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Chasing fleeing animals – on the dramaturgical method and the dramaturgical analysis of teaching

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ABSTRACT

The dramaturgical method has been used to analyse teaching and didactic contexts, but the method is not adequately described or established in such contexts. In this article we use dramaturgy as a lens for describing and analysing teaching. The teaching examples are taken from a professional workshop where student teachers and their instructors teach Norwegian 7th grade pupils. The article examines how dramaturgy has a place in classroom research. The article shows how dramaturgical analyses of teaching can proceed, step by step. This is followed by a discussion of what dramaturgy as a method can contribute to classroom research.

It is not easy to discuss method. What is most interesting about it is silent knowledge, and this can seldom be bound by rules. Attempts to be systematic thus easily become a chase for fleeing animals which, when they are finally caught, are seen to be without form or already dead. This does not mean that it is impossible to say anything about one's own method – or that there is no point in being forced to formulate something about it. (Englund 2019, 253)

The dramaturgical method has been used to analyse teaching (Allern 2010; Østern 2017, 2014e. However, it seems to be somewhat elusive and 'formless', since so few methodological articles focus specifically on the classroom. The aim of this article is, therefore, to try to define what the dramaturgical method and dramaturgical analyses of teaching are, and locate the place of dramaturgy in the landscape of classroom research.

In classroom research, there are a number of methods that describe and explain interactions between teacher and pupils (Sawyer 2011, 2–5). The dramaturgical method also studies actions and action space, and tries to capture both planned and unexpected aspects of what happens in the classroom (Østern 2014a, 173). Teaching is explained as *the art of the moment,* and parallels are drawn with other staged forms of expression, such as theatre and film (Hohr 2015; Ulvik 2014; Østern 2014e). The classroom is compared to a stage (Smidt 2010), and the researcher examines how and why teaching affects and influences both pupils and teachers (Eisner 2004; Austring and Sørensen 2006; Willbergh 2010; 2016).

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In classroom research the tensions between what is intended and what actually happens are studied (Goodland 1984). In order to describe and explain how teachers give form to subject content and how pupils are affected and learn, reflection frameworks are needed (Earl and Timperley 2009; Angelo 2016). Dramaturgy employs concepts that describe the interplay between form, content and potential effect; e.g. rhythm, tension and framing (Goffman 1986; Dale 1989, 1993; Stavik-Karlsen 2014). One of the driving ideas of the dramaturgical approach is to connect action, staging and theory – to perform, analyse and reflect (Szatkowski 1989; Lehmann 1996).

One of the epistemological principles of classroom research is to distinguish between what teachers *do* and what they *say they do* (Boyd et al. 2009, 6; Klette 2018). The dramaturgical method has established a division between the planning, implementation and reception of teaching (Szatkowski 1989; Allern 2010, 98). This consists of four distinct analytical areas, with different empirical and epistemological implications (Kjølner and Szatkowski 1991, 122; Østern 2014d, 20) (See p. 6).

In classroom research, especially in ethnographic studies, there is a demand for detailed descriptions with explanatory power (Lindblad and Salström 2000; Blikstad-Balas 2016; Heath, Hindsmarsh and Luff 2010; Klette 2018). In the dramaturgical method a number of modalities are included in the analysis; one emphasises dramaturgical concepts such as body, time, space, and text (Gladsø et al. 2015, 19; Østern 2014d, 172). These concepts clarify, for example, the teacher's performative practices and create a direct link to the practical aspects of teaching.

In classroom research, there is an attempt to identify what characterises teaching quality (Klette, Blikstad-Balas, and Roe 2017; Bergem 2018). Klette et al. (2018, 129) make the point that we know little about the shaping of multi-disciplinary processes: 'We need knowledge about the impact of different teaching approaches across settings and subjects'. A number of classroom studies, such as the LISA-study (Klette, Blikstad-Balas, and Roe 2017; Klette 2018) also document the need for a more precise vocabulary to describe good teaching. In the dramaturgical method, composition is considered to be an important feature. One looks at how small items, by themselves or in connection with other ones, are orchestrated (Allern 2010; Lindstøl 2018; Bakke 2019). Dramaturgical models are used as reflection frameworks in order to study the composition of teaching.

The purpose of this article is to *define* and describe *dramaturgy* as a possible lens for developing a shared vocabulary for classroom teaching and learning research. The key questions we address are: What characterises dramaturgical analyses of teaching, and how can they be conducted? What can dramaturgical methods bring to classroom research? We begin by locating dramaturgy as a research field – firstly in general and, secondly, in relation to teaching. We then identify four areas of dramaturgical analysis. We concentrate on performance analysis or what actually happens in the classroom. We then show three analytical procedures. These are illustrated by examples of how they can be implemented. The examples are taken from an 8th grade professional workshop[1] where pupils, teachers, student teachers and researchers co-operated in studying aspects of teaching (Lindstøl 2018; Lindstøl, Bakke, and Moe 2015; Kunnskapsdepartementet 2017, 50). In the final section we discuss how dramaturgical analysis can contribute to classroom research.

Dramaturgy as a research field

The word *dramaturgy* was coined by Gotthold E. Lessing (1729–1781), in his 'Hamburgische Dramaturgie' (Gladsø et al. 2015, 16). Lessing has been called the first dramaturge. The expression itself is made up of two Greek words: *drama*, which means 'something that is presented, an action' (Heggstad 2012, 15); and *ergon*, which means 'work, activity' (Braanaas 2008, 335). This indicates that dramaturgy is about studying actions. Dramaturgy[2] can be applied to the composition of a teaching activity, where the planning, implementation and/or reception of teaching is studied (Bakke 2019, 9). In this article we concentrate, as mentioned before, on performance analysis.

Dramaturgy was originally used in theatre studies, where it was developed to examine how the composition and staging of space, bodies, text and time effect communication between the stage and the public, the actor and the role, and the text and the action (Gladsø et al. 2015). Traditionally it was a dramatic text or performance that was studied, but in recent times dramaturgy has been used in other contexts (Gladsø et al. 2005, 14), such as in studies of what goes on in the classroom (Allern 2010, 2015; Vangsnes and Økland 2018; Bakke 2019).

Dramaturgical research is multi-faceted. International articles show a field that is very broad in terms of content, theoretical bases, choice of methods, research questions and findings (Lindstøl 2017; 2018). These include studies of leadership (Barbuto 2006), medicine (Jacobsen 2011), scenic dramaturgy (Proehl 2003), literary dramaturgy (Tauft-Kaufmann 2000) and media dramaturgy (Whiteside and Kelly 2016). In 2018 an attempt was made to systematise the field. Peter Birch (2018, 172–175) introduced '(…) a new organizing framework for such methods, showing how different dramaturgical methods may be situated within this framework'. Birch operated with 5 categories; these represent different links between life and theatre and, consequently, have different methodological approaches. Two of his categories are tied to theatrical and drama pedagogical contexts and are concerned with how theatrical forms effect participants' experiences and reflections (cf. Allern 2008).

The three other categories offer concepts and perspectives that can be used to explain and understand different didactic contexts, which is the context for this article. In the first of them, 'Life is like theatre', dramaturgical theory and related concepts function as metaphors and lenses for analysing various forms of *social interaction* (Birch 2018, 176). A classic example is Goffman's (1986) use of concepts such as *public, role* and *framing*. Birch's next category, *Life as theatre*, builds on the notion that there is a close relationship between life and the theatre. Aspects of the theatre's organisation and aesthetics – such as scenography, lighting, costume, style, smell and language – can be transposed to other social contexts and situations (cf. Biehl – Missal 2011). In his last category, *Life is theatre*, Birch points to 'the future of dramaturgical methods' (p.179). By making an equivalence between theatre and life, he argues that researchers can use dramaturgical analyses to develop and examine new forms of social and aesthetic interaction. This marks a shift in ontological positioning – from using dramaturgy as a lens or metaphor to using it to perform, explore and analyse actions and courses of action. Such a positioning has clear points of similarity with practice-led applied arts research, where both the drama lab and classroom are research and development arenas (Knudsen 2018, 45; Rasmussen 2013; Østern 2017).

Birch's overview of the dramaturgy field does not deal with dramaturgical methods that are specifically focussed on the classroom. In this article, we adapt three of Birch's categories to studies of teaching. We develop them further and add our own analytical tools that are based on our own research (Lindstøl 2018; Bakke 2019) and the research of others (Allern 2010; Østern 2014e; Østern 2017).

The four areas of dramaturgical analysis

Kjølner and Szatkowski (1991, 192) have developed four areas of dramaturgical analysis:

(1) theatre text analysis, related to the starting point – the text
(2) production analysis (transformation to stage text)
(3) performance analysis (director's and actors' intentions)
(4) reception analysis (how the public responds to the performance)

Østern transfers and adapts this four areas to didactic contexts. She points out that:

These analyses can correspond to the teacher's evaluation of what material the teaching theme should be based on, how this theme should be transformed into a specific teaching session, what the teacher wishes to emphasise, as well as what the class has learnt and understood, and how they have evaluated the session. (2014d, 20)

When these four areas are further examined, we see that point 1 is concerned with an analysis of the *content* that the process is based on. Bakke calls this the *idea behind the process* (2019, 116). Data here can, for example, be teaching plans or teaching resources. Production analysis is about how the teacher converts the idea into teaching (Point 2). Lesson plans or teacher interviews can provide data. Performance analysis (Point 3) focusses on the realisation of what has been planned, i.e. the actual teaching. Data can be provided by video recording or observation. In the last area, reception analysis (Point 4) examines how participants learn, understand and evaluate the teaching session (Østern 2014d, 20). Data can be reflection logs, interviews, etc. Dramaturgical analysis can concentrate on one or more of these analytical areas. In this article we concentrate on what Szatkowski and Kjølner call performance analysis (Point 3).

Performance analyses: what happens in the classroom?

A performance analysis can be conducted in a number of ways. The analysis can be theory-driven and deductive, the researcher taking his/her starting point in dramaturgical theory and testing this theory on the empirical material. Since dramaturgical theory is seldom used in a didactic context, there is considerable potential in using it here. The analysis can also be exploratory, abductive, the researcher alternatively interpreting between theory and practice, and trying to build knowledge and develop theory. This will enable new analytical approaches to classroom research.

In the following we concentrate or what actually happens in the classroom. We present three possible types of analysis. The first and last type of analysis are characterised as abductive. In an abductive epistemology the researcher adopts an interpretative

alternation between dramaturgical theory and teaching practice. Conclusions are drawn, or a case is put forward that is based on a rule or result (Peirce 1994, 154). For example:

All discussions in this class are about the Viking Age. (rule)

These discussions are about the Viking Age. (result)

These discussions about the Viking Age are from this class. (case)

Abductive conclusions have been described as inferences to the best explanation. One tries to explain what is observed through making a hypothesis, which is a first necessary step in a research process where one tries to find 'cases' (Peirce 1994, 20). Abduction is a pragmatic method and explanations of phenomena are based on 'contextual judgments' (Svennevig 2001, 4). For a hypothesis to be able to explain a phenomenon, one must use '(…) facts or rules from some domain'. In an abductive process, functional explanations are used, which means that '(…) behaviour is accounted for rather than predicted' (Svennevig 2001, 13). Explanations are not causal. Advance hypotheses are not developed, but explanations arise after phenomena appear. In order to explain these phenomena, dramaturgical theory is applied, perhaps supplemented with theory from another field. In an abductive approach, one shifts between letting the empirical data speak and coupling it to analytical concepts, which in the next stage provide a sharper focus on the material (Bakke 2019, 120).

The second analytical type is theory-driven; it is deductive. The researcher searches for examples that can validate/invalidate dramaturgical models and perspectives. However, dramaturgical theory is, as mentioned, developed in near interplay with practical teaching, and it can be claimed that abductive features can also be found here. While an abductive process facilitates possible 'cases', a deductive process gives a 'result' which is 'necessary'.

Below we present three examples of classroom performance analyses. They can be used singly or in combination. We present their central principles and give illustrations of relevant examples of teaching situations from a professional workshop. The first performance analysis, called *session analysis*, gives an overview of the process and helps to identify how it is composed of phases and events or activities. In the other analyses, we are *using dramaturgical models*. They are explained in some detail, in order that they can be understood and applied as analytical tools. The third analysis is a close-up *analysis of events* or activities. These three sessions' theme is the Viking Age.
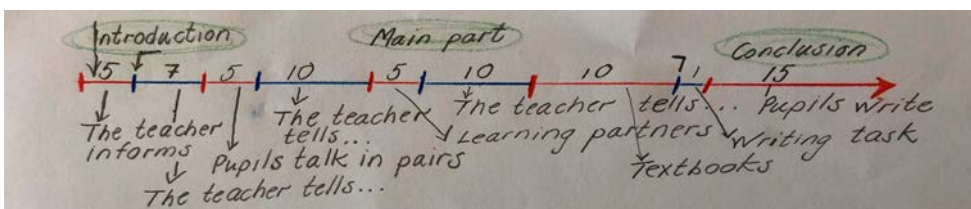

Figure 1. Hand-drawn outline of session 1.

Performance analysis 1: session analysis

Our first step is to make a chronological outline of teaching – this can be drawn by hand (See Figure 1). Such a timeline gives a bird's eye view of the performance when the lesson is taught.

This outline shows the *phases – the beginning, middle and end* – of what happens in the classroom. It shows how much time each phase takes and what *events* are to be found. Events can be understood as an activity or actions (Barba and Savarese 1991, 68). There are explanations of when and how these activities are begun and concluded (Bakke 2019, 109), and the relationships between the parts and the whole of the teaching process are identified. Alternate events are marked in red or blue. Although these colours have no special significance, there lies a potential in colour-coding events that 'belong together': e.g. a professional perspective; themes that are similar, seldom or typical. The time that each events takes is marked on the timeline – we see that the first one takes 5 min. The time profile can tell us something about the rhythm between the parts and the whole. Rhythm can produce flow, or it can break with what is expected and create excitement by, for example, raising the tempo or making pauses (Østern 2014a, 172). Rhythm can show what is stressed in the lesson and how often there are changes of direction.

The vertical lines mark *breaks* between activities. Bakke (2019, 109–110) defines *breaks* as 'transitions between activities' which can bring about a change of perspective, modality or tempo. Breaks can be sudden or expected, short or long. Lindstøl calls breaks 'transition's dramaturgy' (2017, 164–167). They might be verbal bridges in the composition, that can be constructed spontaneously through different forms of oral interaction, such as conversation, questions, comments, instructions or exemplifications.

The illustrated timeline provides the first level of analysis. Here it is a matter of revealing dramaturgical structures of what is termed *the 1st order* (Szatkowski 1989, 32; 2017[3]). The process is firstly described in purely denotative terms. The teacher starts the session by providing information (8 min.). He sets the goal for the lesson and gives a listening task: 'Find at least 5 keywords in the story I'm going to tell you, and mark the events on a historical timeline'. In the next stage (7 min.) the teacher tells 'The Monastery Story', from the Viking raid in north-east England in 793, pupils then discuss and write down keywords from the story. The next event is the teacher telling the story of 'The Viking Raids', after which the pupils discuss what they have heard (15 min.). The teacher then tells the class about the repeated Viking attacks on Paris in the 800s, before pupils answer questions about the Vikings that are in their textbooks (20 min.). Finally, the teacher gives an individual writing task about the Viking Age and the class spends the last 15 min working on it. This assignment is completed at home.

After the 1st order is revealed, the process is re-studied, *recursively*, in a *2nd order* operation. There is a search for patterns, repetitions and surprises; analysis categories begin to appear. A number of questions are asked: How many events are to be found, how long are they and are they shaped in similar or different ways? Are there breaks in rhythm or tempo? By studying the teaching process recursively, it can be seen, for example, that it is chronologically composed; events proceed in step with the historical period that is being taught. The events are built around the principle of cause and effect, and the story of one Viking raid has implications for the next. In the transitions between the three narratives, pupils do different activities which process, recycle and memorise the

teacher's stories. The rhythm is even and predictable, and there is an alternation between story-telling and pupil activity. The drawing made of the timeline is adjusted in step with the analysis – it is either hand-drawn or drawn digitally by using Indesign, as here, or by other software such as Adobe FrameMaker, Microsoft office Publisher or QuarkXPress.

To summarise performance analysis of lessons helps to identify how a process is composed of phases, events and breaks. It gives an overview of the parts and the whole of a classroom process, of how things work together. The analysis can also give information about the concept of knowledge that the teaching is based on and show which events facilitate learning. The approach helps us to choose which events should be further analysed at a micro-level and prepares the ground for close-up analyses of the type we show in performance analysis 3.

Performance analysis 2: dramaturgical models

Dramaturgy has been dominated by models that have attempted to understand what goes on in the theatre (Gladsø et al. 2015, 13–14). The models can be classified in three main groups: *classical* Aristotelean dramaturgy, Brechtian *dialogic* or epic dramaturgy, and *simultaneous* dramaturgy. The models have also been used to analyse learning processes in educational environments (Østern 2014c; Sandvik and Emstad 2015, 120). Naturally, these three models are not purely teaching models, and there are also other models

Table 1. Dramaturgical models and teaching phases (Allern 2010, 105).

Classical dramaturgy	Dialogue-based dramaturgy	Simultaneous dramaturgy
Marked by teacher, mediation and textbooks	Discussion and participatory methods	Combination of different learning processes and sensory experiences
Beginning – initiation – exposition		
Teacher presents theme. Use of pictures, material objects etc. illustrate the teacher's introduction, and the teacher take little notice of the pupils' comments or ideas.	Teacher asks questions and takes the experiences and proposals of the pupils as the starting point.	Sensory and/or textual stimulation without preliminary explanation: use of pictures, paintings, music, dance, tableaus, narration etc.
Middle – the knot and its solution – desis and climax		
Text-based and mediation informed teaching, where the pupils listen and acquire knowledge by answering the teacher's questions, questions and tasks in their textbooks, etc. Communication is linear.	Teaching and learning process are characterised by conversations, dialogue, new challenges and suggestions. The experiences of the pupils are important for the learning process. The teacher stimulates the dialogue with counter- arguments and new perspectives. The learning process occurs with retrospects and might be divided into episodes. The communication is dialectic, focused on dialogue and marked with contrasts.	Teaching and learning process are characterised by participation, experience and varying working methods, which include sensory and bodily experiences. There are parallel actions and stories, like in station work and multigrade rural schools. There is a return to the same topic from several perspectives. Communication is simultaneous, i.e. happens on several places and with different medias.
End – summing up-lysis		
Teacher summarises, either verbal or textual (writing on the black-board, smart board, power point, etc.) Focus on the topic, textbook, curriculum, and the preliminary intention of the lesson.	The summing up is done through the dialogue between teacher and pupils, and their proposals and meaning will be emphasised. The summing up emphasises contrasts and the possibility for change.	The summing up takes care of different perspectives and differences between the pupils. The expressions will vary. Several perspectives on the same issue are possible. The end is a new beginning.

or hybrid forms. However, they can be used as tools for analysing teaching – they have characteristics that can be found consciously or unconsciously in the classroom (Allern 2010, 105; Bakke 2019, 55). Allern (2010, 105) shows what characterises the models when they are applied to teaching phases. (Table 1).

When dramaturgical models are used to analyse teaching, there is a search for traces of classical, dialogic or simultaneous dramaturgy. Activities in all phases are examined. Although the dramaturgical type can vary from event to event, there may be a dominant dramaturgical model. Different models help to bring about different qualities in teaching and different concepts of knowledge (Allern 2003; 2010, 98). As we see in Figure 2, for example, in a classical dramaturgy there is less emphasis on pupil participation than is the case in a dialogic model.

Classical dramaturgy

When we apply dramaturgical models to Session 1, we mainly recognise features from classical dramaturgy. The composition is linear and consists of an opening (information about the day and the class), a middle part (three stories about the Vikings) and a final part (a writing assignment). An opening is likely to have a presentation and/or a prelude. The presentation will often consist of answers to didactical 'what', 'how' and 'why' questions, while a prelude creates an atmosphere. The prelude will give the pupils a taste of what they are going to experience (Østern 2014c, 40). Gadamer (2010, 63) claims that an 'experience' is deliberately created. He explains that 'experience' is an ambiguous notion, which both '(…) involves the immediate and the self-experienced, at the same time as the transitory aspect of experience is given permanence' (68). Session 1 begins with the teacher telling the class about the goal of the day's teaching. In classic dramaturgy, individual events follow each other logically, and there is a cause–effect
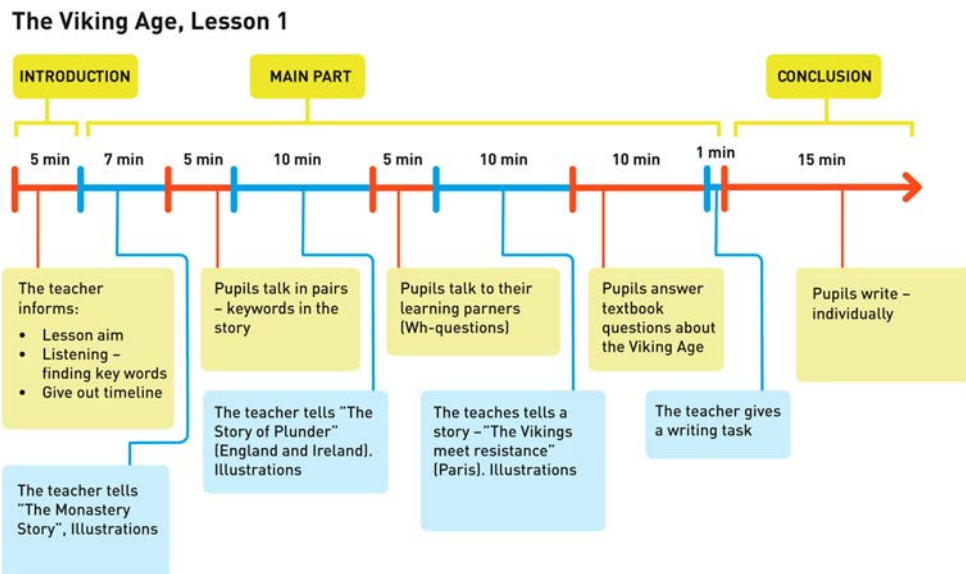

Figure 2. Session 1, timeline.

relationship. 'It is based on a linear development of the narrative' (Heggstad 2012, 20). One therefore expects a logically stringent and progressive plot. Session 1 has such a linear composition, where three stories follow each other chronologically. 'Linear models (…) lead us to ask "what" and "why": they search for a linear explanation of things, incidents and properties. They search for facts, which might be found' (Allern 2010, 98). The design of such a session supports a concept of knowledge and teaching where the teacher mediates knowledge which the pupils memorise, reproduce and process through writing. This means that the teacher creates the conditions for the knowledge that is to be taught, and that the pupils are less active in this process.

From a classical dramaturgical perspective, the final part of the session is a matter of ensuring a satisfactory landing. 'There is created a moment that facilitates meta-reflection, where the lesson is processed through looking backwards and making a synopsis' (Østern 2014c, 44). In this lesson, the three narrative threads are gathered in the complex writing assignment that is given.

Dialogic dramaturgy

Session 2 mainly follows a dialogic dramaturgy, that breaks with the clearly linear and action-oriented development we find in the classic form. Its composition is explained in this way: 'The central narrative principle in the theatre's epic [dialogic] form is characterised by the presence of at least two different fictional layers. Montage is made visible' (Szatkowski 1989, 54). 'A fictional layer contains time, space and bodies, which are together activated to produce an action' (Gjervan 2013, 5). The first fictional layer is, according to Østern, a concrete one. The second one is abstract, and uses theatrical signs to stress something or to express an atmosphere, feeling or contrasting perspective (2014c, 50). A change of perspective is often used in order to make a time shift, introduce a contrast or employ several resources with different qualities. This means that dialogic
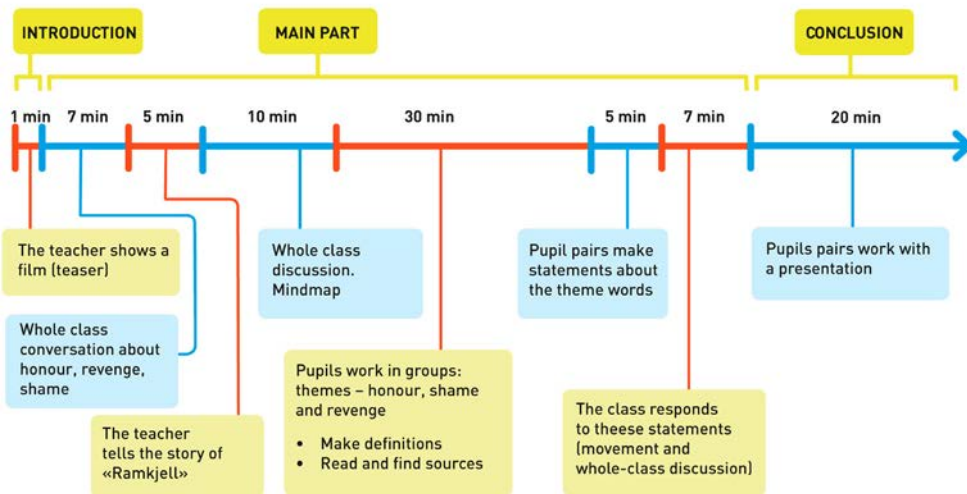

Figure 3. Session 2, timeline.

dramaturgy has at least two separate fictional layers, and these often set in play antagonisms or break the narrative (Gladsø m. fl, 2005, 130). By juxtaposing and contrasting different perspectives and narratives, a school lesson can contain several layers of meaning; this will create more openness and more voices will be heard. (Figure 3).

When we study Session 2 at the 1st level of analysis, we see that the teacher starts with a film clip about shame/violence and social control. This is followed by a whole-class discussion about concepts of honour, revenge and shame. The teacher tells the story of Ramnkjell Frøysgode, an Icelandic saga from the 1200s about a chief who regains his honour through a blood feud. The teacher goes on to lead a whole-class discussion, during which the pupils make mindmaps. Pupil groups then make definitions of central concepts, such as shame, and formulate assertions about these concepts, with examples from both the Viking world and our world. Pupils 'take a position' to this assertions in the classroom space, by showing their opinions through physical movement and positioning in the classroom. Finally, pupil pairs work on oral presentations about the Vikings.

When we study session 2 again, recursively, we see that it consists of 8 activities that thematise shame, honour and revenge. It alternates between whole-class discussion and pupil activities centred around two perspectives and layers of meaning: the Viking world and today's world. These contrasting levels of meaning create an opening for pupils to explain and argue for their own standpoints. The pupils can paraphrase different explanations and see connections. This opens for different interpretations: 'In epic narratives, knowledge is temporary and changeable. It has its resonance in dialogic ways of working in school, where there is an attention on contrasts and pupils' perspectives and experiences' (Allern 2009, 71). In Session 2, an emphasis is put on pupils' arguments and experiences in searching for knowledge. This is reinforced in the final activity, where pupils make an oral presentation.

Simultaneous dramaturgy

Session 3 has a simultaneous composition. In simultaneous dramaturgy, the action is put into a montage by the pupils themselves. Unlike the dialogic approach, there is a lack of form and the overriding principle is montage. 'The simultaneous narrative form implies that parallel dramatic actions occur simultaneously in the theatre space' (Heggstad 2012, 21). When we make a 1st order analysis, we see that this session has 3 phases. The third of these consists of 8 activities that occur simultaneously.

The teacher tells the class how the day is to be spent, and pupils work simultaneously at 8 different stations (45 min.) to make textbook spreads (45 min.). Each station has different material, texts and images. 6 of the stations are about Viking themes, such as Norse poetry, Old Norse, gender and class, and ships and raids. At 2 stations, pupils work with images or the textbook genre itself. They work on at least 4 stations, shifting after a signal is given. Finally, they make their own textbook material, digital or analogue.

A recursive study of this lesson shows that many activities are going on simultaneously. The composition opens for many parallel learning trajectories, answers, and strategies that comprise of many possible narratives. A lesson characterised by a simultaneous dramaturgy has a more labyrinthine nature, and this demands that pupils explore and adopt standpoints: '(…), [it leads] us to ask how something is, and examine relations from different perspectives. There is a greater attention to patterns that connect, and to
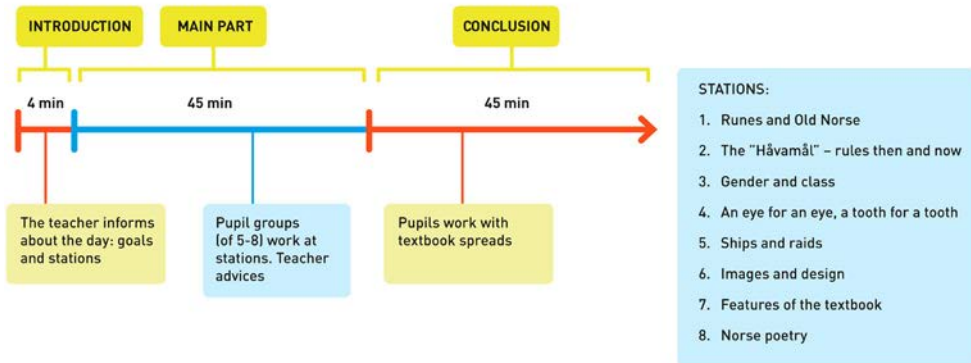
Figure 4. Session 3, timeline.

connections and violations between incidents, properties and states of being' (Allern 2010, 98). Knowledge is incomplete and there are no given answers. The pupils' dramaturgical choices are expressed in the textbook spreads they produce. (Figure 4).

To summarise, dramaturgical models can be employed to help visualise how dramaturgical actions and tensions may be staged. The models can show the nature of the course of action in teaching sessions. Is it linear, causal and goal-managed? Or static, action-oriented or fragmented? Is there room for reflection? Does it produce passivity or facilitate the co-construction of meaning? An analysis can also show if teaching, whether linked to a single subject or multi-disciplinary, follows the same dramaturgical model. Is there one dominant model or does the teacher draw upon several – consciously or unconsciously. Different models give pupils various opportunities and limitations to cooperate and co-create, and the choice of model reveals teachers' knowledge and learning concepts. For example, in the classical model it is the teacher who decides what knowledge is to be transmitted and how it is acquired and created (Allern 2008). The models can be applied to performance analyses of classroom teaching. One criticism is that they may be reductive and schematic. This is why Østern (2008; 2014d, 24, 62, 172; 2016) has developed a more flexible and open model that, in addition to performance, also includes planning, implementation and reception; i.e. the four previously-mentioned areas of analysis (Kjølner and Szatkowski 1991).

Performance analysis 3: events

The third type of performance analysis is concerned with how one can carry out a dramaturgical analysis of one or more events. It is a close-up analysis. An event can be selected after analysing the lesson. One criterion can be in quantitative, that is to say an event is typical or repeated, or, by contrast, seldom occurs. Another criterion can be how events are designed; e.g. use of resources/material, space, body and time. One can also select events on the bases of dramaturgical models. For example, if you want to study the design of a whole-class discussion, you can select events with a dialogic dramaturgy. You can also go directly to analysis type 3 and choose, for example, to analyse a prelude or a break if you are interested in a specific phase or transition. The analysis

can also focus on one of the stations in lesson 3, in order to gain knowledge of how a specific resource contributes to the learning of specific content.

There is no single recipe for a dramaturgical analysis of events. There are parallels with interaction analysis (Jordan and Henderson 1995) and analysis of writing events (Barton and Hamilton 2000; Karlsson 2006). What these approaches have in common is that they study interaction between individuals, in an attempt to identify what is really going on. In dramaturgical analyses of events, a number of dramaturgical concepts are employed to describe interactions: e.g. framing, role, turning point, rhythm, time, space, repetition, contrast, symbol, body. The interplay between form and content is studied in order to investigate how subject content is taught and how this effects and influences pupils. To be concrete, in Sessions 2, an analysis of the whole-class discussion about shame and honour may reveal the extent to which the theme engages pupils, and can indicate what previous knowledge they may have.

In a dramaturgical analysis of events, various questions can be asked:

- **Choice.** When does the event begin and end? How can the event be identified, and how does one justify choosing it?
- **Theme, text and resources.** Which themes and perspectives do we find in the event? Which resources are used? What do themes, texts and resources mean to teachers and/ or pupils in this event?
- **Language.** How does the teacher use language to influence, affect and clarify, and how do pupils respond?
- **Role and framing.** What characterises teacher and pupil roles? How do the teacher and pupils interact? Which activities are central, and why? How is the event framed, and what possibilities are created to facilitate co-operation? What does the framing open or close for?
- **Time and rhythm.** How much time is allocated to an activity? Is the rhythm experienced as hectic, slow … ? Are there tempo shifts, repetitions, pauses … ? How are the pauses filled?
- **Bodies and space**. How do the teacher and pupils use bodies and space? Are there openings for movement, variation and play? What is expressed through body, voice, gesture and gaze?

To summarise performance analysis of events can thus contribute to identifying and defining the smaller component parts of teaching, e.g. an activity and its composition. One looks at how small events, individually and together with others, are orchestrated. Using a dramaturgical vocabulary '(…) makes possible a discussion of how the processes of educational professionalism and teaching proceed' (cf. Sawyer 2011, 2–5; Østern 2014a, 173). There is an attempt to capture the complexity of how teachers and pupils act, relate to each other and make choices.

Our methodological contribution

The purpose of this article is to describe *dramaturgy* as a possible lens for developing a shared vocabulary in classroom teaching and learning research. Our main focus is on performance analyses (Kjølner and Szatkowski 1991), i.e. dramaturgical analyses of

classroom teaching. Our contribution in this article is to show procedures for conducting performance analyses. We have concretised and adapted three of Birch's categories for teaching and didactic contexts. We have shown that analyses of teaching cannot be contained within Birch's category boundaries and that it is difficult not to utilise several categories in one and the same analysis. Choosing a dramaturgical perspective implies that one makes use of dramaturgical concepts and that aesthetic qualities are included in the analysis. Aesthetic perspectives on teaching examine the interactions between content and form. For example, how are narratives, such as those about the Viking Age, chosen, composed, communicated and explored in the classroom and how do staging of space, time, body, language and text effect interactions between pupils, teacher and subject content. Taking an aesthetic perspective will enable us to gain insights into how and why teaching in different didactic contexts can touch, influence, surprise, challenge and stage various forms of knowledge and experience.

We have concretised dramaturgical methods by providing three analysis examples. Performance analysis 1 is suited for describing and visualising the whole teaching process. It gives an overview of the material, and one sees how the various parts, phases and activities make up the whole. It also prepares the ground for a close-up analysis of individual activities, since it makes clear and transparent how an individual activity is chosen, and how it represents or interacts with the other activities in the process. The analysis thus contributes to making decisions about what to look at in more detail and to visualising relationships between micro and macro perspectives.

Performance analysis 2, dramaturgical models, makes visible the scope for action that exists between part and whole, and form and content. The models, which have been developed and tested over time, are reflection frameworks that can be used to say something about the way in which the process is composed. The manner of analysis can make visible how the teacher's dramaturgical choices facilitate or discourage interaction and participation in teaching processes, as well as showing the possibilities and limitations when the content is taught in the classroom. Dramaturgical models can provide insight into concepts of knowledge and teaching within and between practices, disciplines, educational backgrounds and institutions, and the relationship between composition and epistemology can be discussed.

Performance analysis 3, the analysis of events, is a close-up analysis that provides detailed knowledge of the dramaturgical qualities of parts of the teaching process. One casts light on activities through dramaturgical approaches and concepts. Together, the three types of analysis show how the dramaturgical method, together with other analytical tools or independently, can be used in classroom research.

Why has dramaturgy been so little used in classroom research?

We began by claiming that dramaturgical methods have seldom been used in classroom research, especially in the international arena. In Norway, however, there has been a growing interest in dramaturgical analyses of the classroom since the 2000s (Allern 2003; 2010; Østern 2014e; Lindstøl 2018; Bakke 2019). It is difficult to say why dramaturgy is so little employed. One reason might be that it is closely connected to drama and theatre studies. In recent years, more and more researchers have studied the composition

of non-theatrical texts and contexts by using dramaturgical tools. Another reason might be that the field is perceived as theory-driven, since theory and method are closely linked. Furthermore, dramaturgical models can be experienced as locked and rigid, especially if they are understood as explanatory models rather than reflection frameworks. Yet another reason can be that dramaturgy emphasises aesthetic qualities. In recent years, Norwegian education has become very goal-oriented, and this means that there has been a neglect of the aesthetic aspects of teaching that educationalists such as Dale (1993) have been spokesmen for.

Dramaturgical concepts might seem foreign to educationalists, since they have been taken from a theatrical context. However, these concepts can help to give us more knowledge about teaching quality, composition and techniques (dramaturgies) that are significant for how pupils learn across the curriculum (Østern 2014a, 173). While dramaturgy enables us to analyse linguistic units of meaning, we have not yet developed concepts that can analyse linguistic expressions at the micro level.

The aim of this article is to describe dramaturgy as a method and to show dramaturgical ways of analysing teaching. It is hoped that this will demonstrate how the method can be concretely and practically used by classroom researchers. We have attempted to systematise knowledge that has been partly silent within the field of dramaturgy and to develop dramaturgical analysis for didactic contexts. This is how the hunt ends for now.

Notes

1. A government white paper (*Stortingsmelding 16*) recognises the professional workshop 'As If' as an arena for working systematically with teaching quality in teacher education. The workshop was awarded an official prize in 2014 (NOKUT 2014).
2. Dramaturgy is related to concepts such as composition (Engelstad 1995, 29), teaching design (Wiggins and McTighe 2005; Hauge 2018) and learning architecture (Lund et al. 2010, 52). These studies are about learning activity and do not use dramaturgical concepts.
3. The concepts (1st and 2nd order) were used by Szatkowski in a lecture about dramaturgical analysis, Århus University, 19.4.2017.

Disclosure statement

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