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What Are the Enabling and What Are the Constraining Aspects of the Subject of Drama in Icelandic Compulsory Education?

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Abstract

The aim of this chapter is to look at what aspects enable and what aspects constrain the subject of drama in Icelandic compulsory education, using the lens of practice architectures theory. The chapter is based on my PhD study entitled *Understanding Drama Teaching in Compulsory Education in Iceland: A Micro-ethnographic Study of the Practices of Two Drama Teachers.* Based on a socio-cultural frame 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 two primary education schools in Iceland. The theory of practice architectures, proposed by Stephen Kemmis and Peter Grootenboer, was used to interpret the findings. Enabling and constraining arrangements in the practice architectures connected to the implementation of drama as a subject in compulsory education. The findings reveal that the enabling aspects of drama teaching are less visible than factors that constrain the teaching.

10.1 Introduction

There is something special about the art form of drama and how it can work, as a practice aimed at learning in general, and as a subject on its own. In Icelandic school, drama is presented in the curriculum both as a subject and as a method. Through drama, the students can learn to interact with one

another in a safe space, try out different societal roles. Role-playing offers students the opportunity to explore aspects of what it means to be human. This chapter is based on my PhD study entitled Understanding Drama Teaching in Compulsory Education in Iceland: A Micro-ethnographic Study of the Practices of Two Drama Teachers. The research project was motivated by the fact that drama was included in the Icelandic curricula in 2013 as compulsory subject for all students in primary and lower secondary schools. To include a new subject in the curriculum raises many questions regarding how drama can contribute to students' learning within the arts. What can be learned by taking drama? Who has the competence to teach this subject? And if it is used as a method 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, will there arise a need for continuous education to meet the changes introduced? How can teachers become qualified to teach drama, that is, those who may not be used to including drama in their teaching? What kind of support is needed from the education system in order to make this work? What can this particular arts subject contribute that may not be as easily accomplished in other subjects? Ultimately, what could enable or constrain the drama teaching practices? In this chapter, the main focus will be directed toward how *the enabling arrangements and the constraining arrangements are manifested in the practice architectures of the subject of drama within Icelandic compulsory education.*

10.2 Learning Through the Arts

The arts make a strong claim as parts of the education system. Through the arts, students can construct new aesthetic knowledge and deepen their human impulses and experiences. Drama is by nature an integrative practice where all art forms are combined. According to Mike Fleming, "Arts enrich our understanding of the world, challenge prevailing ideologies, widen our perspectives, engage and delight us, and celebrates out humanity", (2012, p. 1). In his The Arts in Education, An Introduction to Aesthetics, Theory and Pedagogy, Fleming 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 sub-jects. 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)

10.2.1 Learning Through Drama

Michael Anderson (2012) points out that drama sits in a unique place within the education system, at the intersection between intellectual, creative and embodied education. Furthermore, Anderson holds that drama teaching is transformative, meaning that drama can support the academic, social and emotional growth of young people. Drama education, and arts education in general, is a pedagogy with a heritage that has the potential to modernize schooling (p. 10). According to John O'Toole and Joanne O'Mara (2007, p. 207), there are four "paradigms of purpose" attached to the use and teaching of 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. However, in many texts about drama in education these purposes are interwoven. There is also a 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 10.1.

In Table 10.1, theatre is described as a personally transforming resource, as a means of making the invisible influences of culture visible, and as an act of a community, which mirrors its hopes, fears and dreams. Finally, theatre can be seen as a rehearsal for political change and as an arena for radical dialogue. These basic values in theatre can underpin drama both as an art form and as pedagogy. Neeland's list shows the empowering potential of theatre, which ultimately acknowledges the role that drama and theatre education, plays in increasingly multicultural and diverse settings.

Table 10.1   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.

10.2.2 Drama in the Icelandic National Curriculum

In the Icelandic National Curriculum Guide (2014) for compulsory education (grades 1–10), arts and crafts are divided on the one hand into performing arts (dance and dramatic arts), visual arts and music, and crafts, on the other, which includes home economics, design, and craft and textiles. The timetable for arts and crafts should account for around 15% of the weekly classes. Each compulsory school then decides whether the subject areas should be taught separately or be integrated (Österlind et al., 2016). According to the curriculum, drama education should train students in the methods of the art form, but no less in dramatic literacy in the widest sense of the term, that is, by enriching and facilitating 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)

The competence criteria for drama in the Icelandic National Curriculum Guide also provide aims for drama as a teaching method, where the teaching methods are grounded on the art form itself. The competence criteria for drama in grade 4 are process-based, whereas for grade 7 and 10, lessons in drama are theatre-based, and drama aims towards the product field. Drama is

considered a subject which relies on active participation, for example making a play, performing a play and responding to a play (Thorkelsdóttir, 2016).
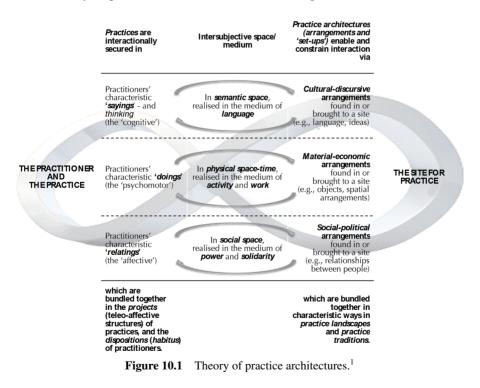
10.3 Theoretical Perspective

The research question for this chapter is: *What are the enabling aspects and what are the constraining aspects of the subject of drama in Icelandic compulsory education*? The chapter is based on my PhD study which brings to bear the practice theory of Stephen Kemmis and Peter Grootenboer (2008), especially the theory of practice architectures, which serves as the overarching educational theory. Practice theory is a family of theoretical perspectives that are part of a practical turn, where the aim has been to understand different practices, focusing on the knowledge in a practice (Østern 2016, p. 21). *The theory of practice architectures,* formed by Kemmis and Grootenboer (2008), falls under a particular practice theory about education. This theory builds on Theodore Schatzki's practice theory (1996; 2002), in which a practice is defined as a nexus of *sayings* and *doings*. Moreover, 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, which hang together in a project of practice, where that practice itself figures the overall purpose that gives it coherence. Kemmis et al. (2014) also maintain that education needs to be in a continuous process of change and transformation. In this respect, a practice theory is critical, but they emphasize that this continuous transformation needs to be undertaken and initiated from those inside the practice rather than external agents.

10.3.1 The Practice Architectures

The concept *practice architectures* refer 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 cultures 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 in place that regulate what can be said and how, what can be done and how, as well as determining how relations, hierarchies and solidarity function. These arrangements can both enable and constrain

a practice. In other words, these are arrangements that decide whether the practice is possible or not (Thorkelsdóttir, 2016). As mentioned above, 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, are viewed as necessary and proper according to the culture of that practice. Practice is socially established cooperative human activity in which 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) developed this theme into a theory of education, related to the theory of practice architectures, shown in Figure 10.1.

Figure 10.1   Theory of practice architectures.[1]

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[1]Kemmis et al. (2014, p. 27; with permission from Kemmis et al.).

In Figure 10.1, 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 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 10.1 also displays a "feedback loop" centred in intersubjective space. The feedback loop can be characterized as a 'learning loop' within intersubjective space, as a space for communication, or in other words, a communicative space (Thorkelsdóttir, 2016).

10.3.2 Feedback Loops and Dialectical Tensions

Before I explore the enabling and constraining aspects of drama teaching practices, I will briefly explicate the feedback loops and their relations to 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 is the one that arises between the personal dreams, visions and hopes, on the one side, and 'the reality' of the practice architectures, on the other.

The tensions generally exit between some specific practice and a set of constraining or enabling factors within the practice architectures. The theory of practice architectures contends that when a teacher enters a community of practice, like a school, this site is in part already formed (Thorkelsdóttir, 2016). Practice architectures are made, in part, by the previous practices of people in the site, yet these architectures are not entirely rigid and can be changed by people's practices.

The practice architectures of a specific site 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, changing education necessarily entails an alteration of the practice architectures found in the particular educational sites. Different practices co-exist in 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 instigate change in other parts of the practice to the extent that it influences the practice architecture as a whole, not just parts of it.

10.3.3 Data

The data for this chapter is based on an ethnographic study of two drama teachers in two schools in Reykjavík, over one school year, with observations and interviews providing the main sources of information about cultural behaviour that characterized their practice. The ethnographic account is based on thick descriptions and thematic narrative analyses summed up as cultural portrait of the drama teaching practices in the Hillcrest and Mountain-line schools, respectively. Both schools had a *scheduled time for drama* over the school year 2013–2014. At Mountain-line school, drama has been part of the school curriculum for five years and it is a tradition in the school that each spring the 6th grade puts on a performance in the forest. 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. 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 whole in order to develop an understanding of the emerging culture in the drama class.

10.4 Four Perspectives on the Implementation of a Drama Curriculum

The cultural portrait of the implementation of drama was 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 principals' perspectives of drama in their schools.

The drama class was the unit of analysis. The four perspectives elaborated upon can be said to represent both insider and outsider perspectives. On the one hand, the insider perspectives are extracted from the teachers and the students. On the other, the researcher and the principals represent outsider perspectives, at least to a larger degree than the persons directly involved in the practice of drama.

Table 10.2 Complexity of the drama teacher role and drama teaching relating to the implementation of drama

The Complexity of the Drama Teaching			
Researcher Perspective	Teacher Perspective	Student Perspective	Principal Perspective
The learning culture	Recognition as a drama teacher	Have fun, perform and learn	Importance of the performance
The playing culture	Professional identity	To learn to create a character, use props, light, music and costumes	The students have fun while they learn about culture.
The importance of experience	Belonging to a community		Drama is promoted as a brand
The importance of collaboration,	Struggling with the pedagogy of drama teaching	To learn to work with everybody even if you do not want to	
The complex teacher role		To learn to listen to each other and to play out a story	
		The drama teacher is important	
The drama teacher's work as presented in the literature			
A paradigm of purpose consisting of		Drama's potential for empowerment on	
making/forming/creating, presenting/performing/ communicating, responding/reflecting/appraising. (O'Toole & O'Mara)		personal level, cultural level, communal level, social/political level. (Neelands)	

In Table 10.2, 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 that aim at performance. I concentrated on how the literature describes the "ideal" 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 that that ties directly with intersubjective space (Kemmis et al., 2014) in the drama practice.

10.5 The Intersubjective Spaces in the Drama Teaching Practice

I will now elaborate further on the three intersubjective spaces that characterize the drama teaching practice and that have a mediating function between practice and practice architectures. These are 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 interpret and summarize the enabling and constraining feedback loops connected to the drama teaching practice.

10.5.1 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 on their plans for practice. In the context of the Hillcrest and Mountain-line schools, the "actors" in the semantic space are the drama teachers in the two schools, 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 become the subject of negotiation. In the actual study, I have used the terms "emerging culture for drama" to describe this process, because the culture of drama, as an arts subject, is not yet firmly established. Drama is a newcomer in the curriculum.

One of the two drama teachers claimed a space for drama and managed to obtain it over the course of a few years. The other teacher did so as well, but was not as successful in the period of the school year 2013–2014. However, the *culture of performance* seems to have been established in both schools. In fact, it can be claimed that the performance holds the drama practice "in place", as suggested by Kemmis and Grootenboer, with regard to the role of the practice architecture.

In Hillcrest school, the *learning in drama is considered fun because of the play and games*. The students enjoy the drama class and they think that the class is fun. The school had adopted drama as a subject, that is not in conjunction with music, for the first time during the school year 2013–2014. The principal of the school expressed that the school should take part in the *cultural upbringing of the students in the community,* and that there should generally be more creativity in all the classes. In spite of these aspects, what constrains the drama teaching in the school is more visible than what enables the teaching. What stands out as the central constraining factor is the workload, due mainly to many mandatory tasks. The method of communication, or the lack of it within the school, leads to stressful situations, as one of the teachers did not claim the space needed among other teachers, thus limiting her space for constructive social interactions with others.

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 claims that he would like to develop it further in his school. *Drama as a production* is important in the school, especially the traditional 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 school, as they appear in time and space over one school year.

10.5.2 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 spread out on the floor at the end of yesterday, this can be considered a constraining aspect within the practice architectures. Through the practice of re-arranging the furniture, the teachers can change the way the site is currently structured. Thus, the teacher is able to change the practice architectures in ways more suitable for drama teaching. The purpose spelled out in the national curriculum guide for drama should be more effectively realized in the actual work in the classroom.

Drama is one of the arts subjects, and it should be taught to all students, which might be challenging for many teachers, especially when they are trying to maintain leadership of a big group with varying motivations. Within the practice architectures, the priorities of both schools are visible in that they both have defined positions for drama teachers and also special rooms designated 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 its structure. The physical space-time makes the practice possible. Mountain-line school *has good facilities for the arts* and crafts and the arts subjects are all taught in the same corridor, each with their own classroom, which enables the drama teaching practice. In Hillcrest 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.

10.5.3 The Importance of the Social Space: Relations, Solidarity and Power

The ways in which 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 seems to be of utmost importance for the drama teachers. The teachers' collaboration and the adjustments of the teaching practices were favorable in Mountain-line school.

The drama teacher was given fewer mandatory activities in May when he was working on the performance of the forest play, and he had more control of his time. The material and economic arrangements in the school supported the work with the forest play and prioritized drama in general creating constructive practice architecture for drama. The teachers received extra payment for their work on the forest play and money was put into costumes, props and transportation. 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 forest play attracts a lot of media attention for the school, which is considered to be one of the leading schools with regard to drama teaching on the elementary school level in Iceland.

What could constrain drama teaching in the future? For example, if drama were taught in smaller groups (not as a whole class), which would no longer make it affordable. Moreover, it could lead to draining the school's budget and, in that way, influence the material-economic conditions of the school.

10.5.4 Enabling Feedback Loops of the Practice Architectures in Drama Practice

I will now summarize 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.

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 fundamental conditions for making the curriculum work in practice is teacher competence. 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. Both schools had

prioritized the hiring of qualified drama teachers. This serves as an enabling factor. Principals are main actors in **enabling a culture for drama**. They are faced with the central leadership challenge of holding the practices of the school "in place", especially considering the varying arrangements present in the practice architecture. School leaders who think of arts education as valuable often find a place for these subjects in the syllabus, and promote a culture for the arts in education.

Having a **welcoming community in the school**, and being included and supported, seem to contribute to the students' perceived satisfaction of drama class 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 the socio-political arrangements. The material-economic arrangements, such as ample provision of space for drama e.g. in the form of 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 contributing toward an enabling or restricting feedback loop. 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. What both teachers in both schools appreciate are the possibilities for **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 teaching method in subjects other than drama, where drama can be utilized to support the learning of other subjects.

However, it is most clearly pronounced in the preparation of performances; it qualifies the theatre performance and helps with a lot of practical arrangements. Furthermore, 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 both schools consider their passion for the subject to be a driving force in their teaching, but 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.

10.5.5 Constraining Feedback Loops of the Practice Architectures in Drama Practice

I will now summarize the aspects that constrain the drama teaching culture. These constraining aspects have a negative impact on the enabling feedback loops between the practice and the practice architectures.

Both drama teachers in this study consider **heavy workload** a constraining factor with regard to the time needed to adequately prepare for and focus on complex drama teaching. Drama is a new subject in the curriculum and it has not yet claimed its space, which was clearly manifested in the fact that both teachers, who were 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, this in turn can result in teachers becoming worn-out at an early stage of their professions. Because drama is a **whole class activity,** the schools can prioritize the subject via their material-economic arrangements. Organizing drama teaching as a whole class activity gives the teacher an opportunity to work with variably sized groups and in which several groups are sometimes combined, for example, for a performance. This can leave the drama teacher teaching up to 50 students at a time. Both teachers in both schools talk about the need for communication with other teachers, and where this lack of community creates a feeling of **isolation**. If a drama teacher does not have a fruitful relationship and dialogue with the other teachers, for example in the arts, then teaching drama is in the danger of becoming a **lonesome profession.**

As drama is new in the curriculum, the schools do **not have special drama classrooms,** similar to the ones 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. Moreover, the work of the drama teacher is often 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.

10.6 Conclusion

In this chapter, I have shed a light on the complexity of drama teaching and drama teacher role in relation to the implementation of drama in schools. The drama teaching was scrutinized through the lens of practice architectures, focusing on the enabling and constraining aspects of the drama teaching practices. What stands out, as a constraining factor, is the heavy workload that is due to many mandatory tasks. In Iceland, drama is considered a subject based on an activity that involves the making of a play, performing a play and responding to a play: making, presenting, and responding. Drama cannot be used fully as a method without being rooted in the theatre. The subject is an arts subject and the methods build on the didactic approach of the arts. If drama is to function, it is important to acknowledge its different forms, or, the different functions of drama. And perhaps now is right moment to find reasons for making drama an integral part of every teacher's repertoire – that every student teacher gets a fundamental practice in drama, knows what it is about, what it needs and where he/she can receive and could reach for assistance, collaboration and support in order to enact drama in his or her teaching practice. From the learner's perspective, it is important to articulate the learning that can be the outcome of drama and to acknowledge the ways of learning offered by drama, such as embodied and playful learning as well as deep learning. In this context, it would be fruitful to introduce multi-literacies to better gauge what students learn when producing products in drama as well as by utilizing resources on social media and the Internet.

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