questioning the challenges for teachers with more or less drama education, to use drama in their subjects in a way that extend the pupils' learning possibilities and learning outcomes.

Why question drama in relation to teaching challenges, and learning possibilities?

As a professional teacher educator I have always been occupied with what learning is about, how learning really goes on and what the answers to these questions implies for the teacher profession and, consequently, teacher education. Eritsland (2004: 25) underline and conclude in his summing up article about research in teacher education, that it's in the classroom that the teacher education find its mandate: "In the long run research must show us something about the condition that are to be fulfilled if the (teacher) students are to develop a durable professionalism".

As a professional teacher my answer is to be found in *The Curriculum for the 10-year compulsory School in Norway*, L97 (KUF 1996: 82). Here it's stated, "Education must place great emphasis on creative modes of expression, experience and reflection, which should be linked to work on subjects, themes and projects". And, further on, is drama presented as a creative student activity and linked to the learning process:

"Both as a subject area and a procedure, drama is part of the contents and methods in several subjects. Creative activities, meaningful experiences and creative modes of expression are to be highlighted in the learning process"

The national curriculum L97, advocates that learning is dependent on creative processes and expects that teachers integrate drama in the actual subjects where drama is included in the objectives and main subjects element, and beyond this it's up to the teacher and the pupils to decide were and when its useful or desirable to integrate drama in the teaching- and learning process. This is obviously a big challenge to the teacher since research shows that the Norwegian pupils experience very little drama through their compulsory education.

The national funded project "Evaluating drama in L97" (Sæbø 2003), explored the situation for drama in the Norwegian School. This project questioned to what extent and how drama was a part of the curriculum and the teaching program and how teachers and pupils,

grade 1 – 10, evaluated the integration of drama in different subject teaching. The data in this project were mainly collected through a net-based survey with 386 teachers from all over Norway, structured and open observation in seven classes, grade 1-10, and a questionnaire and interview with 115 pupils, grade 3 – 10, who regularly experience drama in education.

This new research project (2001 – 2004), "Drama in the classroom – teaching challenges and learning possibilities", focus on student active learning, including drama, and question the relation between the teaching challenges and the pupils learning possibilities and learning outcome. This project which is still running, includes classroom observation in grade 1 – 8, the teachers and their pupils reflection and evaluation of this drama practice and students in teacher education experience with and evaluation of different learning methods, including drama.

I will go on discussing this paper's heading, by using some preliminary results from the last project to comment on some results from the first project.

Some teachers' challenges:

Pupils like to do drama, teachers very seldom integrate drama in the teaching

The pupils in these two research projects have teachers who integrate drama, more or less, in the subjects. A big majority of these pupils like to work with drama, and nearly all (86%) say they like it "very good" or "good" and a minority (14%) says they like it's "OK". In the open questions and in the interview, the pupils clearly express that they like working with drama, it's "kjekt". "Kjekt" in Norwegian is the opposite of boring, but there is not a precise English translation for "kjekt". Normally it's translated with fun, but that isn't quite correct. Some pupils gave more profound comments, and these shows that the pupils like drama since it gives variation, engagement and creativity to the teaching. The pupils' comments show that some meta learning takes place when pupils are engaged in drama. They reflect upon their own learning process, what they learn and how they learn. One grade 10 pupil says: I like drama since " …one get to play something, move around and not only sit by the desk and read and write. I also think one learn more from drama. One must in a way be engaged, and it's easier to learn something one is engaged in."

Since the pupils like to work with drama, one should anticipate this to be a good reason for all teachers to integrate drama in the subject to fulfil the curriculum, L97. But, that's not what the research shows. On the contrary, despite that the net-based questionnaire probably got an overweight of teachers being positive to drama, since the drop-out rate was rather big in the first invitation, I found that the use of drama was very low in our 10-year

compulsory school. May be, in the best case, that one out of ten teachers (10%) use drama at least once a week, five out of ten (50%) once a month, three out of ten (30%) once a year and the rest (10%) never use drama in their teaching. I didn't find any clear significant differences between the three stages, but there was a tendency that primary teachers integrated drama more often, than the rest of the teachers. The integration of drama in teaching is on a very small scale all over, even if the pupils at all stages who experience drama clearly state that they like it. Nevertheless it seems like the interest for drama is considerable bigger amongst the primary teachers.

Why don't teachers integrate drama in their teaching?

The most important reason that teachers at all stages don't use drama is that they don't know how to do it. When one-third of the teachers (36%) say they don't know enough to integrate drama in their teaching, it's understandable that they never or very seldom use drama, even if pupils, when experiencing drama, clearly express that they like working with drama. The teachers don't know how to do it, because they haven't been trained. Only very few teachers (18%) have studied drama above 9 credit points, one-third (36%) has from one to ten days with drama course and nearly half of the teachers (46%) hasn't any drama training at all. Six out of ten teachers evaluate their own competence in drama as "insufficient" or "very insufficient", and only one out of ten evaluate the competence as "good" or "very good". I found a clear and significant coherence between teachers' drama education, their use of drama in education and the evaluation of their own competence. The less drama education the teachers possess, the lesser they evaluate their competence and the lesser is the use of drama in their teaching.

Some teachers (12%), mostly at the intermediate and lower secondary stage, said they didn't use drama because they found the curriculum to big in relation to the time available for the teaching to be done. It's the same excuse or reason as the team leader at the lower secondary stage gave in the beginning of the interview I did with him. It's very interesting that, as this interview went on, he gave more deepened and reflected reasons for not using drama: "It's ok that we can do some drama, but when it comes to the benefit for the subject, I don't always find that so big. I don't think it's so useful and that the pupils gain so much from doing drama…. I feel I have a hard pressure on me in all subjects; it's so much to go through. But, on the other hand, when I do my planning, then drama don't come into my mind. I want variation in my teaching, but it's just like I automatically turn into the ordinary traditional

way of teaching", and later on in the same interview: "I don't know how I can integrate drama and use drama techniques in a way that gives a learning outcome".

It seems like since he don't know how to integrate drama in a way that gives his pupils a learning outcome, he falls back to the ordinary traditional ways of teaching, and then drama don't comes into his mind when planning, he just forget to think about it.

Learning possibilities and learning outcomes:

How do pupils experience the learning possibilities when drama is integrated in teaching?

In the research project "Evaluating drama I L97" (Sæbø 2003), the pupils (grade 4 – 10), were asked why they wanted the teacher to integrate drama in the teaching, they could cross out for given alternatives and give their own comments.

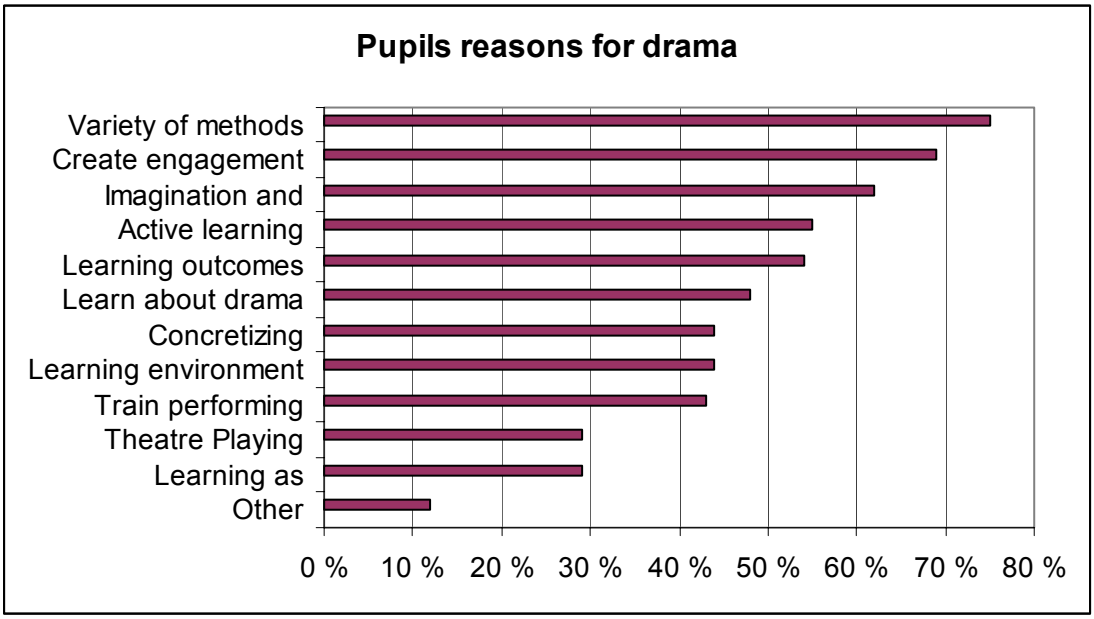

Figure 1: "Evaluating drama I L97": Pupils reasons for integrating drama in education, N = 91

The most important reason for the pupils to do drama is variation. Three out of four pupils (75%) want drama because it gives them variety in the teaching. The pupils want a variety of working methods and procedures, and especially the older pupils (grade 7 – 10) find school very boring, because they are working the same "traditional" way in nearly all subjects. Those who have commented on this are arguing that drama gives them the possibilities to do something more than reading and writing: "To do something else than the ordinary", and "Variation is always important and to express oneself physically as well as linguistic is also

an useful experience". This result is in accordance with Klette et al. (2003), who found that whole class teaching was dominating at all stages, and the three most often used way of working was: question/answer, instruction and individual work (doing reading – and writing exercises).

The next ones reasons important for the pupils (69%) are to be engaged in their own learning and learning process, and to use and develop their fantasy and creativity when learning (63%). They want to be engaged because it makes it more interesting to learn and easier to remember what's learned: "We learn a lot more and we are engaged in the learning", and they like being creative: " We do like it, and each time we do new things".

Especially the eldest pupils express that drama gives them a chance to be physically active, and that using both body and mind gives other learning possibilities, as one girl in grade 7 wrote: I like drama "Because we do things, you have to understand the things you do, it's not just like reading something from a paper".

It seems like half of these pupils have experience that they learn better when drama is integrated in the teaching, and they even want to learn about drama and theatre. "I like drama since we learn from it", and "I like to perform" said two primary pupils and "I think we learn a lot more when drama is integrated", said a girl in grade 7 and two pupils in grade 10 likes drama since "You can go into a role you don't normally possess and have an other personality and figure" and "We make small plays, frozen pictures and are engaged". From the pupils point of view drama is obviously related to their learning possibilities and learning outcomes.

How do teacher students experience the pupils learning possibilities when drama is integrated in teaching?

It's expected that students in the teacher training try to integrate drama when they are out in schools, doing practice. In the net-based interview the majority of the students report that they have integrated drama at all stages, and mostly in the subjects Norwegian and Religion, and in themes and projects. The students' reflection on the learning possibilities, when integrating drama, is mostly concentrated on that drama engages the pupils and makes them remember a lot more for a longer time, that the pupils find drama exciting and a lot of those pupils who normally are very silent and a bit reluctant in the traditional whole class setting, get a chance to use and show other sides and quality of themselves and nearly all the pupils blossom, because they enjoy doing drama. "The pupils get more engaged in the learning, and tests show that they have learned a lot", "They understand the subject in a different way", "The teaching and learning has been in a positive way, and the learning outcome are more durable", "I will

never forget the joy and pride I could see in the face of a very silent boy, who in the end took the risk, entered the stage and played his role" and "It's possible for the pupils to be creative, experience mastering and show other sides and qualities than they usually do", are some representative students reflection to this question.

How do grade 7 pupils evaluate the learning outcome when drama is integrated in the teaching?

The pupils in grade seven, at the school were I did my ongoing research this year, where ask to what degree they experience any learning outcomes when working with drama, and they were asked to specify the learning outcomes in relation to a) learn about oneself b) learn about others c) learn about cooperation d) learn about the subject or theme and e) learn about drama.

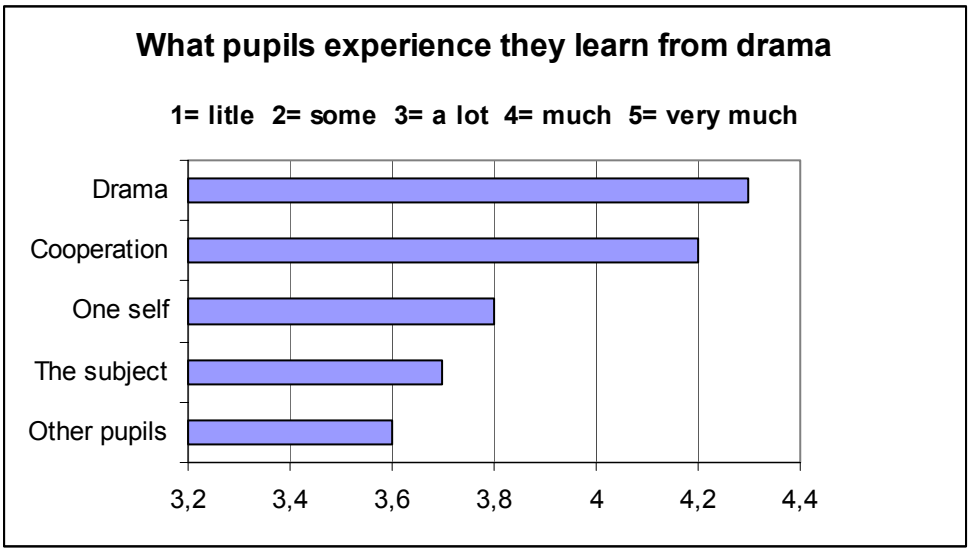

Figure 2: Pupils in grade 7 learning outcomes when drama is integrated in teaching, mean score for each variable.

These pupils experience they learn "very much" about the subject drama and how to cooperate, and then they learn "much" about themselves, the subject drama is integrated in and about the other pupils. No one has experienced that they learn "little" about either of these areas, a few express they have learnt "some" and nearly all pupils express that the learning outcome has been from "much" to "very much" for all areas.

"We learn to do better drama", "We learn how to cooperate and a lot of other things", "It's so boring to do exercises and read all the time. When we do drama learning becomes exciting and the lessons get more interesting", said some of these pupils in the summing up interview.

The experiences of these grade 7 pupils are strengthen by Imsen (2004: 67), who found that pupils involvement, which tells a lot of their engagement in the school activities, decrease from grade 4 to grade 10, and she is very worried about this development: "And it is worrying that the involvement in the school activities seem to decrease ($p<0.01$). The results from the oldest pupils express a rather unenthusiastic contribution in the subject".

Teaching challenges when integrating drama

Teaching is a very complicated process that implicates a lot of teaching challenges in relation to ways of working and how the students are organized. In this research project the focus is on the challenges teacher may experience when integrating drama in the teaching of a subject and how these challenges are related to drama as a mode of expression and learning procedure in relation to the pupils learning possibilities and learning outcome.

The teaching challenges are mostly dependent on how drama is integrated in the teaching and the kind of drama conventions in use. By *how* drama is integrated I mean the way the teacher structure the learning process and by *drama conventions* is meant dramatic mode of expressions and drama techniques. The most common forms used by Norwegian teacher when integrating drama in education can roughly be divided into four different categories. These forms, or ways of doing drama, challenge the teachers' dramatic and didactic competence and knowledge in different ways.

1. Dramatizing a written text to be performed in the class:

   The pupils are mainly responsible for working out their lines and arrangement on their own and the teacher helps and instructs them if needed, a kind of product oriented work.

2. Dramatizing a written text to be performed to an invited audience:

   The teacher is mainly responsible for working out the lines and arrangement and is responsible for the instruction on the play. It's like a theatre production and a very product oriented work.

3. Doing role play, mime or frozen pictures to a written text, to be "performed" in the class as part of the dramatic learning process:

   The teacher is responsible for planning and structuring the drama process, and the pupils does creative improvised drama to get to know, explore or experience the text. The work is mainly process oriented.

4. Doing improvisation and teacher-in role to a text or theme, to be experienced in the class as

a living-through processdrama to extend all aspects of the learning process:

> The teacher is responsible for the planning and structuring of the drama process, taking on roles together with the pupils during the process to explore and experience a text or theme. The work is process oriented.

To try to sort out and discuss some more of the challenges teacher faces, when integrating drama in the subjects, I will compare the priority the teachers and the pupils gave to the different reasons for integrating drama in teaching, and discuss how some of these reasons are taken care of in the categories for doing drama, that I did observe.

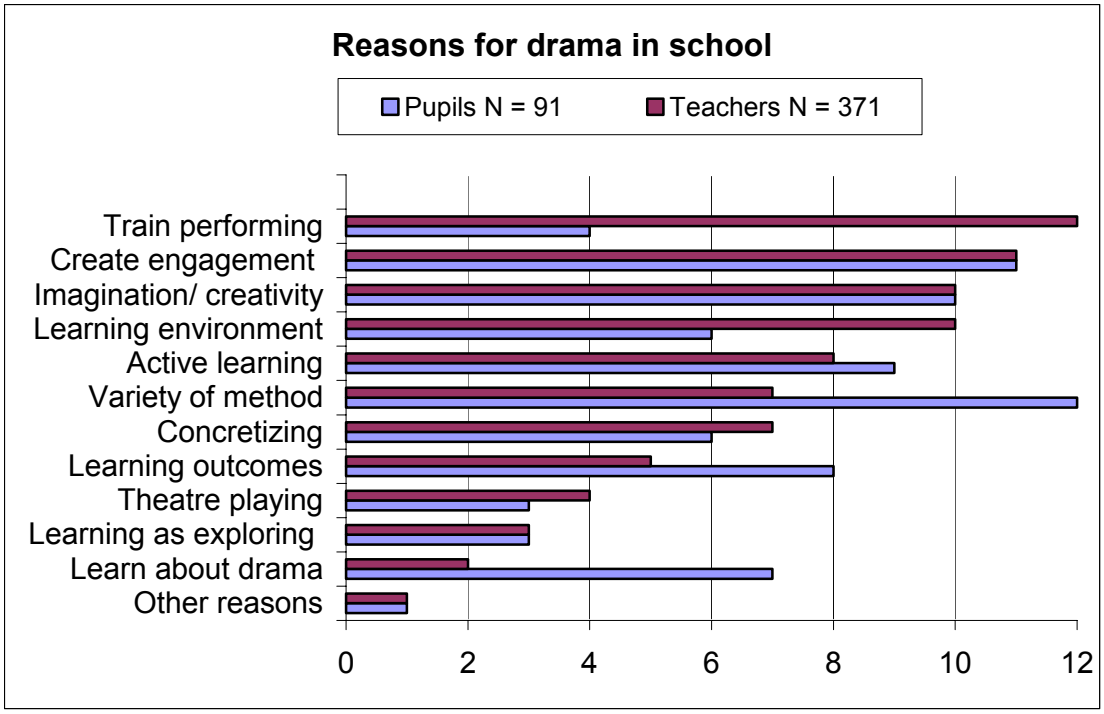

Figure31: "Evaluating drama in L97": Ranking of teachers and pupils reasons for drama in education

It's important to remember that the majority of these 371 teachers integrate drama very seldom, only the half of them use drama monthly or more often, while the other half just use drama once or twice a year or never at all. And, further on, it's important to remember that the group of 91 pupils I compare with, is not the pupils to any of these 371 teachers, but they do have teachers who integrate drama regularly monthly or more often, and work with both product and process oriented drama. To be able to do the comparison the results are put into a

ranking list. For both groups the reason who got the highest score got 12 point, the next one 11 points and so on.

When the most important reason for teachers to integrate drama, are to train and perform in front of the class that tells me that the work is product oriented. Drama becomes a piece of work that are to be performed to others. This is affirmed by these teachers' answers to how they work in drama; they are mostly doing dramatizing, role play, mime and improvisation and the work is focused on how to use the voice and the body language.

Product oriented drama takes time; it includes learning and remembering lines and arrangements, and whoever create the lines and the arrangements, the pupils effort to express themselves through voice, gesture and body movement in a natural way, demands time to be good enough to perform to others, since the pupils normally nearly don't do drama. And, even if the pupils were skilled, the rehearsal takes its' time if one expect to repeat what's created in the first place. The teachers emphasising on performing reinforces by their lack of interest for all possible learning outcome, either it's in relation to the subject or theme drama is integrated in or it's in relation to the subject drama.

Teachers seem to do superficial product oriented drama

In my observations I found that it's obvious a big challenge for teachers, either they know about, or know very little about, how to do drama, to do anything else than superficial dramatized concretization. And even worse, these teachers may strengthen the pupils' social and dramatic competence far too much. I will give two examples from my observation.

Grade 8 was divided into groups of four, and was told to dramatize a short story they had just read. Nothing else was said or done about the novel, they were to do the work on their own, but the teacher would go around helping the groups if they needed help. This class was trained in this kind of work, the teacher had studied drama ten years ago, and it went on as it normally does when pupils are working successfully on their own. Those who enjoy the work and have a lot of ideas do all the planning, and the rest of the group is a bit laid back, waiting for their instructions and the negotiation about roles. They improvise or write lines and do rehearsing until they all remember what to say and do, then they tell the teacher that they are ready to perform for the class. Result: all groups gave a summary of the novels happenings and conflicts, rather superficial, in their role plays. Just a few pupils seemed a bit uncomfortable during their role play, but the most seemed to enjoy the playing. The uncomfortable ones were those who didn't quite remember what to do or say in the role play.

Grade 2 was divided into groups of four, and the teacher did a very well prepared introduction and discussion about the theme "The church", and the pupils were to dramatize one of the church's ritual. One group started out very good, they agreed on what to do and had a very good discussion and planning during that first lesson. Next time they roleplayed, and it went on rather well, but none of the other groups had agreed on what to do, so they all worked on this dramatizing for two more lessons. The group that started out very well, ended up in a mess, because the most of the group didn't want to do the funeral they had agreed on any more. In the other groups half the pupils didn't want to take on roles or do anything and they didn't cooperate at all. The teacher and her assistant helped all the groups, so in the end they had something to perform to the others. All joined in, except one boy who didn't want to play any role at all. The pupils did their performance, but nearly all seemed a bit insecure and embarrassed, and showed signs of really trying to remember what to do and say. They showed big relief when finished, and the teacher said they had worked very well doing all this on their own!

Of course pupils may enjoy this kind of dramawork, but I don't think it can give the teacher enough satisfaction in relation to the learning outcome, in the long run, even if she isn't aware of it. When teachers don't do their work and structure the learning process, and just let the pupils set of on their own, a lot of problems arise and pupils very often "drop out" in one or another way. For the eldest pupils it obviously gives a variety to the traditional teaching, and even those who starts a bit laid-back, seems to enjoy it a bit more when the playing starts. For the young ones it's a rather big challenge to create a piece of drama on their own, without the teacher structuring the process. If they succeed new problems like lack of engagement or quarrelling very often arises, when the pupils have played trough and rehearsed some times. The young ones don't want to play it any more, they like playing, not performing, and the old ones don't know how to elaborate the roles or the situation. They all need guidance and instruction in relation to their experiences in drama, to develop dramatic situation and performing skill. The really big problem and challenge for the teacher when doing drama, is the structuring of the drama work and the learning process. In the examples above the teachers didn't structure the learning process at all, both in grade 8 and 2 the pupils in fact, was nearly totally on their own.

Teachers don't structure the learning process when doing product oriented drama

I find it very peculiar that when the grade 8 pupils worked on a short story in the ordinary traditional way, the teacher structured the pupils learning process trough her questions, and

the discussion was related to the genre and hallmark for a short story, but when the pupils were to dramatize another short story, she didn't do any structuring of the work. Even if this teacher is the one who was trained as a dramateacher ten years ago, and has regularly integrated drama in her teaching in all these years since, she mainly does dramatizing of written texts.

Further on, I find it extremely surprising that the teacher in grade 2, who in her language teaching is working according to an Australian reading method, that includes teaching at stations in the classroom where the pupils during a teaching period works for only twelve minutes at each station, because it's not expected that they can concentrate for a longer period, started these pupils out on a totally open dramatizing project, that was to last for several lessons.

In the conversation and reflective interview afterwards she says that she wanted to do some drama in relation to the theme "The Church", but since she didn't know how to do it, she thought that the children could decide, and she was interested in "seeing if they managed to sort out anything at all". She wanted to use this group work as a kind of diagnostic drama project to see if they could work together and get something done. In the end she gave both the children and her self a very good evaluation: "I believe that even if it was a bit quarrelling and disagreement between the children, the process turned out to be very good, when they looked back on it and realized that they got something done and performed". I don't mind giving pupils challenges and something to work with on their own, but from my point of view these children were given far to big challenges on a personal and social level, without any knowledge or backing up about how to do drama and cooperate in a project like this.

These two teachers worked very product oriented, they didn't structure the learning process, but handed all responsibility over to the pupils. My concern for the grade 8 pupils, are that the superficial product oriented drama work of course help them to remember the happenings in the short story, but the learning outcomes in relation to the genre and hallmark for a short story, was not at all taken care of in this kind of dramawork. Nevertheless pupils experience they learn and remember more when drama is integrated in the teaching. They like to do drama because they are both physically and mentally engaged in the learning process.

Teachers do structure the learning process when doing process oriented drama

Returning to figure 3 above, I find it peculiar and surprising that the majority of these teachers, who are not educated or trained to do drama, choose to work towards performing, which is much more demanding to be successful, than working more process oriented. When

working more process oriented the teacher has to plan and structure the learning process step by step, not to be authoritative, but to secure that all the pupils participate, are given learning possibilities within a given frame and the creative dramatic work is improvised in the classroom. Luckily, some of the teachers I observed were open to do processdrama, and one of them, Siri, the reluctant one who I told you about in the beginning, really gave her pupils some thrilling experiences in drama.

Siri is a long-time experienced primary teacher, with no drama training, who turned out to be one of my most experimenting informants. She tried teacher-in-role for the for the first time in her life, and challenged both her self, and her 6 years old pupils, in role as storyteller beside the fireplace in the old days, she was the Norwegian fairytale collector Asbjørnsen and she ended up as a troll mother. The children participated in roles as workers at the farm and as storytellers.

She created an imaginative world up in the hillside as a troll, who has to rescue herself from the sunshine and hide in the children's classroom and dark playroom. The children were taken into this imaginative world by the teacher storytelling and playing, in role as the Troll woman, about her children and the songs and activity she usually did together with them, and the 6 years old pupils joined in and ended up standing in front of the windows, singing the goodnight song, loud and with enormously energy, for the troll children since their mother didn't reach home before sunrise and had to stay the day over in the children's playroom.

The troll visited them several times and they went up in the hillside to look for the troll and her children, but they didn't see any of them. Only the assistant teacher meant she saw a glimpse of the Troll woman. Some pupils got the idea to collect bark to give to her next time, since her children was so fond of bark bread and she had promised earlier to bring some bread for the children to taste.

More about learning possibilities and learning outcomes

The teacher manages to create a fictional world to play around in, and the children seem to love it. They were smiling, eyes wide open, and totally engaged in the telling and singing and playing that took place. When the teacher-in-role left the room as the storyteller, the children stayed in the fiction, and when she returned as Asbjørnsen they told him the fairytales the storyteller told them. It's marvellous to see how easy children join into fictional roleplay, take on roles and understand and play within the fiction. And they experienced and learnt about roleplaying, teacher-in-role, improvised drama, Asbjørnsen, fairytales, trolls and above all - that when creative activities, meaningful experiences and creative modes of expression is

highlighted in the learning process, learning becomes joyful and thrilling! Of course it's not possible for a six years old child to put this into words, but I saw it in their actions and faces.

When I interviewed this class two month later, all of them could tell me something from this processdrama and other drama activities they remembered. Not all of them could start the telling on their own, but when I asked about the teacher- in- role activity, and specified my question some pupils smiled, some laughed, some looked mysterious and they all had something to tell me, about experiences that they remembered. These children really experience the fiction, they engage totally in the playing, and gain an aesthetic understanding of the theme they are improvising and playing around. Szatkowski (1985) calls this the "aesthetic doubling" which gives the players both an experience *in* the fiction and an experience *of* the fiction. This double context is the essence of doing drama. The fiction creates a distance, which make it possible to reflect on the experiences. Bolton (1984: 141) says "It has all to do with the "magic" of the dramatic present and presence….we are holding two worlds in mind at the same time", which these children show knowledge about in the interview:

Nils: Siri was Asbjørnsen. He tells fairytales. And I remember once we played and Siri was a troll, and suddenly it was night.
Aud: Did you like that troll?
Nils: Yes (laughing). That was peculiar…. Because it was in fact Siri.

Nina: We went up to the hillside, because we were to see if the troll was there, but she wasn't!
Aud: Didn't you find her?
Nina: No, Siri was together with us - and it is her playing the troll!
Aud: But you did keep on looking for the troll?
Nina: Yes (laughter), and me and Christine picked bark to give to her….

All the children said in the interview that they liked doing drama, and nearly all wanted the teacher to do more drama in the teaching, and no one wanted less, they simply liked to do drama.

Like these 6-years old, all pupils I've ever asked, want to do more drama at school. They may have comments on the kind of drama they prefer. Normally they all enjoy process drama, they like playing and performing, but some get bored or scared when a lot of rehearsals is needed, and especially those who don't remember all the things to keep in mind to have a successful performance! As the figure 3 above shows, training and performing is not at all important for the pupils in this research, who experience a variety of product oriented and process oriented

drama. The pupils' top ranking is variety. As we've seen before, they find the normal teaching boring, since it's very much the same kind of exercises all the time. They want to be active and engaged in the learning process, to develop their fantasy and creativity, and the most astonishing above all: They are more occupied of the learning outcomes when doing drama, then the average teacher is! They even want to learn about drama and theatre! These results are probably due to the fact that these pupils, from grade 4 to 10, have teachers that integrate drama to extend the pupils learning outcome, while the majority of the teachers in the net-based questionnaire don't know how to integrate drama to increase the pupils learning outcome. But, it's a clear tendency that these teachers approve the social benefits that integrating drama gives to the learning environment, because those benefits are not dependant on the quality of the drama being done.

Summing up

The learning possibilities when integrating drama in teaching, is above all dependent on the teachers' ability to structure a creative learning process, to extend the pupils learning outcomes. Why do teachers let the pupils work on their own towards performing in the class? Why don't some teachers structure the pupils' creative learning process? According to my research, the answer is that they don't know how to integrate drama in a structured creative learning process. And, moreover, I don't think they know how to structure a creative learning process at all. My observations and results are in accordance with Bachmann (2004) who found that it is the pupil's book that guides and rules the teacher's planning; it's the pupil's books that mainly decide what to do and how to work. The problem is that the teaching books don't take care of new ways of working. In relation to drama Sæbø (1999) found in a smaller study that neither the pupils book nor the teacher guidelines tells anything about how to create a learning process or integrate drama in the teaching. Normally it only tells the pupils to dramatize, and that's it!

To extend the pupils learning possibilities in relation to drama, the teaching challenges is to be fulfilled through the realization of the curriculum's statement: "Creative activities, meaningful experience and creative modes of expression are to be highlighted in the learning process".

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NB! All quotations from the references are done by the author of this paper.

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