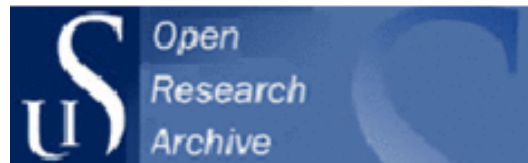




University of
Stavanger

Sæbø, A.B (2009) Challenges and possibilities in Norwegian classroom drama practice. *Research in Drama Education*, 4(2), pp. 279-294

Link to published article : DOI : [10.1080/13569780902868952](https://doi.org/10.1080/13569780902868952)
(Access to content may be restricted)



UiS Brage
<http://brage.bibsys.no/uis/>

This version is made available in accordance with publisher policies. It is the authors' last version of the article after peer review, usually referred to as postprint. Please cite only the published version using the reference above.



Challenges and possibilities in Norwegian classroom drama practice

Aud Berggraf Sæbø

University of Stavanger, Stavanger, Norway

My specific teaching and research interest is drama in the classroom - drama as a teaching and learning medium to fulfil a curriculum demand for student-active, creative and aesthetic learning processes. In this article I will focus on the challenges and possibilities that exist in Norwegian classroom drama. The article is based on my latest research projects, 'Drama and student-active learning', and my 2008 unpublished PhD thesis which looked at general teacher-training practice and teachers' and students' drama experiences in grades 1-10. My methods involved a review of literature, group interviews, classroom research, reflective individual interviews and a net-based questionnaire.

Keywords: drama in education; process drama; dramatisation; drama pedagogy; student active learning; aesthetic learning processes

What goes on when drama in education is part of the learning process in the Norwegian classroom?

Example 1: Student-ruled dramatisation gives superficial learning

'You are to make a dramatisation of this short story', the teacher says to her grade 8 students, after having reconstructed the main roles and events through a series of questions and answers with them. She continues: 'You are to interpret this short story. How will you understand it?' She encourages the students to create their own understanding of the short story. Her instruction lies within the framework of a social constructivist concept of knowledge and learning. The class is working with short stories; they have already read two, and have so far worked on and discussed them in the light of typical genre hallmarks. This third and last one is to be dramatised.

The students are divided into groups and are to work on their own, while the teacher goes around helping where needed. The class is trained to dramatise written text and events proceed as one would expect for students working 'successfully' on their own. Those students who enjoy the work and have a lot of ideas do all the planning; the rest of the group is less committed, waiting for instructions and negotiating roles. Then the groups 'improvise' and rehearse until they all memorise what to say and do. Although some of the groups at the end of the first session declare their readiness to present their work, the teacher is not satisfied. She asks them to continue to elaborate on the dramatisations in the coming lessons. The work continues in the following week, but the students become frustrated and disengaged because they do not understand what it means to elaborate the story. The teacher tells them to create new situations that fit into the short story, but no example or whole-class demonstration or improvisations are done. Only two groups that received concrete ideas on how to go about it did elaborate their dramatisation. The result was that all the groups presented a rather superficial summary of the short story's events and conflicts and none of them integrated genre hallmarks for short stories into their dramatisations at all. When I commented on this afterwards, the teacher said she did not know how to structure a teaching and learning process that could encourage this. However, she expressed a love for dramatisation, even though negative attitudes from some students presented a challenge at the beginning of the work/process. Most of the students also seemed to enjoy dramatising, especially since it gave them a break from traditional, theoretical, chalk-and-talk teaching and individual work at a desk.

Example 2: Teacher-structured process drama develops engagement and understanding

'Imagine you are on your own in the schoolyard, walking around. You want to make contact with the other students, but you do not dare to', says the teacher to her grade 4 students as she starts them off on the floor. This teacher has structured a process drama that offers the students the possibility to research what it means to be on your own - having no playmates just because you do not fancy playing football. The teacher started by introducing a picture of a boy named Tore, explaining that he has no-one to play with at school. The students are very attentive, absorbing this initial information which obviously provides inspiration for their first individual drama improvisation. The students are not asked to role

play the story or to be Tore. They are asked to draw on their own imagination/perceptions of what it means to be alone and too anxious to make contact with others. They are very focused as they walk around, imagining what it is like to be alone. This first activity serves as a projection into the role of Tore. 'I decided to start with a picture, because some of the students are very visual and they need something concrete to relate to', the teacher explained afterwards. She noticed, she said, that 'there were two boys that took a rather long time to get into it'. She is obviously very conscious that her teaching should include everyone in the dramatic learning process. Afterwards the students are divided into groups to create still images of the way they imagine free time might be for Tore in the schoolyard. The images are presented to the rest of the class, and they show that Tore is bullied and rather unhappy. In some groups there is a tendency to laugh and smile. The teacher confronts these groups: 'Why are you laughing?' she asks, enabling them to reflect on their actions. Some say that they are a bit embarrassed; others that they did not realise they were smiling. 'I want to make them conscious of whether laughing or smiling was okay, or whether they were out-of-role', she explained in the reflective interview afterwards. She obviously wanted to encourage all the students to engage seriously in the learning process.

When the teacher continued her storytelling, she introduced things Tore was especially fond of: a flute, a torch and a book about old Egypt. She stressed the fact that no-one knew about this, because no-one had ever asked Tore what his interests were. All the students were totally engaged in the story they made up together with the teacher. In the end, they were confidently challenging the teacher-in-role, as Tore's teacher, Linn, entered the 'hot seat' after the storytelling. They confronted her with questions, and showed through body and eye movement, gesture and words that they were irritated with the teacher, who did not understand Tore's problem at all. The students' engagement in the learning process was total, as described by Courtney: 'Each teaching is whole - cognitive, affective, moral, aesthetic, empathic, and psycho-motor - and is expressed fully in dramatic action' (1980, 44). After the 'hot seat', the students were asked to think about what could have been done for Tore if he were their classmate. They had lots of ideas. These involved both the school's and teacher's responsibility in the schoolyard; a teaching programme to include his interests; and their own responsibility to include all classmates in playing and other activities.

This teacher succeeded through process drama to engage the students in the learning process, both on an affective and a cognitive level, exploring through this theme a problem that is rather common between youngsters in Norway. Later she related that some of the students had written a play on their own, and asked to perform it in class.

More about drama genre in Norwegian classrooms

In my latest research project (Sæbø 2005b) I found that the drama genre that teachers practise when integrating drama with other subjects can be grouped into two main categories: dramatisation and improvised play/process drama. As the above examples show, these two genres involve very different pedagogic and didactic practices in the teaching and learning process. Even though both genres have the possibility to offer students an active and creative learning process, it is difficult for teachers to implement this when dramatisation is the genre. As shown above, the students are mainly reproducing and re-creating when dramatising, whereas in process drama they are mainly producing on a creative, constructivist level. I found that this is related to the teachers' didactic and creative competences and their reason for doing drama in education. The challenge is, on the one hand, that the national curriculum Kunnskapsløftet/The Knowledge Lift (UFD 2005) expects the teachers to deliver drama in education in a creative way, while teachers, on the other hand, lack the competences to fulfil this demand (Sæbø 2003, 91). The result is that the great majority of teachers very seldom or never use drama in education. If drama is part of the teaching and learning process, then dramatisation is the genre which most of the teachers make use of. Teachers with little knowledge of how to use drama in education choose student-ruled role play and dramatisation to create variation in the teaching and learning process, and to give students the opportunity to have fun and have a rest from theoretical schoolwork. In the words of one such Norwegian language teacher: 'It is ok that we can do drama, but then it is about doing drama and having fun. I don't think the effect on their language learning is that great ... and I don't think student learning profits from drama'. Teachers who do have competence in drama, in addition, integrate improvised playing and process drama, and their concerns are that learning should be fun and exciting. As one teacher commented 'Drama engages and excites in a way that few other subjects do ... I notice that the students very often remember and understand better what they have learnt through drama'.

In a previous study (Sæbø 2005b) I found that teachers' classroom practice, in relation to how the Norwegian teachers integrate drama in their teaching, could be divided into four main categories, along two strands.

Figure 1 shows that both product-oriented and process-oriented drama is practised in a student-structured or a teacher-structured tradition. To understand how drama functions in the teaching and learning process, both these dimensions need to be part of the discussion. This is not at all about the old 'process versus product' or 'drama versus theatre' conflict (Bolton 1984, 1998; Hornbrook 1989; Way 1973). It is about concepts of knowledge and what it means for the students' creative learning process, whether it is the teacher or they themselves who plan, structure and manage the drama work.

Drama and concepts of knowledge and learning

‘The history of educational drama is inextricably bound up with the Progressive Educational Movement’ (Schonmann 2007, 66). The dominating epistemology of drama in education in the late twentieth century in Norway was, I have found, strongly influenced by the phenomenological and hermeneutic tradition; along with progressive pedagogy (Dewey 1966; Reid 1961), pragmatic aesthetics (Dewey 1958; Williams 1958; 1981), and a sociocultural and constructivist concept of knowledge and learning (Dysthe 2001; Säljö 2001; Vygotsky 1978).

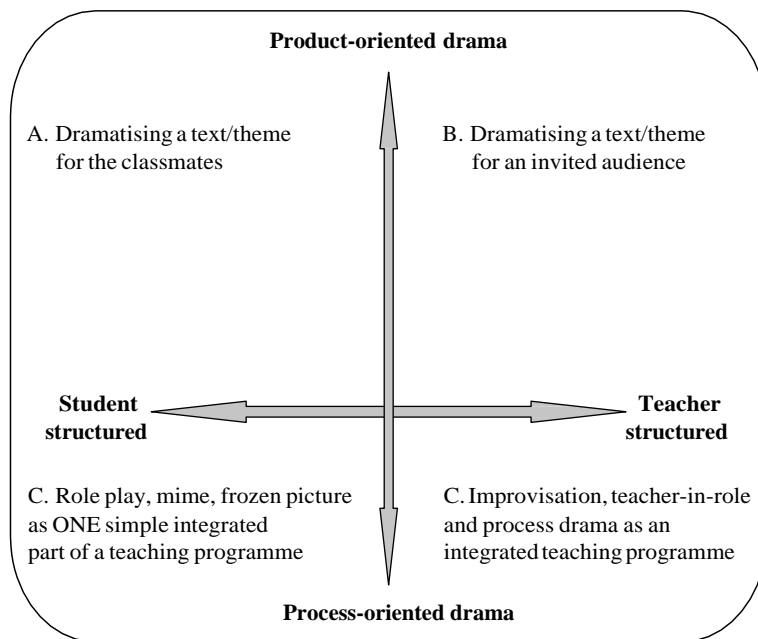


Figure 1. Categories of drama praxis in relation to who is responsible for structuring the drama work and in relation to a product- or process-oriented way of working.

Phenomenology focuses on the importance of the subject in the production of knowledge and suggests that the human being experiences and creates meaning automatically in the lived world of its individual and social experiences (Rendtorff 2004, 299). In this ‘life world’ feelings are an integrated part of the knowledge that is created. ‘Feeling is understanding’, says Best (1998) and continues, ‘The feeling is identified based on the understanding, i.e. what the feeling is depends upon the understanding’ (1998, 45). Phenomenology tells us that what is at stake in the learning process is the students’ potential to create their own experiences in a here-and-now situation. Since it is in the experiencing of a phenomenon that knowledge is created, drama pedagogy allows students to create their own experiences related to the subject matter, as an integrated part of the learning process. Gadamer (1997) further develops Dewey’s concept (1958) about experience being fundamental to understanding how knowledge is created.

Gadamer distinguishes between experience as reconstruction and experience as construction, i.e. between experiences that adapt themselves and confirm our expectations and those that constitute new experiences (1997, 163). Experience as reconstruction is typical of theoretical and moral thinking, whilst the aesthetic experience as art practice tends to make new experiences; new experiences that can be interpreted and understood in a hermeneutic tradition (Gadamer 1997).

In 'My Pedagogic Creed', Dewey begins by saying: 'I believe that the only true education comes through the stimulation of the child's powers by the demands of the social situation in which he finds himself' (1897, 1). Social constructivists today believe that students' actions and experiences are situated in the social situation of the classroom where action and practice constitute each other (Säljö 2001). The social constructivist concept of knowledge and learning contrasts with the traditional imparting of knowledge, in which the rational and empiricist concepts dominate. Creative action is understood differently in these concepts of knowledge. In the empiricist art tradition, drama becomes imitation (Aristoteles 1989), while in the rational art tradition drama becomes recreating and representation (Bolton 1992). From a social constructivist perspective, drama will include both reconstruction and construction. In a phenomenological perspective it is not possible to say that students just imitate, because all imitation has to include a subjectively formed representation or transformation of the world. Students construct their understanding through their personally constructed expressions of the perceived experience.

Social constructivist concepts of knowledge and learning have been strongly supported in the Norwegian national core curriculum since 1994 (KUF 1994). The importance of creativity and creative learning processes in all subjects is especially highlighted in this core curriculum, which is still mandatory today. In this curriculum document, a chapter entitled 'The Creative Human Being' describes why and how creativity is important in the teaching and learning process (KUF 1994). 'The students develop their creative abilities to think, speak, write, act and feel while being included into the adult world and learning the competences they need to master' (KUF 1994, 11). The national curriculum - Kunnskapsløftet/The Knowledge Lift - (UFD 2005) mentions drama specifically in the syllabus of Norwegian and English. Here it is stated that students throughout grades 1-10 should be encouraged to develop competences related to improvising, dramatising, role play and drama.

The social constructivist pedagogical tradition includes playing, aesthetic activities and drama in the learning process. The aesthetic here incorporates the integration of cognitive and physical experience in a natural way. There is a connection between phenomenology and

democratic and pragmatic aesthetic experience, as aesthetic experience is integral to our human potential to create and communicate meaning (Dewey 1958; 1974). Dewey says that play- and art-based modes of expression, included in drama activities, have their natural place in school since they are constructive activities that create experiences, and are therefore responsive to students' interests and needs in the learning process (Dewey 1897; 2000). He argues that expressive and constructivist activity has to be at the heart of education, since practical and aesthetic school subjects are profoundly representative of social activity in the real world (Dewey 2000). Consequently, Dewey argues that the more theoretical subjects in school need to incorporate practical and aesthetic experiences into their practices. This is elaborated further in radical concepts of culture which state that the modes of expression and the creative voyages of discovery that happen in the arts are just as important in learning processes as in art processes, since they test and create new knowledge (Rasmussen 2003). This is reflected in the Norwegian core curriculum (KUF 1994), but is seldom realised when drama is part of the teaching and learning process.

What are the challenges Norwegian teachers have to face in relation to drama in education?

The need for testing in back-to-basics discussion

International school research (Cuban 2004; Goodlad et al. 1979) and Norwegian school research (Haug 2003) show that the intentions of the national core curricula are only barely realised in daily teaching. This is especially true with regard to creativity, student-active learning and the aesthetic dimension as part of the learning process (Sæbø 2003). Research states that we need to know more about what goes on in the classroom, in the teaching and learning process, if we are to improve the quality of the students' learning outcomes (Haug 2003, 101). Norwegian students who evaluate their experiences in school find that the forms of teaching and learning in school are not very inspiring or engaging (Furre et al. 2006, 137). Their school work has too little variation and they lack forms of student-active learning that challenge them to do their best at school (Furre et al. 2006, 141). Norwegian students' participation in international testing programmes such as PISA 2003 (Kjærnsli et al. 2004), PISA 2006 (Kjærnsli et al. 2006), TIMSS 2003 (Grønmo et al. 2004) and PIRLS 2006 (van Daal et al. 2007) show that their results in the core subjects are average or lower, and below countries normally compared with Norway, such as the other Scandinavian

countries. This has resulted in a demand for more lessons in these subjects (KD 2008) and for more vocational teacher training, with scarcely any questioning about the quality of the teaching and learning process at all (Koritzinsky 2008). It is a paradox that the importance of a creative and student-active concept of knowledge and learning (Dewey 1958; Vygotsky 1995) has been emphasised in all core curricula for compulsory education and in teacher training since the middle of the last century, yet today school research and the evaluation of teaching programmes show that it is a traditional, empiricist and rational concept of knowledge and learning that is dominant.

Possibilities and challenges when integrating drama

The possibilities for students to learn principally depend upon how the teacher structures and organises the students' drama activities. I will continue by presenting the possibilities that drama in education can create and the challenges that may occur due to the teacher's structuring and organising of the teaching and learning process.

The creative learning process

The teachers in my examples give their students ample opportunity to be creative in improvised play, especially if teacher-in-role is included, as shown above in the process drama about Tore. Here the need for the students to create their own experiences in the learning process in relation to the subject matter has been examined. The learning process is dominated by a social constructivist concept of knowledge and learning. This had a very positive affect on the students' learning process, and ultimately they created a lot of ideas about how to solve Tore's problem.

When students work in groups, mainly on their own, dramatising a text or a theme, the teachers in my examples structured the teaching and learning process in a way that restricted the potential for students to create their own experiences in relation to the subject matter. Problems arose since the teacher expected the students to dramatise on their own, even if they lacked the needed social and dramatic competencies to succeed. This was demonstrated in the first example when students were asked to dramatise a short story. Teachers need to understand that students will start working with experiences they already have, mainly in a reconstructive/re-creative mode when dramatising a text. Since these students lacked creative experiences to build upon, they were not able to elaborate on this dramatisation; and because the teacher only focused on the facts and events of the short story when she introduced the activity, they thought only in those terms. Consequently, they ended up with superficial dramatisations, even though the teacher expected their work to be far more developed than it was.

The students' conceptions and imaginations

I found that teachers actively and consciously include students' conceptions and imaginations in the learning process to very different degrees when they integrate drama into education. When, in my examples, they included process-oriented drama forms, they structured the teaching in ways that consciously integrated the students' conceptions and creative imaginations into the learning process. This happened through improvised drama forms and especially when the teacher challenged the students by using teacher-in-role. The teaching was then dominated by a social constructivist pedagogy and succeeded in bridging the 'life world' of the students with that of the subject matter. According to Ziehe (2004) this is what is needed to engage students and to help them succeed in the learning process, as demonstrated in the process drama about Tore.

When students work in groups, either role playing on their own or dramatising a text or a theme, their perceptions are, of course, included in the work. But it is up to them whether they communicate these perceptions or conceptions and to what degree the group actively integrates them into the learning process. In my study, this seldom happened. Dramatisations were reproduced and concretised with superficial results, as illustrated in the example above. No conscious bridge between the students' 'life worlds' and the subject matter was actively created when the teacher left the structuring and planning of the drama process to the students, and their competence in drama was not advanced. This restricted their potential for creating their own understandings of the subject matter and thus had a negative effect on the learning process.

Reflection in and about the learning process

The students in my examples were given the best and most varied possibilities to reflect in and about the learning process when improvised play and teacher-in-role were included in the teaching. Of foremost importance is that the structure of the learning process is here more open and includes the students' own perceptions, imaginations and creative experiences. This is paramount in stimulating the creative reflections realised through their spontaneous engagement in improvised play, finding solutions to the challenges they face, as exemplified in the process drama about Tore. When the teacher was in role, the dialogues were to a greater degree free from the traditional question/answer method. They were much more existential - that is to say, more like everyday talk, about something that really interested everyone included in it. Such dialogue opened up and stimulated the students' reflective actions during their dramatic play. This was illustrated in another teacher-in-role drama when the Troll mother visited grade 1 for a second time. As I wrote in my field notes: 'Someone knocks on the door. "It's the troll", say some of the students, and they spontaneously prepare themselves: some find the bags with bark that they collected the day before for the Troll mother (since her children were starving), some turn off the light and some draw the curtains (since they remember that Trolls are scared of light)'. All this was done without these six-year-old students saying anything; they just acted on their reflections from the last meeting with the Troll.

When I saw students role playing or dramatising in groups on their own, it was largely they themselves who decided how to reflect in and about the learning process. These reflections were mostly about the frustrating experiences which affected their learning in a negative way. The Romantic view of the learning process, inspired by Rousseau (1782), suggesting that students are only creative if they are left alone, turns out to be a mistake. Together with their lack of competence in drama, it was very difficult for the students to understand how to deal with the challenges the teachers gave them and to reflect upon their experiences. If teachers lack competence in drama as well, it becomes very difficult for them to organise a reflective discussion about the learning process and the learning outcomes when the playing is done.

Interaction in the learning process

In my experience, the teacher's ability to create a learning community through social and fictional interaction is achieved most effectively when she takes responsibility for structuring the teaching and learning process. If teacher-in-role is part of the drama, she has the option of planning the frames for the interaction before the lesson in order to influence the content of the interaction during the teaching and learning process. This can allow for the inclusion of student ideas during the learning process, which the teacher can challenge during the interaction. This in turn can stimulate student engagement and help create a learning community, as shown in the process drama about Tore. Although all drama can be capable of stretching students' thinking, problems arise if students fail to understand the challenges afforded by learning in drama. The grade 8 students in this study demonstrated this, as they did not know how to develop the story or elaborate the dramatisation by creating new situations inside the given frame of the short story.

When students are responsible for structuring and planning in drama, they usually work on their own. When this occurs it is predominantly the students' abilities that are the starting point for the drama and the interactions within it. This gives them the opportunity to create a learning community but the learning may be too challenging or not challenging enough for some students. In such cases, the drama can become unpredictable; if success can make them feel positive about their learning, failure is all too likely to have the opposite effect.

Drama as variation in the teaching and learning process

The teachers' planning for drama in education may be dependent on recommended textbooks, particularly for those teachers who lack proficiency in drama. As one teacher told me: 'I do drama when it is in the textbook, and it is a long time since I last did it'. These teachers admit they should do drama more often, but report that the textbook dictates their approach to teaching it. Teachers with insufficient competence seem to choose drama forms where the students are left with the responsibility for the structuring and planning, while the teacher takes responsibility for starting up, organising and ending the lesson. The

teaching process then takes the form of one big, sequenced loop: teacher introducing, students working on their own and then performing the results of their work. This greatly restricts the teacher's ability to influence the learning process. Process drama, on the other hand, occurs in whole-class teaching and is structured through many sequential loops that open up different activities and allow for regular interaction between the teacher and the students. It may be something of a paradox, then, but it is in teacher-structured, process drama that Norwegian teachers, who generally have very little drama competence, are most likely to succeed when integrating drama as a creative way of learning. Having the courage to be creative with their students provides the teacher with a greater opportunity to give all students active guidance through the learning process, as occurred in the process drama about Tore.

Drama traditions in Norwegian educational drama

Norwegian drama practice was, until 1970, influenced by the liberal personal development doctrines of 'creative drama' as developed in the USA (Ward 1930) and UK (Slade 1974; Way 1973). During the 1980s the Brazilian Augusto Boal (Boal 1979) and the developments in Britain pioneered by Dorothy Heathcote (Wagner 1999) and Gavin Bolton (Bolton 1979, 1984) had a significant impact on Norwegian drama teacher training, supplemented by the drama conventions approach (Neelands and Goode 1990) in the early 1990s and process drama (O'Neill 1995; O'Neill and Lambert 1982; O'Toole 1992) in the mid-1990s. Today, dramaturgy as a structuring principle is a relevant concept for drama education practitioners and teacher trainers, as interest in the artistic dimension has grown in relation to the interest in pedagogy. Pedagogic, aesthetic and dramatic theory, didactics and artistic expression, are all areas that the drama teacher must master. Didactics as the applied educational methodology of a subject area, and accompanying theoretical reflection about it, are at the centre of Norwegian teacher training today.

Drama in education is still carried out on a rather small scale in schools, and when drama is integrated into the curriculum, it is still dominated by dramatisations controlled and structured by the students (Category A in Figure 1). Teacher-structured improvised playing, process drama and teacher-in-role are the approaches least used (Sæbø 2003). In a previous study (2005b), I found that student-structured dramatising (Category A), teacher-structured dramatising (Category B) and student-structured role play are the drama forms that function the most poorly in the teaching and learning process. This presents a challenge when these are the very drama forms being offered to students most often. Process drama, in many ways, is the easiest form for inexperienced teachers to master - if they dare to be creative themselves. But if the teacher falls short in both drama competence and creativity in process drama and teacher-in-role, the learning may well be reduced to a rational concept of knowledge (Sæbø 2008).

References

- Aristoteles. 1989. *Om diktekunsten/Poetica*. Oslo: Grøndahl og Dreyer Forlag AS.
- Best, David. 1998. Proof of the rationality of artistic feeling. In *Konstpedagogiska horisonter [Horizons in arts education]*, ed. A.-L. Østern, 35-55. Åbo: Åbo Akademi.
- Boal, Augusto. 1979. *De förtrycktas teater*. Stockholm: Gidlunds.
- Bolton, Gavin. 1979. *Towards a theory on drama in education*. London: Essex.
- Bolton, Gavin. 1984. *Drama as education. An argument for placing drama in the center of the curriculum*. London: Longman.
- Bolton, Gavin. 1992. *New perspectives on classroom drama*. Hemel Hempstead, UK: Simon & Schuster.
- Bolton, Gavin. 1998. *Acting in classroom drama*. Birmingham: UCE, Trentham Books.
- Courtney, Richard. 1980. *The dramatic curriculum*. London, Ontario: Faculty of Education, University of Western Ontario.
- Cuban, Larry. 2004. What have researchers and policymakers learned about converting curriculum and instructional policies into classroom practice. Paper presented to *Current Issues in Classroom Research: Praises, Perspectives and Practices*, May 24-29, in Oslo, Norway.
- Dewey, John. 1897. My pedagogic creed. *The School Journal* LIV, no. 3: 77-80.
- Dewey, John. 1958. *Art as experience*. New York: Capricorn Books. (Orig. pub. 1934.)
- Dewey, John. 1966. *Democracy and education*. New York: The Macmillan Company, The Free Press. (Orig. pub. 1916.)
- Dewey, John. 1974. *Erfaring og oppdragelse*. Trans. H. Fink. Copenhagen: Christian Ejlers' Forlag.
- Dewey, John. 2000. Demokrati i utdanning. In *Utdanning til demokrati. Barnet, skolen og den nye pedagogikken*. John Dewey i utvalg, ed. S. Vaage, 85-96. Oslo: Abstrakt forlag. (Orig. pub. 1903.)
- Dysthe, Olga. 2001. Sosiokulturelle teoriperspektiv på kunnskap og læring. In *Dialog, samspel og læring*, ed. O. Dysthe, 33-72. Oslo: Abstrakt forlag. Furre, Harald, Inger Johanne Danielsen, Rune Stiberg-Jamt, and Einar M. Skaalvik. 2006. Slik elevene ser det: Analyse av den nasjonale undersøkelsen 'Elevinspektørene' i 2005 [As the students perceive it: Analysis of the national study 'Students inspections' in 2005]. Rev. ed. Kristiansand: Oxford Research.
- Gadamer, Hans-Georg. 1997. *Sanning och metod [Truth and method]*. Göteborg: Daidalos.
- Goodlad, John I., et al. 1979. *Curriculum inquiry. The study of curriculum practice*. New York: McGraw-Hill.
- Grønmo, Liv Sissel, Ole Kristian Bergem, Marit Kjærnsli, Svein Lie, and Are Turmo. 2004. *TIMSS 2003 med få ord*. Oslo: Universitetet i Oslo. www.akademika.no.
- Haug, Peder. 2003. *Evaluering av L97: Sluttrapport frå styret for Program for evaluering av Reform 97 [Evaluating Reform 97: Final report from the executive for Program for evaluating of Reform 97]*. Oslo: Noregs forskningsråd.
- Hornbrook, David 1989. *Education and dramatic art*. New York: Routledge.
- KD. 2008. Strengere kompetansekrav til lærere i grunnskolen [Stricter demand for competence in primary and lower secondary]. <http://www.regjerin.gen.no/nb/dep/kd/aktuelt/nyheter/2008/skjerper-kravene-til-larernes-kompetanse.html?id=503088>.

- Kjærnsli, Marit, Svein Lie, Rolf Vegar Olsen, and Astrid Roe. 2006. Tid for tunge løft. Norske elevers kompetanse i naturfag, lesing og matematikk i PISA 2006. Oslo: Universitetsforlaget.
- Kjærnsli, Marit, Svein Lie, Rolf Vegar Olsen, Astrid Roe, and Are Turmo. 2004. PISA 2003 med få ord. Oslo: Universitetsforlaget. www.universitetsforlaget.no.
- Koritzinsky, Theo. 2008. Mytene om norsk skole [The myths about the Norwegian school]. Aftenposten, January 31.
- KUF. 1994. Core curriculum for primary, secondary and adult education in Norway. Oslo: The Royal Ministry of Education, Research and Church Affairs.
- Neelands, Jonothan, and Tony Goode. 1990. Structuring drama work. Cambridge: Cambridge University Press.
- O'Neill, Cecily. 1995. Dramaworlds. Portsmouth, NH: Heinemann.
- O'Neill, Cecily, and Alan Lambert. 1982. Drama structures. A practical handbook for teachers. London: Hutchinson.
- O'Toole, John. 1992. The process of drama. Negotiating art and meaning. London and New York: Routledge.
- Rasmussen, Bjørn. 2003. Drama i et dramatisert samfunn [Drama in a dramatized society]. Drama nordisk dramapedagogisk tidsskrift 3: 6-11. Reid, Louis A. 1961. Ways of knowledge and experience. London: George Allen & Unwin.
- Rendtorff, Jacob Dahl. 2004. Fenomenologien og dens betydning [Phenomenology and its meaning]. In Videnskabsteori i samfunnsvidenskabene. På tværs av fagkulturer og paradigmer, ed. L. Fuglsang and P.B. Olsen, 277-308. Frederiksberg: Roskilde Universitetsforlag.
- Rousseau, Jean-Jacques. 1782. Émile: Ou de l'éducation. Paris: Garnier Frères. Sæbø, Aud Berggraf. 2003. Drama in L97. Stavanger: University College of Stavanger. [Orig. in Norwegian.]
- Sæbø, Aud Berggraf. 2005a. Learning forms in teacher education. Student active learning and drama - Report A. Stavanger: Stavanger University. [Orig. in Norwegian.]
- Sæbø, Aud Berggraf. 2005b. Didactical challenges in drama as a learning form in primary and lower secondary school. Student active learning and drama - Report B. Stavanger: Stavanger University. [Orig. in Norwegian.]
- Sæbø, Aud Berggraf. 2008. 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 respond to the didactical challenges of the teaching and learning process]. PhD thesis, NTNU, Trondheim.
- Säljö, Roger. 2001. Læring i praksis. Et sosiokulturelt perspektiv [Learning in practice. A sociocultural perspective]. Oslo: J.W. Cappelens Forlag. Schonmann, Shifra. 2007. Reflection from an Israel point of view. In International handbook of research in arts education, ed. L. Bresler, 65-6. Dordrecht: Springer.
- Slade, Peter. 1974. Child drama/Børnedrama. Copenhagen: Gyldendals pædagogiske bibliotek. (Orig. pub. 1954.)

- UFD. 2005. The knowledge lift. National curriculum grades 1-13. Oslo: Directorate of Education.
- van Daal, Victor, RagnarGees Solheim, NinaNøttaasen Gabrielsen, and AnneCharlotte Begnum. 2007. PIRLS 2006 Norske elevers leseinnsats og leseferdigheter. Stavanger: Universitetet i Stavanger.
- Vygotsky, Lev S. 1978. Mind in society. ed. M. Cole, V. John-Steinar, S. Scribner and E. Souberman. Cambridge, MA: Harvard University Press.
- Vygotsky, Lev S. 1995. Fantasi och kreativitet i barndomen [Imagination and creativity in childhood]. Göteborg: Daiadalos.
- Wagner, BettyJane. 1999. Dorothy Heathcote. Drama as a learning medium, 2nd edn. Portsmouth, NH: Heinemann. (Orig. pub. 1976.)
- Ward, Winnifred. 1930. Creative dramatics. New York and London: D. Appleton-Century Company.
- Way, Brian. 1973. Utvikling gjennom drama. Oslo: Gyldendal Norsk Forlag. Williams, Raymond. 1958. Culture is ordinary - et utdrag. In Convictions, ed. N. McKenzie. <http://www.wsu.edu:8001/vcwsu/commons/topics/culture/culture-definitions/raymond-williams.html>.
- Williams, Raymond. 1981. Culture. Glasgow: Fontana.
- Ziehe, Thomas. 2004. Øer af intensitet i et hav af rutine [Islands of intensity in an ocean of routine]. Copenhagen: Forlaget politisk revy.