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2015

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explore – express – exchange

2015

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Indhold

Forord/Editorial <i>Kim Jerg og Klaus Thestrup:</i>	5-9
Artikler – peer reviewed	
Keynote: Being transformed – presence and participation <i>Beth Juncker</i>	10-26
Keynote: The Need for Drama – Creating the Human <i>Chris Cooper</i>	27-33
Keynote: Sisters Academy. Intervenerende performancepraksis og sanselig uddannelse <i>Gry Worre Halberg</i>	34-66
Laboratory: Forsigtig – indeholder poetsne! – Remediering som dramapædagogisk metode <i>Hanne Kusk</i>	67-85
Demonstration: Reminiscence using mandala – Workshop for those who may have memories <i>Raija Airaksinen-Björklund, Marjatta Karckkulainen, Anneli Luoma-Kuikka</i>	86-91
Demonstration: Fra Bodystorm til Site-Specific <i>Kirsten Vagn</i>	92-98
Presentation: Om læring, drama og æstetisk fordobling <i>Merete Cornet Sørensen</i>	99-110
Presentation: Devising – exploring and expressing life-based experiences <i>Cecilie Haagenzen</i>	111-117
Presentation: The SceSam Project – Interactivity in Children’s Theatre <i>Lise Hovik og Lisa Nagel</i>	118-130
Presentation: Creating emotional awareness through drama in the second language acquisition <i>Alicja Galazka</i>	131-138
Presentation: Using improvisational skills in teaching music and drama <i>Mirja Karjalainen-Väkevä</i>	139-144

Artikler – ikke peer reviewed

Presentation: To listen with your body 145-154
Pernilla Ahlstrand

Refleksjoner: Frivillig arbeid ved Drama Boreale 2015 155-160
Jan Viggo Iversen

Bilag

SIG – Special Interest Groups
K. Jerg, H. Kusk, B. Rasmussen og B.D. Austring

Plancher fra opsamlingen fredag

About Drama Boreale 2015
Kim Jerg

Nordic Survey: Nordic Drama Pixi 2015
– Drama teaching & education in the Nordic Countries – a short cut
John Andreassen

Nordic Survey-answer: Swedish report 10.04.2015
Anita Grünbaum og Kent Hägglund

Filmiske indtryk under Drama Boreale 2015
Klaus Thestrup

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Kim Jerg og Klaus Thestrup:

Forord/Editorial



norden

Nordisk Kulturfond

2015
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EXPLORE – EXPRESS – EXCHANGE

Drama Boreale 2015

Siden 1995 har der på skift i de nordiske lande været arrangeret fagtræf under en fælles betegnelse; selvstændige konferencer med skiftende værtsfolk, skiftende organisering og skiftende tematik. Drama Boreale 2015 var den ottende i rækken af nordiske konferencer om drama, teater og uddannelse. Fem intense dage i Silkeborg i begyndelsen af august. 150 deltagere, flest fra de nordiske lande. Oplægsholdere. Frivillige. Artister. Forskere. Lærere. Pædagoger. Fagfolk.

72 faglige oplæg, 6 studiegrupper, 4 teaterforestillinger, adskillige bespisninger, en udflugt, natcafé, pauser til mere uformelle sammenkomster.

Sammen om forskellige praksisser

Temaet for konferencen blev afklaret i en bred kreds af interessenter Norden rundt. Og her hersker på den ene side bred enighed om hvad der samler os, men samtidig stor variation i hvad det faktisk er vi går og foretager os.

Vi er fælles om at betragte kunstarten teater som grundlaget og omdrejningspunktet for enhver pædagogisk virksomhed med teater og drama; enige om at teater- & drama-pædagogik er kendetegnet ved legende, kreativ, undrende virksomhed i et eksperimenterende miljø; enige om at teater- & drama-pædagogik er improviserende, innovativ og demokratisk.

Følgelig var formålet med konferencen at:

- Synliggøre og dokumentere kvaliteter og potentialer i teater-processer og -udtryk, med hensyn til dannelse, læring og kompetencer
- Fremlægge og diskutere fremtidige muligheder for at arbejde med teater processer og -udtryk i spændingsfelter mellem kunst, kultur, uddannelse, erhvervsliv etc.
- Promovere træning af professionelle og inspirere beslutningstagere og andre deltagere der kan bidrage til sådanne processer

Explore – Express – Exchange

Med mottoet for Drama Boreale 2015 var der lagt op til både vidde og prægnans. Vi har antaget at deltagere i snart sagt al dramapædagogisk virksomhed *udforsker, udtrykker og udveksler* noget. Uanset hvem de er, og hvor det end foregår, er der nogen der gør sig erfaringer, artikulerer, reflekterer; og det sker med teater som udtryksform, som redskab og/eller metode.

At udforske, udtrykke sig og udveksle med hinanden blev også et motto for conference-deltagerne. Mulighederne for at blive klogere på sin egen og andres drama- & teaterfaglige virksomhed er ganske særligt til stede, når man mødes.

Og lige som konferencen kunne samle en bred skare af kendte og nye ansigter, er det med BUKS#61 lykkedes at samle en varieret række af bidrag fra Drama Boreale 2015. Flere af artiklerne er på engelsk, eftersom engelsk er det officielle conference-sprog, mens andre er skrevet på skandinavisk – norsk, svensk eller dansk.

Med sit digitale format er denne udgivelse en landvinding i sig selv. Sammenholdt med sin pendanter på papir kan det favne et bredere vifte af teksttyper – fra skrift og billeder til film, og med hele pjecer som bilag – det kan distribueres effektivt fra Reykjavik til Helsinki,

uden at stoppe der; det kan nå en bredere offentlighed, og så er det gratis. Du kan downloade artiklerne enkeltvis, du kan også downloade dem som en samlet E-publikation.

Det teknologiske er altså en side af sagen; et andet er økonomien. Her takker vi Nordisk Kulturfond for sit tilskud som også har bidraget til denne udgivelse.

Tidsskriftet er ordnet på samme måde som konferenceprogrammet. De fem formater i det faglige program er alle repræsenteret, og noget er føjet til:

- *keynote* betegner de tre hovedtalere
- *demonstration* er workshops hvor en praksis vises og afprøves
- *laboratory* er workshops af mere eksperimentel karakter
- *presentation* er det kortere og mere akademiske oplæg – i engelsksprogede konferencer også omtalt som *papers*
- *SIG (Special Interest Groups)* henvises der til med indkomne referater
- fra *opsamlingen* på konferencens sidste dag gives de udarbejdede plancher

Derudover bringer vi refleksioner over det at fungere som frivillig, en undersøgelse af den drama- og teaterpædagogiske situation i Norden – i to dele, de væsentligste facts om Drama Boreale 2015 samt en lille video-dagbog med indtryk fra konferencen. Den kunstneriske og kulturelle del af konferenceprogrammet bliver i mindre omfang vist i billedmaterialet, men ikke særskilt behandlet.

Perspektiverne efter denne konference er mange. Hver tekst og hver billede peger på, at netop mangfoldigheden udfoldet i mange forskellige praksisser og i mange forskellige sammenhænge er drama og teaters store styrke. Netop kompetencerne til at *udforske, udtrykke og udveksle* noget om hvilket som helst tema, i hvilken som helst form, med hvem som helst i dramarummet og hele verden udenfor er afgørende i et globaliseret medie- og vidensamfund.

Så tak til de mange bidragydere til dette tidsskrift, og tak til alle deltagerne for diskussioner og praksiseksempler.

God læselyst!
Redaktionen

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EXPLORE – EXPRESS – EXCHANGE

Drama Boreale 2015

Since 1995 the Nordic conferences on drama, theatre and education have been arranged alternately under a joint name; independent conferences with changing hosts, changing organization and changing themes. Drama Boreale 2015 was number eighth in this row: Five intense days in Silkeborg in early August. 150 participants, mostly from the Nordic countries. Presenters. Volunteer. Artists. Scientists. Teachers. Educators. Professionals. 72 different kinds of presentations, 6 study groups, 4 plays, several meals, a sight-seeing, night café, and pauses for more informal gatherings.

Sharing different practices

The theme of the conference was clarified in a wide range of stakeholders around the Nordic region. And we both agree what unites us, and are aware that there is great variation in what we actually do. We agree that the art of theater is the foundation and focal point of any educational activity with theater and drama; we agree that theater & drama-pedagogy is characterized by playful, creative, wondering formation in an experimental environment; we agreed to theater & drama-pedagogy is improvisational, innovative and democratic.

Accordingly, the purpose of the conference was to:

- To highlight and demonstrate the special qualities and possibilities of theatrical expression and processes with their collective, artistic and cultural character
- To exemplify and discuss future opportunities in the field of and the tension between Arts, Culture, education and Business
- To strengthen the training of professionals who can contribute to such processes

Explore – Express – Exchange

The motto of Drama Boreale 2015 both had width and conciseness. We have assumed that participants in almost all educational drama does *explore, express and exchange* something. Whoever they are, and wherever it takes place, somebody experiences, articulates, reflects; and theater is a way of expressing, a tool and/or a method.

At the conference it was a motto among the participants as well to explore, express oneself and share with each other. The opportunities to learn about your own work and the drama & theater og others' are particularly present when you meet.

And just as the conference would bring together a broad range of familiar and new faces, we have managed to gather a varied range of contributions from the Drama Boreale 2015 for BUKS#61. Several of the articles are in English, since English is the official conference language, while others are written in Scandinavian – Norwegian, Swedish or Danish.

With its digital format, this release is an achievement in itself. Compared with a paper version it gathers a wider range of text types – from writing and images to film, and with genuine pamphlets as appendix – it can be distributed efficiently from Reykjavik to Helsinki, without stopping there; it can reach a wider public, and it's free. You can download the articles one by one, or the whole journal as one.

Technology is one aspect; another is economy. We thank the Nordic Cultural Fund for the subsidies that have made this release possible.

The journal is arranged in the same way as the conference program. The five formats of the academic program are all represented, and some extras:

- *keynote* refers to the three keynote speakers
- *demonstration* is a workshop where a practice is shown and tested
- *laboratory* is a workshop of more experimental nature
- *presentation* is shorter and more academic presentations, also referred to as *papers*
- *SIG (Special Interest Group)* refers to the received reports
- from *the summing up* on the last day of the conference we show the posters

In addition, we bring reflections on working as a volunteer, a study of the educational situation of theatre & drama in the Nordic countries – in two parts, the main facts about Drama Boreale 2015 and a small video-diary with impressions from the conference. The artistic and cultural part of the conference program is shown to a lesser extent in the image material, and not treated separately.

The prospects for this conference are numerous. Each text and each image indicates that precisely the multiplicity unfolded in many different practices and in many different contexts, is a major strength of theater & drama. Precisely skills to *explore, express and exchange* anything about any theme, in any form, by anyone in the drama room and the outside worlds is essential in a globalized media-society.

We thank the many contributors to this journal, and we thank all participants for discussions and practical examples.

We hope you enjoy the reading!

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Beth Juncker

Keynote: Being transformed – presence and participation

Abstract

Professor Beth Juncker has criticized the DICE Report to exaggerate its conclusions. At the same time, she notes that in relation to the Nordic countries there has not been done much to develop creative, innovative and communicative skills. The challenge is that in the drama and theater sphere educational responses are still being sought to legitimate and integrate the value-in-itself-ness that characterizes paradigms in aesthetic and artistic learning-processes. Professor Beth Juncker will seek to answer vitally: How can working with art and culture lead to a paradigm, which in its practice form with drama and theater has the 'Now' and 'Presence' as a driving force?

Keywords

Drama; Boreale; Explore; Express; Exchange; theatre; presence; participation; Child culture; children's culture; Gumbrecht; Böhme; Juncker;

Introduction

In all the Nordic countries we have had a dream. If we develop a strong connection between children's playing processes, their different kind of meetings with art and culture and the formal learning processes in the social and educational sectors, we will form motivated, smiling and singing children learning how to read, write and reckon in almost no time! The meaning of meetings with art, artists and culture was regarded as instruments to serve formal educational and social empowerment purposes. Benedicte Kier, a former Danish minister of social welfare, underlined this conviction when she in 2011 set out to fight the tradition for 'free play' in Danish day care institutions:

It is awful that one in so many day care institutions allow the children themselves to put limits and to decide what they want to do. Children need to be guided and to learn.

We have in the Nordic countries throughout the 20th century developed a dominant instrumental tradition using play, art and culture as a vehicle for teaching and formal learning processes. The key cultural policy words have been: learning and literacy (Juncker, 2015: 22, 27, 28). There are much to be learned from involvement with cultural and artistic experiences and creative processes. But school curriculum is not central. It is a different kind of informal learning which is at stake here. It is a new kind of creative and investigating skills which are developed.

I have taken part in the discussions of these dreams of a direct connection between play, playfulness and formal competencies for many years. I have always stressed that it is wonderful to dream. I have also meant that not all dreams will come true. But – actually a modified version of this dream might come true if politicians start to listen to researchers' investigation of the relations between children, art and culture – and to pose the right questions. Don't ask for what children learned from these meetings. Ask for what these experiences and creative processes meant to them, their playmates and their daily playing communities.

Drama Boreale focuses on the meaning of children's meeting with theatre performances in different contexts – in day care, in school time and in leisure time: Children as audiences. It also focuses on the meaning *for* children to take part in a creative process making a theatre performance: Children as creators – play writers, producers, scenographers, musicians, actors, dancers, costumiers, managers of light and sound. If we want to encircle the meaning, the purpose with these encounters, what do we have to look for? Which questions do we have to ask?

In relation to theatre experiences we have to ask: What happens hopefully when you enter an arena? What does it mean to be part of an audience? What's the meaning?

In relation to theatre productions we have to stress that this is a professional knowledge field examining feelings, themes, conflicts on aesthetic-symbolic conditions by means of artistic theories and methods. The field has been built on theories, terms, techniques and skills needed to investigate the subject and to produce the performance. To be a producer, an actor, a dancer, a musician is to belong to a professional knowledge field. What does it mean for children to meet an artist and to be part of a producing team and a creative process? Which kind of knowledge and skills is needed and what do the children learn from

it? Finally, we have to ask: what does the different kind of contexts mean? Does the meaning change from kindergarten, to schools, to spare time? How do we understand meetings with art, artists and culture which not actually make a *difference* in and for children's social and educational institutions? This article tries to answer these questions by taking a closer look at the transformations needed in order to make a difference and contribute to meaning for the children.

Aesthetics and play

To come closer to the answers, we have to start with the basic: aesthetics. Aesthetics is daily practice and aesthetics is daily participation. All of us practice and participate every day. It is an important part of our lives. We wouldn't be us without it! The most central concept of aesthetics is the notion of play (Huizinga, 1938) and the two most central phenomenon connected to play is participation, atmosphere and presence (Gumbrecht (2004), Böhme (2013)).



This is Pieter Breughel – a painting of play, atmosphere, participation and presence from 1565. The painting describes play, playing activities and the atmosphere and intensity related. The middle age social reality with all privileges, hierarchies, power and cruelties has disappeared for a while or two. The cultural reality opening atmosphere, participation, presence, fun, values and meanings for the participants is ruling. Some of them do odd stuff with tools or with each other, some are dancing or listening to a storyteller. They all do it freely. None of

them would be able to do what they do without genres, patterns, rules or tools. They do it because it is fun – and fun in these aesthetic symbolic surroundings means worthwhile and meaningful!

If you zoom in you might find these special intensive moments:



Photo: Georg Roldan

Take a good look at this photo. It gives us a picture of the very center of a theatre experience. The German-American researcher Hans Ulrich Gumbrecht (2004) calls it: presence! What does it mean?

The kids have left the social reality – everyday life, schools, day care – and entered an arena which makes participation in an artistic experience possible. The shift from social reality to cultural reality is a shift of reality conditions. Entering a cultural arena means to leave the social conditions behind and to face the demanding aesthetic-symbolic conditions ruling our meetings with art and culture. From the moment the kids entered, they have been transformed – from Anna, Maria, Mohammad and Peter – to the participating, experiencing collective community we call an *audience* (Conner (2009), Waade (2002)). They are now an active part of a performance. They contribute to the experiences that the aesthetic-symbolic activities on stage make possible. Together with actors, dancers, musicians on the stage, *they* are responsible for the meaning created here and now for half an hour or two. When they leave the arena – the theatre, the movie, the concert or dance hall – they will again *almost* be Anna, Maria, Mohammad and Peter. Almost – they have participated in, contributed to

and shared an experience, they can exchange meanings and values from it. They can love it, hate it, quarrel about it. It is a central part of the meaning creation. The transformation to an audience, the arena and the aesthetic-symbolic processes give access to dimensions of our common life that we can't reach on other conditions – to feelings, values. So – theatre is a democratic arena meant to make a difference on aesthetic-symbolic conditions – to make it possible for all of us to feel, to discuss, to quarrel, to agree, to negotiate feelings, values and meanings central to us. It is a vital part of our democracy! What you learn here by being present and participating is not Norwegian, Swedish, Finnish, Icelandic or to read, write and reckon. You learn what is important and precious and meaningful to you and you learn, that sometimes you must accept that you have to fight and argue for your feelings and opinions!

If you zoom in on other parts of Breughel's painting, you might find this:







Before this photo was taken, the kids have negotiated. They have agreed on a play and its rules – an invisible, but necessary pattern. Now they practice it in an atmosphere of total concentration and presence.



You will not find this. We did not have printed books among ordinary people at Breughel's time and most of them couldn't read or write. But they had lots of songs, stories and storytellers. A storyteller and the stories are a means for leaving the social and entering the cultural aesthetic-symbolic dimension. A printed book is a tool for the same. When you open it, you have the possibility to leave the social reality behind and to be part of the book's aesthetic-symbolic universe while reading, if you find it worthwhile!



There are lots of other tools in action in Breughel's painting – but not these! If he had painted today, we might have met these two girls too. They are concentrated, intensively absorbed, totally present.

What I have shown you here are photos of daily playing, participating, experiencing – photos of different aesthetic experiences and practices in everyday life. And at the same time photos of the very meaning with different kinds of meetings with and participating with and through art and culture: to leave the social reality for a while, to be transformed, to be part of a playing, creating, participating, experiencing community or an audience or a universe on aesthetic-symbolic conditions an hour or two makes an important difference in our lives!

Art and culture – for the sake of us!

Art has never been for the sake of art. It has always been for the sake of us! Play has never served anything but fun, joy, meaningfulness for the players.

Why do we build theatres, concert halls, cinemas, museums, operas, sport arenas? To be able to leave the social reality and ourselves for a while, to be transformed to the participating, experiencing collective we call audience, to be able to meet and experience, to discuss

and negotiate values, to express or scream meanings and feelings which are important to us and important to our common life in a society. Why do cultural policy and tax money support productions of literature, theatre, performances, dance, music, paintings, exhibitions, installations, films and media? Why do cultural policy, cultural strategies, cultural dissemination and mediation find it crucial to support our and children's possibilities to meet and to participate in these special aesthetic symbolic processes and experiences?

In the preface to the new cultural strategies addressing children and young people the former Danish minister of culture Marianne Jelved answers these questions:

Art and culture should be a part of children's and young people's lives from a very early age. In an everyday life where an awful lot is individualized and measured against its visible and measurable utility value, we may overlook the real nature of art and culture. It is that which creates cohesion; that which sparks reflection and insight; that which gives us the communities that make us who we are and gives us a fundamental common agreement about the meaning of our society. You are shaped as a citizen and equal participant in communities when you experience art in a community where, in dialogue with others, you reflect on art and on what it does to you and your experience of it.

The answer is social cohesion, social identity, social meaning and value creation. It might be an exaggeration to point to 'a fundamental common agreement about the meaning of our society', but without access to these experiences and processes we would not be able to negotiate or quarrel on feelings, values and meanings. In a democracy disagreements are as crucial as agreements!

Meaning creation and inspiration across borders

Twice I have had the privilege to accompany some of the Danish theatres, dance companies and orchestras playing for children and young people to China. I attended several Danish performances during the visit. Allow me to tell you about one of them and to add a Chinese example too.

This particular evening in Shanghai I was seated next to a small Chinese boy. Between 8 and 9 years old I suppose. I had noticed him, nodded and smiled, of course, but beyond that he did not occupy my mind. I do have a natural disrespect for grownups wasting their time during performances observing children!

We were going to attend a performance by The Danish Rakkerpak *The Boxer and the Ballerina*. One of the actors, Niels Peter Kløft, had entered the hall. He was walking around, looking at us, greeting some of us, speaking Danish to the Chinese, nonsense to the Danes, rearranging some of the spectators in order to make them see better, wrapping others in woolen blankets to make them feel comfortable. Little by little he transformed the room to an arena and each of us Chinese Danish individuals to an audience. We were ready to participate!

The Boxer and the Ballerina is a story about a boy with a father dreaming of his son as a great boxer and a girl with a mother dreaming of her daughter as a great ballerina. The boy himself wants to be a dancer, the girl to be a boxer. Quite simple – quite complicated! Do we have to fulfill our parents dreams? Do we have to follow an outdated pattern of gender?

Approximately 5 minutes after the performance had started the Chinese boy leaned against me, seized my sleeve and laughed. Two minutes later he got on his feet crying from laughter. After another 5 minutes I found him rolling on the ground between my feet howling with laughter. It was a bit difficult not to pay attention and to join his expressive joy.

For him the performance became a force, an energy, which seized him and now was shaping his body. He tried again and again to sit down and hold his sides, but in vain. He participated 150%. An unforgettable evening!

Some of us were invited to attend the only Chinese theatre addressing children outside schools in Shanghai. To get economical support to theatre performances addressing children outside Chinese educational institutions is difficult. In the Nordic countries we have had a strong educational tradition asking theatres to directly support school curriculum. It is now in transition toward a view on meetings with art and culture which recognizes the independent value. In China there is no sign of transition or transformation. So being a director of a small theatre addressing children and their families in spare time really depended on success. She had to amuse and to please not only the children, but also their parents. The performance we saw used, we were told, well known television characters as a means. What attracted my attention was not so much the performance. It was noisy and colorful. It was the behavior of the parents accompanying the children. They were not on time. They disturbed 10 – 15 minutes after the performance had started asking everybody to stand up so that they could find their places. Being seated they constantly talked together behind the backs of the children or in front of them. All of them were armed with mobile phones and they used them – talked aloud, sent SMS, checked mails. And if this was not enough they also went to and fro, constantly disturbing the children and other parents with better manners. One second I thought: well this is like in the old theatres in Greece and London with a participating commenting, shouting, eating and drinking audience (Conner, 2009). Two minutes after I knew I was wrong. The old participating audiences constantly focused on the stage and the performance. They commented what they saw they commanded actors to leave the stage because they disliked their acting and others to enter. The Chinese parents never looked at the stage, they didn't know what was at stake at all which meant that they didn't respect the actors who fought and fought to establish this special 4th dimension needed for the children to be transformed, to participate and be present. They had bought tickets, they had apparently the right not to be transformed, not to participate, not to be present. Part of the performance was a lesson in the impact of teeth brushing. The actors ended the performance throwing out candy to the kids!

I have often in order to tease the dreams of theatre supporting day care or school curriculum said that the cultural sectors have many kinds of arenas but kindergartens and gym halls are not amongst them. Today I have to admit that theatre actually can happen everywhere. It started out at market places in front of churches way back. Today we find it in streets and parks and festivals – and in theatre buildings. But the building itself is no guarantee. If the audience as in China does not accept or is not allowed to leave the surrounding reality, to enter a different reality, to be transformed to a present participating collective audience, theatre is not possible.

Entering a theatre performance all other places than in theatre buildings you are met by the artists or their helpers. You are – even in your own institution – entering *their* room and facing *their* conditions and here the transformations starts. As an adult – a pedagogue, a teacher, a parent – entering the arena together with the kids you are transformed too. You are no longer in power, you do not have the right to yield or to command, you have been part of the audience. As a part of the audience it is your duty to experience and participate together with the kids, not to observe them. You can give a hand, you can take one on your knees, you can even leave the room if the experience is too overwhelming to a kid. But – that's it!

Some months ago I attended a performance together with day care kids, their pedagogues and a bunch of conference participants. A one-woman show. Part of the performance was a small section where some of the kids were invited to take the end of a rope and to get a symbolic tour de force around the room. I gave a key note after the performance and took examples from it. One of the pedagogues had blamed the actor: you did not notice that Brian and Anne and Peter and Sofie also wanted to try. What she meant was that the actor acted non-social. The actor was nice, so she answered: Yes, I did notice, but I didn't have the time. I'm sorry. No, she was not sorry! Afterwards I had to stress: having been part of a performance opens the possibility to like or not like it, to discuss and to critique, to agree. That is why having been part of an audience contribute to democratic dialogues and negotiations. But – the theatre performance itself is not democratic. If all the kids had to try we would have been sitting there still – the rhythm and balance, the composition of the performance would have been spoiled and we would have been extremely bored. This is the actor's artistic responsibility. The pedagogue felt offended. The kids had forgotten it a minute later!

The roots



We are all born with the desire to play, to raise this special atmosphere and room which gives access to fun, feelings, values, bricks of identity. But we are not born with the abilities to do so. We have to take part in the cultural play heritage, we have little by little to look, to learn and to practice the genres, patterns, tools which give skills and competencies to raise this special cultural reality which is there when we experience or practice and which fade away when we stop.

The English pediatrician and psychoanalyst Donald Winnicott calls it »The potential Room« and sees it as the cradle of culture. The Russian psychologist Lev Vygotsky names it 'the zone of proximal development', and the Dutch researcher in play as a cultural phenomenon Johan Huizinga sees it as a primary category of life which cannot be understood or evaluated from outside. You have to be present and participating to understand, feel and appreciate the value. It is here we by means of body, movement, voices, tools and simple patterns start to practice: to open the cultural reality, the fourth dimension depending of play, presence and participation.

It continues here:



Photo: Katrine Friis



Photo: Lotte Damsgaard



Photo: Lotte Damsgaard

This is the meaning! When this happens, theater is worthwhile! When it does not happen, well...

The lesson

Professional performances for children are *not* intellectual exercises for beginners.

Professional performances have *not* been produced in order to make children healthier, more tolerant, more democratic, well-bred or literate.

Professional performances for children and young people have *not* been produced and performed to serve the pedagogical developmental work in daycare institutions. The meaning of this particular art form is *not* to contribute to the schools formal teaching, not even to learn children about art.

The meaning is to make laughter bubble, the roof of the theater symbolical rise, tears burst, to make silence noisy. If the performance does not give meaning to the audience here and now, if the audience is bored with proper opinions, worthy values, it will never be part of their life after. They won't tell others about it, they won't take inspiration from it, they won't use it as bricks to identity building. They will just forget it!

The crucial point is the meeting, the moment, the participation and the presence in the fourth dimension we call expressive life! But you might ask: do children have the cultural competencies needed? Yes! Depending on age they have them on different levels. They have been practicing since they were born.

Children's playing cultural communities

Children's playing communities *communicate through action*. It is a community, which constantly *deals with transformations*. You can actually be what you eat. A community *practicing the aesthetic-symbolic dimension – fictions – every day*. In this dimension *everything can take place, but never ever for real*. And there is *one golden rule* here: children never start activities, they don't like.

As adults we are confronted with a community, which carefully distinguish between social reality and cultural reality. Social reality just is. Cultural reality, you have to create and maintain yourself. Cultural reality, they know it, is only present as a fourth dimension raising *while* you are running, jumping, swinging, singing, playing, listening, looking, reading, talking, laughing. A way of life connected to the very moment, the now and here.

This fourth – aesthetic-symbolic – dimension is the Alfa and Omega of children's culture. So don't ever underestimate them! And don't underestimate the joy and inspiration they can experience as part of a creative team.

I have now to the best of my knowledge answered the first set of questions: what does it mean to be part of an audience? What happens hopefully when you enter an arena? What's the meaning?

I will jump to the final question and return to the second.

What does the different kind of contexts mean? Does the meaning change from kindergarten, to schools to spare time? How do we understand meetings with art and artists which makes a difference?

Does the meaning change from context to context? No, not at all! When a theatre arrives, an arena is set and a performance is going to start in a kindergarten or a school gym exactly the same as outside these institutions happens: you leave day care or school every day pattern – the social reality in these contexts. You and the kids enter the arena, you are transformed

to an audience and ready for the experiences that cultural reality, the aesthetic-symbolic conditions can offer an hour or two. What's the meaning? To make a *difference*. This is not what we usually do, this is different. *The difference is the point*. To enrich kindergartens or schools with this important difference theatres and performances need to arrive as theater, not as a part of everyday activities or curriculum, not as a support to math or languages, but as a new opening to feelings, to fun, to expression, creativity, to dialogue.

So if you ask the pupils to write an essay or to describe what they witnessed, I do hope someone nearby has the license to kill! What theater can, is not kindergarten or school stuff. It is unique and different. It represents another way of knowing and showing. Theater is not an instrument for whatever outside. So when theatres arrive to day care or schools they arrive as an offer, a break to kids, to pedagogues, to teachers. You have to welcome them, you have to open facilities for them, but after that you just have to be exited, to participate and to enjoy. What is going on is not your responsibility! If the grownups don't experience with the children, they can't contribute to the common dialogues and discussions that the experience opened. You don't need to be clever, you don't need to know, you just need to be transformed and present!

In all the Nordic countries we know that child culture and children's culture have 3 legs:

Children's culture: that's the roots, that's what they bring with them everywhere and all over – in homes, leisure time, kindergartens, schools. The desire for play, for fun, for meaningfulness.

Culture for children: professionals who produce artistic experiences for children. That's what I have been talking most about until now.

The third leg is *Culture with children*: professionals inviting children to participate in a creative process. Cultural schools and workshops do it and in Denmark, I do think in Norway, Sweden, Finland and Iceland too, we also have possibilities for artists in residence. Artists, who are invited to a kindergarten or a school in a period in order to work together with the kids.

The overall challenge both in relation to culture for and culture with children is the collaboration between professions – artists, pedagogues, teachers. Artists are not going to be pedagogues or teachers. Teachers and pedagogues are not going to be artists. If you invite an artist to come and work with the kids, you invite a professional and it is what these professionals can contribute with as professionals that matters. If they were just another pedagogue or teacher it would be meaningless! As a pedagogue or a teacher you can choose to be part of the team and the creative process, you can choose to participate, to experience another way of looking and working. If you are not able to do so, then stay away, take a break, go home!

August last year I was talking with an artist, a painter, at the cultural meeting in Nykøbing Mors. He had been invited to a school to work with some of the kids. When he arrived, he was met by the head of the school: here you have a wall, we want you and the pupils to paint an elephant! He answered, I have not come here to paint elephants, I have come to start a work, a creative process together with the kids. How it will end I don't know. You can paint your fucking elephant yourself if you want it!

What does it mean to meet an artist or several and to be part of a producing team? Which kind of knowledge and skills is needed and what do the children learn from it?

Discipline, engagement, respect for deadlines – and hard, hard work. Beside that: creativity, despair, how to seek information you don't have, but have to have now, how to solve problems quickly, how to train and train again and again, boring but needed, the need of convincing arguments and the thrill of working together with schoolmates when all the conflicts, problems, challenges are almost solved. Last, but not least: an insight in how to create, develop and perform an offer to an audience it can't refuse – to make a performance which actually has the potential to open for participation and presence leave you with an insight in the special knowledge and challenges of a professional field. The vision of these creative meetings between artists and children is to give children access to new languages and insight in formative methods as roads towards sensitive types of knowledge. A supplement to day care practice and to school curriculum built on the wish to make a difference. Did I answer the second question? I hope so!

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Chris Cooper

Keynote: The Need for Drama – Creating the Human

Abstract

The article put focus on the consequences of the changes in the British (and Nordic) educational systems, changing the focus from humanization to production of knowledge designed to serve the market, with the consequence of undermining learning of critical thinking and creativity through process drama.

Keywords

Drama; Boreale; Process drama; Drama for understanding; Humanization; Explore; Express; Exchange;

In August 2015 I had the privilege of attending Drama Boreale in Silkeborg to give a keynote address and a workshop presentation. The Conference exhorted us to *Explore – Express – Exchange*. The title of the keynote (and this article) was *The Need for Drama: Creating the Human*. The title was an attempt to explore what I see as an urgent need to constantly address the function of drama in society in a time of an enormous crisis of culture, in a society at war with itself. I vividly recall – post the May General Election and funding cuts to Big Brum¹ – the keynote being infused with the anger I feel at what is happening to young people, education and drama and theatre education in the UK. At the time the emotion underlining my contribution seemed strangely at odds with the lakeside serenity of Silkeborg, that is until our hosts organised a tour of the Museum Jorn to explore the extraordinary working life of the artist Asger Jorn. I must say that there in the museum I was relieved to find myself, spiritually at least, in the company of someone who was as angry as I was. Jorn's work continues to rail against convention and conservatism today. It was a reminder that all the inequalities and injustices of our world are present, even in the most advantaged environments, in fact especially in the most advantaged environments; if only we are willing to be mindful and open to it. A great deal has happened in the world since August 2015, so rather than repeat here what I tried to say in the keynote back then, I will expand upon from the point of view of my experience today in the UK, to be mindful of the present moment, and hope it will be relevant to arts educators in the Nordic countries.

It was reported on the BBC on 20 January 2016 that Lancashire police questioned a 10-year-old boy at his home after he wrote that he lived in a 'Terrorist house'. The family claim he meant he lived in a »terraced house«. The Police and Crime Commissioner Clive Grunshaw complained it was not treated as a terror incident and that »*In the event there was no further action needed, but if the school and police had not acted then they would have been failing in their duty to respond to concerns*«. (BBC website) Grunshaw's objection does not take account of the fact that the child in question was asked to use his imagination to write a story and he was referring to a fictional character he had created called 'Cheeky Charlie'. You would be forgiven for asking why the teacher didn't stop to ask the child what he meant and that would have been an end to the matter. That, however, would be to ignore that the 2015 Counter Terrorism Act places a statutory duty on schools and colleges to prevent people from being drawn into terrorism. It is a natural consequence of the extension of the 'Prevent Duty' to schools. The BBC reports that in the year to the end of October 2015, 1,355 people aged under 18 were referred Channel, the de-radicalisation programme, compared with 466 in the previous 12 months.

This incident reflects the current ideologised narrative and the 'de-radicalisation' agenda is fostering an Islamophobia becoming deeply entrenched within the British State and the media. This narrative creates a fixed set of simplistic explanations, a ready-made 'other' that justifies the State's own actions, for complex problems relating to globalisation, foreign and domestic policy crises and a crisis of identity in British culture. The narrative saturates the press and our politics and goes hand in hand with repressive and authoritarian legislation and it has a disconcerting capacity to occupy the mind.

All the above takes place in a context whereby education is becoming increasingly selective. The 'freedom of choice' narrative justifies a process whereby the wealthy through 'free schools', faith schools, Grammar Schools, independent schools and of course the elitist private schools

get the best choice at the expense of the majority. Added to this, state education with its obsessive testing, globalised standardisation (through crude instruments like PISA²), and the de-professionalization of teaching serves up narrow curricula designed to serve the ‘market’. These factors have two fundamentally regressive outcomes: Inequality becomes built into the infrastructure of society while the productisation of knowledge undermines critical thinking and creativity which can induce a state of mindlessness. This is how the dominant ideology is able to exert such a powerful influence upon us and makes us so susceptible to the narratives played out in the story about the 10 year-old Muslim school boy above.

By mindlessness I mean that we lose confidence in ourselves and begin to look for ‘answers’ in terms of the categories by which authority defines reality. A whole Mindfulness industry has grown out of the original research of Harvard professor of psychology Ellen J Langer³, but at the core of her work lies an analysis of routinized conformity and passive learning that denies the perceptions and promptings of our own minds, our individual selves. When we act mindlessly, we behave automatically and limit our capacity for creative response. Mired down in a numbing daily routine, we may virtually relinquish our capacity for independent thought and action. In my opinion this adequately characterizes the general state of education in the UK today. When we are mindful, on the other hand, her research shows that we avoid rigid, reflexive behavior in favor of a more intuitive response to life where we sensuously engage with the world around us and then act in accordance with our thoughts and feelings.

Mindlessness kills creativity, which as Jerome Bruner⁴ defines it, is going beyond the information given. Rarely in our transmission model of education are children and young people given that opportunity. There are other psychological and emotional consequences too. Peter Gray in his book *Free to Learn*⁵, which focusses mainly on the impact of the decline of opportunities to play, identifies an increase in childhood mental disorders. and cites other research that indicates that empathy has been declining and narcissism increasing over the last 30 years.

And Drama? Drama has become increasingly marginalized in the curriculum. In the UK, where the work of Heathcote and Bolton amongst others inspired a world-wide drama in education (process drama) revolution, drama is disappearing from most schools. Supported by the syllabus, school drama focusses largely on developing performance skills. Form is separated from content and the art form of drama as a unity of form and content is being lost. It is also productized; we talk about serving the ‘creative industries’ but not about what it is to be human. There is a great deal of theatre effect in school halls but a decline in drama. A concentration on form often creates empty aestheticism where little of any depth or complexity is explored, expressed or exchanged. The separation between art and education is and always has been false, the relationship is symbiotic and as Gavin Bolton noted, art is pedagogical because it changes perception.

Another consequence of outcome driven productisation is that a lot of TIE, TYP⁶ or Forum Theatre has become a blunt instrument for ‘problem solving’, where the ‘right’ answer or ‘correct’ viewpoint is barely concealed and the ‘message’ is relentlessly driven home – neither good aesthetics or pedagogy.

I believe that drama and theatre is human experience dramatized in order to create the self, as a social, historical, intellectual and emotional human being, in order to change the world. The most powerful drama doesn’t deal with the issues of drugs, smoking, bullying,

self-harming, carrying knives etc. in isolation. These problems may be involved (you can't explore contemporary society without encountering them) but they are incidental to its main purpose: how to be a human being. This is not a problem that can be 'solved'. To deal with »issues« without also asking what it is to be human is a distortion: Values (or morals) is acquired only through the imagination. The imagination should not be viewed as reverie or fantasy. It is a specific form of human consciousness and therefore a form of reality. Drama is the imagination in action. When we reason imaginatively we have an emotional connection and we cannot be cold and detached because the self is engaged or dramatized. In drama imagination animates the 'other' it makes us socially engaged too. In this way we take personal responsibility because we feel it, the idea has a concrete felt connection to our own person and the decisions we make as a result are political. When we are working in this way there is no message, no right or wrong answer, young people and children use another's situation in order to learn how to be themselves.

And that is what drama does. It depends on our being able to enter other people's subjective selves. You have to put yourself (subjectively) not just in the other person's situation. You put yourself in their mind to know how they live in their situation. You have to enter their reality. Only our species can do that. Being human is always a cultural, shared, creation but while you can be well schooled, no one can teach you who you are, only you can do that. When we enter the situations and minds of others in a drama that engages us with the objective world, its joys and wonders and its crises and confusions, it brings that world »home« to the self and in turn we can feel at »home« in it. And everybody, whoever they are and whatever their situation needs to be at home in the world, it is the human imperative that creates the need for justice.

Since December 2014, I have been working on an international project called Facing the Gap involving partners from Hungary, China, Malta and the UK⁷. As part of the project I have been commissioned to write a play text, *Humana Fragmenta: Scenes of migration*. These scenes are a product of that process of meeting, exchange, meaning making and shared understanding. The participants in the project in the UK are mainly young people aged 18-24. The project has progressed as the global refugee crisis has unfolded, intuitively the work has gravitated towards an exploration of this. We began drama workshops on the text through drama workshops in January this year.

The UK Fragment is set in detention facility in Britain in the near future. Two paramilitary Immigration Security Officers (ISOs) from the 'Company' are observing 'illegals' from a desk through a two-way mirror. ISO1 is playing cards, »ISO2 appears through a door carrying two plastic pots of rehydrated noodles«. The illegals arrive before they have had chance to eat their food and ISO2 reacts to this with a flash of anger at the injustice of being denied a break, a meal that 'they' will be entitled to. ISO1 insists on completing the game of cards even when they enter the detention room. ISO2 is now distracted by the arrival of the illegals and not being able to eat his noodles and wants to know if there are any Asians among them, »Don't like the Asians«. He also expresses a sexual interest in one of the female illegals but the ISO instructs him to: »Keep your hands off. Company's cracking down on that kind of carry on after all the stuff in the papers«.

The first task was to build the room described in the text and then build a still image of the ISOs with ISO2 holding the noodles. One of the participants directed another as ISO2

concentrating on how he carries the pots of rehydrated noodles, explaining that he would hold them delicately with his finger-tips because they would burn his hands. The delicacy of his naked hands was a vulnerable contrast to the uniform – we saw the human in him.

Later the participants were invited to write on pieces of tape the resonances from their own experience that they could see reflected in the situation. By the end of the task the ISOs observing through the two-way mirror and the illegals in the room, the room and the furniture and the objects in it were plastered with tape. Notes like, on the pot of re-hydrated noodles, »*Frustration at having no time or reason to nourish your body. Eating shit = feeling shit = eating shit, and on, and on*«. Or on the Computer screen on the desk in front of the ISOs »*Systems over people*«. On the wall of the detention room »*The isolation room at Hill Crest*⁸«. On the pack of cards »*Too tired to move. Too bored to read*«. On the CCTV camera »*Constantly being watched, enforced decisions. Lack of agency in life*«. On one of the 'illegals' sat in a chair »*Waiting to see the head teacher for something u didn't do*«. On the hood of an illegal's hoodie »*Keeping your head down. Hoping to go unnoticed*«. On the suitcase an 'illegal' clutches to her torso »*Holding on to a part of you in a new place*«.

Even in this extreme situation the participants could locate their own lives, meet themselves on the 'stage'. They were articulating, on pieces of tape, a felt understanding. This is the job, the purpose, of drama in education. And, because such things concern the processes of social and human interaction, real understanding is itself a process: We cannot 'give' someone our understanding. Only if the understanding is felt can it be integrated into the mind. Resonance is the starting point of the process of integration. The resonance of something engages us powerfully; that is, affectively, emotionally and intellectually. But, significantly, it also engages us indirectly with that which it resonates. As Geoff Gillham once put it, »*Resonance is not authoritarian; yet it's an offer you cannot refuse!*«⁹ The resonance with participants' lived experience meant they were talking about themselves but at the same time they were talking also about the wider world, the crisis of human culture we are living through. This made the situation and the people in the drama complex.

It has never been more important for us to know ourselves individually and socially, to be able to animate, recognize and empathize with the 'other'. Knowing who we are, however, is so complicated because we are so integrated into the ideology of the market place. In our culture everything, including people, has become a commodity. Our society knows the price of everything but understands the value of little else. To relate this for a moment to our current situation, the people fleeing the wars in Syria and Africa are embroiled in a life and death struggle which engenders so much suffering and cruelty. These wars are the logical result of so much inequality, corruption and the growing gulf between rich and poor that the all-powerful market creates. But the inequalities, that gulf between rich and poor, is destroying lives at home too. In the UK, the ideology of the political elites has perpetrated a great deception. This is what magicians call misdirection, directing the attention of a crowd elsewhere so as to distract from the trick happening right before our very eyes. Blame for the economic and social crisis is shifted from those that created it onto its victims; the poor, young, old and vulnerable, the workless, homeless and in this narrative those foreign 'others' – the migrant/refugees – take 'our' jobs.

To address the crisis that confronts our humanness we need to create the self. The mind seeks self-knowledge through the imagination which is the source of the human in us. Only

through self-knowledge and taking responsibility for ourselves can we become more social and take responsibility for others. Drama engages that human imperative for justice. For children and young people this engagement is crucially important if they are to become agents of change in their own lives and the lives of others. They need the space to see themselves and their situation on the stage – and by stage I use the broadest definition of the word. This is because the human imperative will become distorted and destructive or creative and more human. For the imagination, as Shakespeare wrote about the truth, ‘will out’. Drama is the creative use of the imagination.

To do this we need to see ourselves in every situation, and in doing so recognize the potential for creativity and destruction that is in all of us – we all have the potential to be ISOs. When we make drama we harness the creativity of the imagination and create an intellectual and emotional event *in us*. This in turn brings about felt understanding. We cannot sit idly in judgement on the ‘other’, or the foreign, or casually reassure ourselves that we would never act as the ISOs do in *Humana Fragmenta* or the teacher who passed the information on to the police about the 10-year-old boy (the ‘illegal’ threat in our midst), or even the police who interviewed him. In drama there is a dichotomy between self and ‘other’, we are confronted by the potential to be destructive that is in us all and our choice is whether to embrace that reality or deny it, to be more or less human in ourselves. Drama doesn’t make judgement for us, that is our responsibility – that is choosing how we shall live.

Felt understanding, is the foundation for empathy; our ability to step into the shoes of other. Not just figuratively but in the case of drama physically, enactively, and psychologically. Drama and theatre education has developed a methodology, facilitated by highly skilled professional artist educators for over 50 years, that unites form and content in order to do this powerfully and I fear that this rich heritage is in serious danger of disappearing from the lives of future generations along with an equality of opportunity.

The situation will be different in the Nordic countries, but I have no doubt that practitioners can learn from our experience in the UK. I am speaking not only of education and drama but the routine mindlessness that can blind us to what is happening before our very eyes, or tune our ears to false narratives, after all it was only on the 26 January that »*Danish lawmakers voted Tuesday to let police seize valuables worth more than C\$2,000 from asylum-seekers to help cover their housing and food costs while their cases were being processed. [The] government’s bill was adopted in an 81-27 vote, with the support of the opposition Social Democrats and the anti-immigration Danish People’s Party – Denmark’s two largest parties. One lawmaker abstained and 70 others were absent*«. (Jan M Olsen, Associated Press). We can all of us, even children, fall under suspicion under certain conditions and we are all capable of passively watching the lives of others through a sheet of glass.

Notes

1. Big Brum is a Theatre-in-Education Company based in Birmingham since 1982. The Company continues to struggle to survive in the face of funding cuts to publicly funded arts organisations. In 2014 the Arts Council England cut the Company's revenue grant 100%. Cooper was Artistic Director for the Company between 1999 and 2015.
2. PISA – The Programme of International Student Assessment otherwise known as PISA organised every three years for 15 year olds throughout the world in Maths, Literacy and Science by the Organisation for Economic and Cooperative Development (OECD).
3. Ellen Langer – Professor of Psychology and author of Mindfulness, Da Capo Lifelong Books ISBN-10: 0738217999 – ISBN-13: 978-0738217994
4. Jerome Bruner is an American psychologist who has made major contributions to human cognitive psychology and cognitive learning theory in educational psychology.
5. Free to Learn – Peter Gray, Basic Books, 2014
6. TYP – Theatre for Young People
7. Facing the Gap – for more information about the project see www.facingthegap.eu
8. Hillcrest – A midlands school which uses an isolation room for misbehaving pupils.
9. Geoff Gillham – director and playwright, and pioneer in the theory and practice of TIE, born January 27 1946; died June 15 2001.

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Gry Worre Hallberg

Keynote: Sisters Academy. Intervenerende performancepraksis og sanselig uddannelse

Abstract

Med udgangspunkt i egen intervenserende performancepraksis, der er forankret i visionen om et mere sanseligt samfund – og mere specifikt med det performative uddannelsesudviklingsprojekt *Sisters Academy* som case – belyses og diskuteres det, hvordan vi kan bruge performancekunst som en eksperimenterende platform for udforskning og integration af nye oplevelses-, erfarings- og erkendelsesformer i læringsmiljøer.

Keywords

performance; sanselig; erfaring; erkendelse; læringsmiljø; uddannelse;

Sanseligheden

Midt i rummet står en kvinde overhældt med vin – eller er det blod? Hendes ansigt er smukt og sørgmodigt, hendes make-up er kraftig og delikat på én og samme tid. Hendes læber er optegnet af rød læbestift, kinderne blusser og den sorte mascara løber en smule. Hun bærer en hvid, perlebroderet kjole – er det en brudekjole? Rundt om hende står en halvcirkel af mennesker i hvide kåber. Hver har de et vinglas fyldt med en kraftig rød væske – det er vel vin? De spytter på hende hver især. Én ad gangen. Nogle aggressivt, andre tøvende. Stemningen er på én gang trykket, opstemt og højtidelig. En smuk kvinde i sort kjole og sort slør styrer med stor autoritet begivenhedernes gang. Uden at hæve stemmen, men snarere dikteret ved et insisterende blik, inviterer hun de kåbeklædte til at udføre deres handling. Tårerne bryder frem hos kvinden i den hvide kjole, men det er ikke tårer, der beordrer til at stoppe begivenhederne nærmere det modsatte. En nydelse ved den ekstatiske og æstetiske lidelse.

Ovenstående beskriver en scene fra SIGNAs interaktive performance-installation *Seven Tales of Misery*, som jeg husker den udfoldet, da jeg gennem 2 år mellem 2006-2008 performede med gruppen. De kåbeklædte mennesker er publikum eller rettere deltagere, der i garderoben er blevet bedt om at lægge deres overtøj og iføre sig en hvid kåbe for ikke at forstyrre den magnetiske balance i huset, hvor ritualerne udføres. Skellet mellem scene og sal er komplet opløst, og fokus er på, hvad vi sammen kan aktivere inden for den andenverdenslige ramme, som performanceinstallationen er. Den nydelse, ja, måske ligefrem længsel, som jeg registrerede hos deltagerne, herunder mig selv, gjorde mig nysgerrig på at undersøge, hvad det er for et potentiale, der udfoldes – ja, måske ligefrem frigøres inden for værkets teatral og performative rammer.

Performativtetsbegrebet bærer nærmest perseethåbomfrigørelsefrsamfundsdominerende normer og diskurser i sig. Med henvisning til Judith Butler (1990) konstituerer vi performativt et »os selv«, som ikke nødvendigvis er frit. Udvalget af identitet kan opleves ganske snævert, og det »at performe« i vores tid kan ofte forstås som »at konformere« – altså at tilpasse sig det etablerede. Endvidere er der opstået et krav om at performe – ikke mindst som effektivitetskrav i erhvervsorganisatorisk kontekst, hvilket John McKenzie (2001) understreger i sin kritiske redegørelse for performativtetsudbredelsens »skyggeside«. Dermed er performativiteten i vor tid nok et »matter of choice...« (Gade og Jerslev 2005, s.8) men »much less of freedom or agency« (ibid.). Modstanden mod de etablerede og normative valgmuligheder er svær og sjælden, men findes dog – ifølge ovenstående bl.a. i æstetikken.

Ifølge den kritiske teori (Marx: 1867, Adorno og Horkheimer: 1947, Marcuse: 1955) sker der under industrialiseringen en uddifferentieringsproces af æstetikken. Den æstetiske, kritiske filosofi – og særligt Nietzsche og Frankfurterskolens Adorno og Marcuse – forstår på baggrund af en kultur- og civilisationskritik den æstetiske dimension som frigørende¹.

Den økonomiske produktion får sit eget område med den sociale og økonomiske industrialisering. Lektor ved DPU, Lotte Darsø argumenterer: »...with ... the industrial revolution ... only pure objective reasoning (the True) was appreciated, and the Good and the Beautiful were neglected ... An epoch of productivity, efficiency and profit was underway with the organization symbolized as a machine«. (Darsø 2004, s.26-27). Dr. Phil. Kirsten Drotner beskriver, hvordan arbejdslivet bliver det meningsskabende sted.

Her gør vi vores pligt, tænker rationelt, udskyder vores behov og undertrykker lysterne i et modsætningsforhold til det æstetiske domæne, hvor vi oplever og erfarer gennem sanserne, følelserne og lysterne (Drotner 2001). Det æstetiske system er endvidere isoleret fra arbejds- og hverdagslivet hos »almindelige mennesker«, idet det placeres i et kunssystem, hvor »særlige mennesker« – kunstnere – kan gøre særlige erkendelser (ibid.). Det bliver et reservat hvor lysten, sanserne, fantasien og alt det andet, der ikke er tilladt i hverdagslivet bliver præsenteret. Her har vi referencen tilbage til scenen fra SIGNAs *Seven Tales of Misery*, der introduceredes indledningsvist. Det er ikke nødvendigvis lidelsen i sig selv der er attraktiv – Det er dét at få mulighed for at være nedsunket i væren og samværet, der er radikalt anderledes end i hverdagsvirkeligheden. Samtidig med udskillelsen følger en indsnævring med kunstens autonomi og æstetisk produktion og reception adskilles. Kunst, der nu produceres af beåndede kunstgenier, kan endvidere kun nydes af mennesker med smag og dannelse. Aktivering af lysterne, sanserne og fantasien bliver så at sige for de få, og æstetikken mister sin status som muligt erfarings-, oplevelses- og erkendelsespotentialer hos det »almindelige menneske« (ibid.). I overensstemmelse med de kritiske æstetiske filosoffer foretager Drotner en art civilisationskritik, der udspringer af en analyse af konsekvenserne af det moderne økonomiske system: At økonomiens idealer om fornuft, pligt, effektivitet og behovsudskyldelse bliver vores samfundsfundament, og at den æstetiske sans-, lyst- og følelsesorienterede oplevelse, erfaring og erkendelse bliver isoleret inden for æstetikens eget, afsondrede område – kunsten. Endvidere tilføjer hun, at dem der ikke er privilegerede kunstgenier og opererer inden for kunstens autonome rum, må opvokses og opdrages ud fra kulturen og civilisationens repressive præmisser og fremhæver dermed den mulighed, der ligger i deltagelsen, og det man kunne kalde demokratiseringen af kunstens rum i højere grad end det kritiske potentialer i kunstens autonome placering (Hallberg 2009, s.82f).

Potentialet ved deltagelse betones af psykologen Franz From i hans teori om hhv. lav og høj indordning. Høj indordning er at kende genstanden, der betragtes, særdeles godt, hvilket i forhold til en given erfaring og erkendelse af genstande i verden gavner forståelsen og dermed oplevelsen af det perciperede. Den højeste indordning sker når man indtager genstanden helt uden anstrengelser – med »tacit knowledge« (tavs viden), og det sker i reglen, når man er aktivt udøvende eller mao. »deltagende« i forhold til genstanden. Således accentueres indoptagelsen af den potentielle erfaring, erkendelse og oplevelse, der ligger i den æstetiske dimension af deltagelse i det². I forlængelse af denne teori finder frigørelsen for det enkelte individ i højere grad sted gennem deltagelse i det kunstneriske rum, end gennem reception af andre kunstneres kritik. Med fokuset og udgangspunktet i det enkelte individs frigørelse, snarere end i en overordnet samfundskritik, opereres således med det man i forlængelse Nicolas Bourriaud kunne kalde »mikro-utopi« og »mimestisk strategi«, frem for en »social utopi« og revolutionært håb. Bourriaud mener, at enhver direkte kritisk holdning til samfundet er forgæves. I forlængelse heraf citerer han Félix Guattari; »*Lige såvel som jeg mener, at det er illusorisk at regne med en gradvis omformning af samfundet, lige såvel tror jeg, at de mikroskopiske forsøg – fællesskaber, boligråd, oprettelsen af en børnehave på universitetet, osv. – spiller en helt igennem grundlæggende rolle*« (Bourriaud 2005, s.33, cit. efter Guattari 1977, s.22). Derfor har den traditionelle, kritiske teori, herunder navnlig Frankfurterskolen, ifølge Bourriaud udlevet sig selv til fordel for en subversiv, kritisk funktion, der realiseres i opfindelsen af individuelle eller kollektive, alternative måder at

være sammen på – som nævnt: gennem mellemrum (interstice)³. Det er her, forandring kan foregå – ved at frigøre det enkelte individ gennem individuelle erfaringer og erkendelser i alternative rum, frigøres samfundet ultimativt gennem små forskydninger (Bourriaud 2005, s.31-34).

De interaktive, relationelle og deltagelsesorienterede værker kan på den måde åbne et rum for en mere sanselig oplevelse og erkendelse – for dem der vælger at deltage vel at mærke. For det er måske fortsat et relativt snævert og avantgardistisk publikum, der finder deres vej til eksempelvis en SIGNA-performance. Da Anna Lawaetz og jeg startede vores arbejde med performancegruppen *Sisters Hope* i 2007 og med stor-skala projektet *Sisters Academy* i 2012, var det netop med henblik på at udvide adgangen til de æstetiske processer, jeg havde oplevet potentialet af som performer i SIGNAs forestillinger og Anna som deltagende publikum.

En måde at udvide denne mulighed for deltagelse er intervention. I intervenerende værker behøver den deltagende ikke finde værket – værket kommer til dem. Det intervenerende værk trænger ind i og udføres i en hverdagskontekst, forstået som en kontekst uden for kunstinstitutionerne, med henblik på, subversivt (Jalving, 2011) at ændre systemet som det penetrerer indefra. På den måde bliver deltagerne de mennesker, der i forvejen navigerer i systemet – den sanselige erkendelse åbner sig på flere samfundsplatforme end inden for kunssystemets. Det system, vi penetrerer, er uddannelsessystemet. For når man ændrer vilkårene her, ændrer man vilkårene for rigtig mange mennesker, da vi alle (i hvert fald i en vestlig kontekst) gennemgår et uddannelsesforløb.

Min performancepraksis er intervenerende og har gennem noget tid taget udgangspunkt i en vision. Et fremtidsbillede, der peger på sanselighedens betydning, som jeg undersøger og udfolder – giver kød og blod – gennem performance-eksperimenter. Jeg kalder den »Det sanselige samfund« eller »Sensuous society«. Jeg har ved flere performative begivenheder præsenteret denne vision i form af en performativ karakter eller et »poetisk selv«, der er en sammensmeltning af den teatrale repræsentation, forstået som en frigørende fiktionsramme (Hallberg, 2009) og i samspil med det performativt nærværende, relationelle og subversive (Gade 2008, Jalving 2011).



Sisters staff. Poetiske portrætter forud for Sisters Academy #3, Sverige – The Boarding School manifesteredes på Inkonst. Foto: I diana lindhardt.

At påtage mig et »poetisk selv« forekommer ofte frigørende. Uden at blinke med øjnene kan *The Sister*, *The Ambassadors Wife* eller *The Fiction Pimp* fremsige store og radikale visioner. Det hører det poetiskes væsen til. Jeg vil nu give ordet til mit poetiske selv – *The Sister*. Fra denne udsigelsesposition vil jeg dele Sensuous Society-manifestet, som også er baggrunden for kunst- og læringsprojektet *Sisters Academy*, som denne artikel omhandler. I *Sisters Academy* oversætter vi kritikken til en praksis, hvor vi afprøver alternative tilgange til væren, samvær og læring gennem den fysiske deltagelse i en radikalt anderledes verden.

»*While we explore we carve the path*«
– Sensuous society manifest

And so she speaks:



The Sister. Foto: I diana lindhardt

Sensuous society – Beyond economic rationality
ALL * TOMORROWS * DREAMS
manifesting ** transformation

- *The End is a New Beginning*: In 2008 the financial world cracked, leaving a gap for the new. For the new paradigm to emerge. We regard the crack as a major opportunity.
- *The new paradigm*: We wish to take this opportunity and support the transition into the new, by living and breathing in the cracks. From here we move.
- *The Sensuous Society*: We will draw from the aesthetic dimension as a source of inspiration to inform the dawning world – We will call it: The Sensuous Society.

Why?

The Sensuous Society? As critical theory has pointed out, the economic system has largely governed and dominated Western society since the industrialization, and rational thought has been roaming the tops of unnaturally constructed hierarchies of perception since the Enlightenment. Rational thought has been our dominating validating principle and economic premises such as efficiency, duty, and discipline have largely dominated everyday life in Western society. They have generally defined our institutions and offered themselves as primary modes of being and being together. However, the governance is not sustainable as the current ecological and economic crisis points at and it has led to a fundamental disenchantment of the life-world of modern (wo)man.

Aesthetic Interventions: But its time has come. In opposition to the economic milestone stands the artistic or rather aesthetic. This mode is based on premises such as: Imagination, desire and not at least the sensuous experience of and engagement in the world. Artistic output is the quintessence of an ultimate aesthetic mode of being the world. The notion of a sensuous society reshapes the role of art and artistic practice. The exclusive autonomous art system is also a result of the dominance of the economic dimension. Within this autonomous zone the art genius is a celebrated figure, which is conceived as someone with a very special (transcending) intelligence. In a Sensuous Society however, we believe that this will be a more common intelligence. Simply, because we all have this creative potential within us, and if our outset and mode of being in the world is the sensuous, this potential will be released. The aesthetic mode of being and being together in the world is something we as humans always have and always will dive into. However, the current exclusiveness of this mode has created a collective longing in the Western world. Like an arm cut off we move forward in the ever-turning efficient wheels of society without noticing the blood flowing from our armpits. We need to democratize the aesthetic mode of being to overcome the longing and suffering that its general absence outside the art system creates. The aesthetic dimension will serve as a key source of inspiration in the Sensuous Society. Step by step those engaged in the movement toward the Sensuous Society will make interventions into the societal institutions. They will move from the crack and engage. Ultimately these actions will however not be encapsulated spaces allowing a sensuous mode of being in the world, but will constitute the primary mode itself.

Poetic revolution: The road to the sensuous society is carved with poetic revolution and poetic revolutionaries taking the necessary interventionist steps.

No utopia: Sensuous Society is no utopia. Sensuous society is a framework to explore the radical idea of the aesthetic dimension, the sensuous and the poetic as the highest values of society. What kind of society would that create?

How?

Performance experiments: We have no way of answering that question because we have not lived it. What we do have is the possibility to explore it through performance experiments. By putting our flesh to the idea. Embodying future visions to explore what it could be. While we explore we carve the path.

The school of a sensuous society: The performance experiment *Sisters Academy* is one such experiment. In *Sisters Academy* we embody the school of a sensuous society. Through immersive strategies we transform space as we take over the leadership of a series of Nordic upper secondary schools. Everything from classrooms, hallways and bathrooms is transformed physically through set-, light-, and sound-design. Your toilets will be pink, radiant or dark and filled with a low sound of humming or screams, the class rooms have turned into a forest, a ritual room, an ancient library, underneath the water, a fox cave and when you approach the leader of the school you will meet us embodying the unheimliche Sisters as head mistresses. Gazes exchanged. We will greet you in an office of stuffed animals, sweet heavy deep drinks, stamps, type writers, fluid chocolate and gold, chains, unwritten letters, fur on top of fur, fur in piles, red carpets, dimmed light, an unseen boarder that you sense, that you penetrate. That you penetrate because you are invited to. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and tactilely touch you. Inspire you. Intervene you. Mirror you. Be you. Breath. The paradox of control and lush. The method is interactive. When you are at our school you are a student or a teacher or a guest of Sisters Academy and we and our staff will engage with you only from this simple premise. The logic of our world. Our poetic and sensuous world. Our school of a sensuous society. Our school where we explore new modes of sensuous knowledge creation, teaching, and learning. When we change our educational system we change the lives of many. We reach out. The road to a sensuous society is carved with poetic revolutionaries. Such are we as we reach. As we reach with kindreds in our movement. You leave your everyday persona to explore your potential poetic self while investigating how we can evoke and activate the senses to deepen the learning experience. We work interventionist as we intervene into everyday life contexts using art to argue the need for the aesthetic dimension to be an integrated part of everyday life – Not as something exclusive and autonomous. We transcend. We penetrate. With you.

Space changing: The changing of space is crucial. We immerse in spaces that allow us to navigate differently in the world. Like bodies swallowed by the sea will move dissimilar from upright legs walking the ground beneath our feet. Instinctively this body will adjust to the

fluidity of the water. Try to survive. Take in breath. When we change space we liberate new potential. Instinctual.

Space change impact: Working with the idea of a sensuous society is working with a radical premise that changes the DNA of society and thereby everything. It is what you can do when you work with immersive performance art strategies by which we change space. You set up a universe and within this universe a new set of rules that we must all play by apply. The body immerses in this universe and eventual the tactic knowledge will manifest in the flesh and the 'players' or the participants of the universe might eventual act in this new way naturally. Instinctual.

No utopia revisited: Sensuous Society is no utopia. There will most probably be winners and looser here as well. Who is going to lead – The most beautiful? The ones most in touch with their senses? What will the trading system be? Something that allows you to be even more sensuous? Maybe when we are through a sensuous society we can begin to approach a more balanced state of being, that draws on all the previous states of society and truly connects heart, mind, body, and spirit and creates sustainable trading systems between all members of society. Maybe we can go there already? We can ask these questions through immersive and intervening performance art practices in everyday life contexts, as sites of experiments where we explore how to create a stage for the release of creative, expressive, poetic and sensuous energy as first steps toward a more balanced and engaging world. Everyone becomes co-makers toward the new. We will do this.

Movement: When you have a cause and create a vibration centered in a universe and manifested in events that inspire others, the world will move in an assured and desired direction.

Sisters Academy

Sensuous society som fremtidsbillede er centralt i *Sisters Academy*. Vi beskriver det som »The School of A Sensuous society«. Altså et performanceeksperiment, der undersøger, hvordan skolen og uddannelsessystemet ville se ud, hvis det var den æstetiske dimension, der konstituerede vores samfunds DNA. Jeg fremhævede det på følgende måde ved min »TEDx-talk«, »Sensuous society« (2013).

»...People ask me – What would a society where the aesthetic dimension is governing – a Sensuous society – be like? The answer is – We wouldn't know because we haven't lived it. But, we can explore it through interdisciplinary, open and courageous one to one experiments. Investigating what it would be and thereby also begin to carve the path from the belief that systems are constituted by people and not the other way around. When we begin to act and behave different the world changes...«



The Sisters alias Gry Worre Hallberg og Anna Lawaetz. »Head mistresses« på Sisters Academy #1. Foto: Stine Skøtt Olesen

Bag *Sisters Academy* står som nævnt performance-gruppen *Sisters Hope*. *Sisters Hope* består i dag af en større international gruppe af tilknyttede performere, scenografer, lyd- og lysdesignere, grafikere, dokumentationshold og administration⁴.

Mellem 2014 og 2018 manifesteres *Sisters Academy* i en række nordiske lande primært i to forskellige stor-skala-formater, hhv.: *The Boarding School* og *The Takeover*. Nedenfor introduceres begge formater kort. Efter denne korte introduktion beskrives den første manifestation af *Sisters Academy*, *Sisters Academy #1*, som fandt sted på HF & VUC, FYN, FLOW i Odense i februar og marts 2014 og var et *Takeover*-format.

Sisters Academy – The Boarding School

Når vi sætter *Sisters Academy – The Boarding School*-kostskolen op, betyder det, at vi finder et sted, hvor vi transformerer lokalerne totalt gennem immersive performancestrategier. Dvs. at vi ændrer rummene gennem omfattende scenografi og lyd- og lysdesign. Alle kan indskrive sig som elev i minimum 24 timer og tage del i sanseudforskende undervisning på en skole, hvor intet er, som vi kender det, da alt kan undersøges og udforskes. Fx har vi opløst tiden, som vi kender den og dermed skemastrukturen. Undervisningen foretages af lærere som *The Untamed*, *The Soundseeker*, *The Wonderer*, *The Gardener* og *The Mechanic*. Når du kommer ind, gennemgår du et initieringsritual, der foretages af en såkaldt Evoker, som du møder igen i et afslutningsritual, når du forlader skolen. At »Evoke« betyde at åbne, og det er netop det, der er udgangspunktet for denne funktion – den præ-liminale åbning ved ankomsten, og den post-liminale integration af oplevelsen ved udgangen (Van Gennepe: 1909, Turner: 1969). Lektioner bliver tildelt af *The Octopus*, der er et »creature« med 3 hoveder, 9

arme og 9 ben. Helt konkret 3 kvinder der er bundet sammen. Formålet er, at få forskellige perspektiver på vurderingen af, hvilken undervisning du er parat til at foretage og deltage i hvornår.



The Concert Hall. Photo: I diana lindhardt



In the class of The Untamed. Foto: I diana lindhardt



The Link in her office. Foto: I diana lindhardt



The Nurse's Tableau på The Boarding School. Foto: I diana lindhardt, The I of Sisters Academy.

Sisters Academy – The Takeover

Når vi overtager ledelsen af en rigtig gymnasieskole betyder det, at alle lærerne inviteres til, at innovere deres undervisning ud fra den præmis, at de nu arbejder på skolen i et sanseligt samfund, der sætter den æstetiske erfaring og den sanselige og poetiske erkendelse højest. Hvordan ville undervisningen så se ud? Skemaet forsætter, ikke mindst med henblik på forankringen efterfølgende, og vi forbereder lærerstaben, som på sin side forbereder deres elever. Ligesom i kostskole-formatet transformeres selve skolen gennem omfattende scenografi og lyd- og lysdesign. Dette format afprøvede vi første gang i samarbejde med den danske skole HF & VUC, FYN, FLOW, og det skal manifesteres på en svensk skole i marts 2016.



Den daglige leder fra HF & VUC, FLOW, FYN Gitte Bruus Albrechtsen sammen med the headmistress of Sisters Academy, The Sister til afslutningsceremonien, hvor hver lærer aflagde et løfte om tre elementer de vil integrere i deres undervisning de følgende år, som resultat af eksperimenterne under Sisters Academy #01. Foto: I diana lindhardt



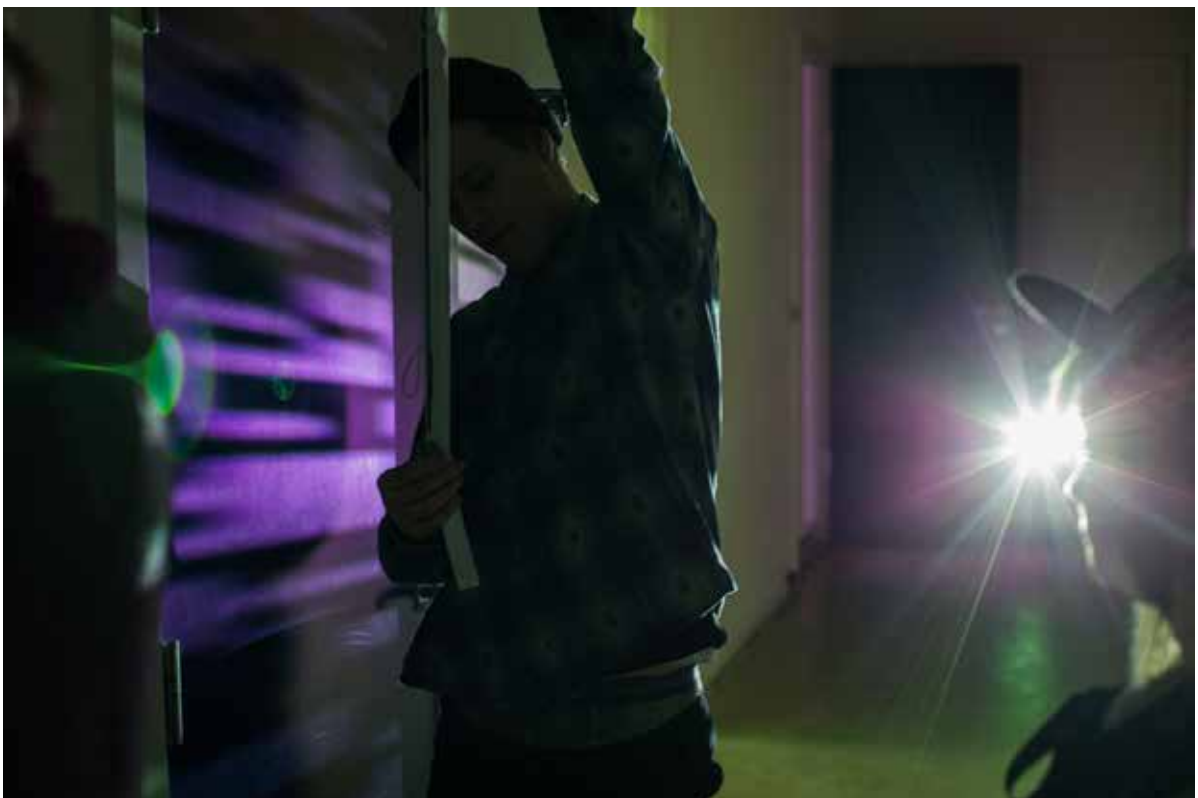
*En elev i en religionstime på Sisters Academy #01.
Foto: I diana lindhardt, The I of Sisters Academy.*



Et klasselokale på Sisters Academy #1. Foto: I diana lindhardt



*En elev laver lektier i Protector of the Archives' tableau på Sisters Academy #01.
Foto: I diana lindhardt*



En matematiktime på Sisters Academy #01. Foto: I diana lindhardt

Fra den 24. februar til den 7. marts 2014 kom 175 elever og 21 lærere på HF & VUC, FYN, FLOW i Odense under søstrene og deres »performance staffs« ledelse. En præmis, der ændrede alle omstændigheder på skolen. Lærerne skulle forholde sig til, hvordan de ville udføre deres undervisning med det nye hovedformål: at stimulere mere sanselige erkendelse, læring og dannelse. En udvikling af deres didaktik med udgangspunkt i den æstetiske dimension. Om incitamentet for at kaste sig ud i eksperimentet, siger Gitte Bruus Albrechtsen, afdelingsleder på HF:

I en tid hvor uddannelsesreformer er på dagsordenen for både folkeskoler, gymnasier og universiteter, er vi nødt til at finde ud af, hvordan vi kan arbejde og tænke på nye måder. Derfor har vi kastet os ud i dette radikale eksperiment, der vender op og ned på den måde, vi ser verden på til hverdag.

Arbejdet med lærergruppen påbegyndtes et lille år forud for manifestationen. Projektet præsenteredes på pædagogisk dag, og nogle måneder senere blev lærergruppen inviteret til en performativ middag, for at få en begyndende kropslig og taktil forståelse af eksperimentet. I den mellemliggende periode frem mod manifestationen havde vi individuelle samtaler med de lærere, der var i tvivl om deres deltagelse, og endelig havde vi en uges forbedrende workshop med alle de deltagende lærere. Præmissens radikalitet gav anledning til rig pædagogisk sparring i forberedelsen, og flere lærere gik sammen om forberedelsen af deres undervisning til disse to uger på kryds og tværs af fagligheder for at løse opgaven; at forestille sig og arbejde ud fra den præmis, at man nu er lærer på en skole i et samfund, der har æstetikken som den højeste værdi, således at det ultimative mål er at stimulere den sanselige erkendelse. Fx gik tre matematiklærere sammen, og under deres forberedelser til akademiet skriver én af dem på Sisters Academys blog (www.sistersacademy.dk/blog):

»The Sisters of Math are planning a quest of several tasks and challenges within the theme of growth. That particular theme is a focus of criticism when used in terms of economical growth as a paradigm in society. We want to expand the theme and explore it in terms of other areas. The students will measure the growth of grass, the decreasing oscillation of a pendulum and the chance of getting sixes when throwing dices. They will solve problems, which will provide them with clues to open the chest of tools for their experiments. This takes them to a new level of challenges. For each task or challenge they pass they will receive a token or bead to wear in their Bracelet of Experience. As the bracelet is filled with beads, their minds and souls will be filled with experiences and thus will have visibly grown...«.
Posted on [January 15, 2014](#) by [Teacher, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark](#)⁵



De tre matematiklærere, der samarbejdede på Sisters Academy #1.

Foto: Screenshot fra dokumenterende film om Sisters Academy #1, der udkommer dette forår.

Filmet og klippet af Meeto W K Grevsen, We Make Colors.

Under selve manifestationen fremhæves glæden ved den kollaborative ånd på *Sisters Academy* således:

»...Every moment I am stimulated in a new way and my head is spinning with ideas. The colleagues are so inspiring to follow and the aspect of cooperation is the best part. What a gift it is to be working with my math sisters!... «.

Posted on [February 26, 2014](#) by [Teacher, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark](#)

Samarbejder, der udvikler sig på tværs af fagligheder, er også bevidnet på bloggen:

»The Repeater and the Black Bird (both teachers) conducted a day-long session at The Brewery. In the courtyard we set up cooking plates and brewed a portion of beer (named Mead by us). Beforehand, we asked the School Nurse (the Medicin Woman) to conduct an initiation ritual to open our minds and hearts for the process of brewing and teaching. Our focus was on the knowledge and poetry which can be gained from drinking the mead – according to Nordic mythology ... Other texts were read on top of the chanting to find the inspiration of poetry and infuse it into the mead while brewing. Students stuck around, and we got to talk about the process of brewing, the process of chanting, and of the mythology of combining scholarship and poetry in one drink. The Gardener was also initiated and took turns in the process. It turned out to be a laboursome task, but the outcome of engaging students and staff, we find, was well worth the effort. At the end of the day, instructions were crafted together with the myths for future repetitions of the brewing. These together with a stirring stick crafted by The S have been placed in the care of the Protector of the

Archive. The Repeater wants the brewing to be repeated – we will seek to find students who can repeat The Brewery on their own next week. In a fortnight, the brew will need to put into bottles for storing, and in 6-12 months the brew will be ready for tasting. This gives promise of an ongoing process and engagement of both teachers and students and continual discussion and reflection of the themes outlined above./The Repeater, The Black Bird«.

Posted on [February 26, 2014](#) by [Teacher, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark](#)

Denne blog-post bevidner også det samarbejde, der opstod med »performance staff« (ofte blot omtalt som 'staff') under manifestationen. Som led i den omfattende scenografiske transformation af skolen flytter der en række nye kollegaer ind på skolen – »The new staff« eller »performance staff«, som de kaldes. Performererne etablerer sig rundt omkring på mulige og umulige steder på skolen, i det vi kalder »tableauer«. Her bygges et scenografisk miniunivers med udgangspunkt i performerens rolle. Dette tableau repræsenterer deres poetiske selv, og de er derfor meget forskellige i deres udtryk.



Sisters staffs' poetiske portrætter forud for Sisters Academy # 1, Denmark – The Takeover, som manifesteredes på HF og VUC FYN, FLOW. Foto: I diana lindhardt.

På FLOW befandt de sig bl.a. under en trappe (*The S*), i gymnastiksalen (*The Sister, The Cousin, Skyggen og Chain Hand Pianist*), i foyeren (*The Gardener*), i elektronikrummet (*The Psycho Magician*) osv. Under manifestationen kan elever og lærere besøge tableauerne uden for deres skemalagte undervisning, og kan der opstå spontane interaktioner, læring og udvekslinger ud fra den »interaktionsskitse«, hver performer har forberedt. Denne interaktionsskitse er et design, der kan åbne en dialog og interaktion med udgangspunkt i et spørgsmål eller en handling som ligger den enkelte performer/»new staff« på sinde. Disse

handlinger og spørgsmål, som performerne har med sig, er relateret til det overordnede spørgsmål om, hvordan vi kan stimulere mere sanselig læring. Derfor udgør processen også en potentiel læringssituation. Performererne agerer som en slags arketype på »væsner«, man kunne møde i et sanseligt samfund. De er dog ikke karakterer, men »poetiske selv« som introduceret ovenfor.

*»Not a character. Not a fiction. But your inherent poetic potential«.*⁶

Det er ikke idéen, at arbejdet med den sanselige erkendelse sker på bekostning af en mere logisk-rationel tilgang, men argumentet er, som beskrevet ovenfor, at det æstetiske har været underprioriteret, og at der er en stor værdi i denne dimension, som vi udforsker i Sisters Academy, ved at »overstimulere« det æstetiske. Skemaet fortsætter uden ændringer, de to uger Sisters Academy manifesteres. Hver lærer har til opgave at innovere deres undervisning ud fra projektets præmis om stimulering af sanselig erkendelse og den performative præmis, at den æstetiske dimension er den højeste værdi i det samfund, skolen nu er placeret i. At de nu er på »The School of a Sensuous society«. Mere konkret arbejder hver lærer på tre niveauer i den sanselige udvikling og innovation af deres fag. Disse tre niveauer er:

- Tematisk: Den enkelte lærers valg af tema for undervisningen disse to uger.
- Metodisk: Den enkelte lærers æstetiske metodeudvikling af deres undervisning i disse 2 uger.
- Lærerrollen: Den enkelte lærers udvikling af et poetisk selv eller et poetisk lærer-selv, som de befinder sig i under manifestationen.

Det er op til den enkelte lærer, om de vil arbejde med et eller flere af disse niveauer. Man kunne argumentere for, at den rigeste udforskning finder sted, når flere niveauer inddrages, men oprigtig motivation er det vigtigste i dette projekt. Blog-citaterne ovenfor illustrerer nogle af de tilgange, lærerne benyttede sig af.

Ifølge Marie Lind – som er lærer på HF & VUC, FYN, FLOW og vores kontakt i forberedelserne, samt medlem af *Sisters Academy* »Advisory Board« – har det for lærerne efterfølgende især skabt refleksioner omkring lærerrollen, og den betydning forskellige læringsrum har som væsentlige faktorer i forhold til kursisters læring⁷. F.eks. var der en gruppe elever, der oplevede at de havde større koncentration, når de læste, mens der var fortættede meditative soundscapes i baggrunden. Det at aktivere kroppen og sanserne i forbindelse med læring for dermed at lagre erfaring har været en væsentlig pointe, som en lærer udtaler:

»Det er godt at føle noget, når man lærer, så husker man bedre. Hele kroppen er med – ikke kun hovedet« [7]

Konkret skrev hver lærer tre punkter ned, som hun/han ville arbejde med fremadrettet. Disse tre punkter blev stemplet af både *The Sister*⁸ og den daglige leder for HF, FLOW Gitte Bruus Albrechtsen i forbindelse med den performative og højtidelige afslutningsceremoni af *Sisters Academy #1*. I disse overleveringer lægges vægten især på betydningen af krops- og sanseaktivering i forhold til at fordybe læringen samt på betydningen af, hvordan leg kan aktivere dyb refleksion. Nogle af overleveringerne er endda legende i sig selv. Eksempelvis

den fra filosofi- og medielæreren, hvor der simpelthen bare står: »Kijafa«, som er søstrenes yndede kirsebærdrik, og over hvilken flere gode samtaler mellem »new and old staff« foregik på søstrenes kontor. Den legende og poetiske tilgang til refleksion er også afspejlet i de blog-posts, som lærerne blev bedt om at skrive før, under og efter forløbet som led i dataindsamlingen.⁹ Fx denne skrevet på den første forårsdag under *Sisters Academy #1*:

»The First day. A haze of steam shimmered and shone as it climbed it way from the morning grass toward the warmth of the sun. It was an excellent way for children to clean their feet; cooling their soles as the as they walked on what felt like the softest and greenest of porcupines. Spring was dawning after the longest of winters. Long, dark horizons leered day and night over the landscape casting shadow on the songbirds who jostled for position during the few glimpses of sunlight available to them. The frost had its enemies, but made its allies, too. The earth appreciated the layers of ice as it recuperated after autumn trudged it to mud: although the cart tracks and foot prints remained. Soon they would come. They would bring the light with them. Every year we waited. The boys would stare as the ladies would arrive dressed in silks and lace wearing hats of all shapes. Their faces would be painted in bright colours, but their lips would be as crimson as the setting sun. Girls would dance and braid their hair as the men's armour would glint in the spring sun as the hooves of their horses trotted rhythmically with the wind. It would be a happy time. However, all we could do is look in wonder as the procession passed. Try as we might we could never become them. They smiled at us; loving, genuine smiles that disarmed and distracted leaving with them a wake of warmth. But we couldn't smile back. Not in the same way. Our smiles were shy, inquisitive smiles. Some children smirked as their mothers tugged at their arms reminding them of their manners. Children would always be children. Spring was coming«.
Posted on [March 1, 2014](#) by [Teacher, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark](#) ([Sistersacademy.dk/blog d.10.1.16](#)).

Fælles for alle er understregningen af åbenheden over for at skabe laboratorier, hvor nye læringsmetoder kan udforskes i en intensiv periode sammen med den pædagogiske sparring, der opstår i den forbindelse.

Uddannelseseksperimentet handlede som udgangspunkt om, hvordan man kan udforske mere sanselige erkendelsesformer, men det har i lige så høj grad vist sig også at være et dannelsesprojekt, der har handlet om hvordan, man overhovedet kan åbne for lysten til læring gennem en mere sanseaktiverende og æstetisk tilgang. På den måde har projektet genereret ny viden. Flere elever italesatte, hvordan forløbet åbnede deres lyst til at lære:

*»My speech in Rhetorics about sisters academy
...In this universe you get so many impressions. So many things that makes you wonder. It can be good or it can be bad. But the question is; what can you bring with you? Which learning method could you use to bring out the best of you? And were there really any method that did you good or did you just not respond on any of this? Were you openminded? Did you celebrate the universe with open arms or did you just find out that this was not for you? Now you probably have a lot of answers to my questions but don't answer. Just think about for a moment what you learned, of what you didn't learn and what you want to bring with you.*

During these two weeks on Sisters Academy I've learned that school is so much more than sitting on a chair and reading a text. It brought me knowledge – even from the first day – about how I learn differently from just sitting on a chair to telling a story with my entire body. Like many of you I have been openminded. We took the universe in and now we have to take the universe with us. Not everything. Just the parts that helped you, did you good. The parts that worked for you. The parts that you felt made you a better student. And that's what I am going to do; I am going to take the good and creative learning, the good energy and the reflection of what didn't work for me with me from now on. I am gonna be that better student because of Sisters Academy and I hope that you will so too«.

Posted on [March 5, 2014](#) by [Student, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark \(ibid.\)](#)

»...In the sisters academy my head became clearer and I learned how to see my feelings from an outside perspective to literally grab the feeling and say 'hallo feeling' and accept that right now this feeling is rolling right now. To open up and accept the feeling on that way you can control them...«.

Posted on [March 21, 2014](#) by [Student, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark \(ibid.\)](#)

En styrke i projektet har været, at vi er gået fra teori til praksis gennem dette eksperiment. En del af det, der skete, kunne man ikke have tænkt og testet ved et skrivebord på et kontor alene. Et nøgleord i projektet har været termen »eksperiment«, fordi det har været muligt at afprøve ideer med det samme:

»To me, it has been liberating to call it an experiment. It has led to an open mindedness among the teachers to the possibility, that what we plan to do, may not necessarily work out, and any odd way of doing it can be as good as mine... «.

Posted on [February 26, 2014](#) by [Teacher, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark \(ibid.\)](#)

Selvom det også kan medføre usikkerhed. Som det står beskrevet i samme blog-post:

»... But from my present position – which is ungrounded and slightly disorientated – it also feels a little scary«.

Posted on [February 26, 2014](#) by [Teacher, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark \(ibid.\)](#)

I selv samme blog-post står der også:

»... All my students seem to show more effort than usual. My heart is dancing. All my senses are stimulated all the time and combined with my tight schedule, hyped enthusiasm and all the props I carry with me, I lost my rucksack, my keys, my grounding and was dizzy going home...«.

Posted on [February 26, 2014](#) by [Teacher, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark \(ibid.\)](#)

Der sker meget i *Sisters Academy*. Det er en helt ny verden, der åbner sig. Det andenverdenslige. Men det æstetiske er også en dimension, der rummer paradokser. Fx fremhæver Göran Krantz i sin PhD *Students experiences of dance: a Hermeneutic Phenomenological Study* (2015)¹⁰, hvordan de piger han studerer, der modtager undervisning i dans, udtrykker hvordan de føler sig: »... *completely full and completely empty at the same time*« og »*I felt completely safe and completely alienated at the same time*«. ¹¹ Læser man de mange blog-posts på sistersacademy.dk/blog, som udgør en væsentlig del af vores data, ser man, hvordan det man umiddelbart ville beskrive som uforenelige modsætningsforhold, netop forenes i dette univers. Ud over de digitale blog-posts og lærernes overleveringer den sidste dag, førte flere lærere log- og dagbøger, som blev doneret til vores arkiv efterfølgende. Vi modtog også artefakter mm. fra undervisningen – Fx *The Myth of a Sensuous Society*, som eleverne havde nedskrevet i religionstimen, hvor de arbejdede ud fra spørgsmålet: »Hvis vi levede i et Sensuous Society, hvad ville grund-myten og grund-ritualet så være?« Græs, der blev plantet i matematiktimer. Digte, skrevet med blæk og fjer i dansk- og engelsktimer. Vi modtog spontane takke- og refleksionsbreve, og vi havde opstillet to »*Confession booths*«, hvor lærere og elever kunne optage deres »testimonials« på film. Der blev også foretaget foto- og filmdokumentation af forløbet. Vi har over 72 timers råfilm fra *Sisters Academy #1* samt flere hundrede billeder, der dokumenterer forløbet. Endelig har vi en række spontane refleksions- og takkebreve, digte og små beskeder, skrevet undervejs i manifestationen. Det hele er samlet i *The Archive*. Vi arbejder lige nu på at digitalisere de analoge arkivalier, så de kan gøres offentligt tilgængelige. Derudover rummer arkivet vores »*Curriculum*«. »*The Curriculum*« er en række fag- og skønlitterære værker og sanselige artefakter (fx en æske med fyldte chokolader, kirsebærvin, og en CD med »*Sensuous Sisters Music*« og en scrapbog, lavet med lim og saks). Disse cirkuleres mellem lærerne i brune kuverter med et brev med instrukser fra søstrene forud for manifestationen. Når værkerne returneres til *The Archive* (som beskyttes af *Protector of the Archive*) ved manifestationens begyndelse, vil de have brugsspor fra lærerne.

Som det kan læses ud af ovenstående, er vores fokus primært på lærerne i den forberedende fase. Lærerne på sin side forbereder så deres elever hver især. Fokuset på lærerne hænger sammen med vores aktivistisk-interventionistiske tilgang og ambition om, i højere grad at integrere den æstetiske dimension i uddannelsessystemet på sigt, da lærerne, i højere grad end eleverne, er den blivende faktor. Samtidig ønsker vi, at lærerne får mulighed for selv at forberede deres elever og så at sige »eje« denne relation.

Under manifestationen har vi dog rig udveksling med eleverne. Det var en nysgerrig gruppe elever, der mødte op den første dag i universet. Kursisterne havde pligt til at følge deres undervisning. Det var en transformeret skole de trådte ind på, hvor *The Gardener* havde indtaget indgangsområdet med planter og dæmpet musik. *The Grand Hall*, hvor de daglige morgensamlinger og lærermødet blev afholdt, var et tåget univers i grønt og blå, hvor søstrenes kontor lå, hvor *Skyggen* »vogtede indgangspartiet«, og hvor *The Chain Hands Pianist* lydintervenerede med klassisk musik fra enten klaver eller et gammelt orgel. Klasseværelser, gangarealer, kantine og toiletter var omdannet scenografisk med lysætning, soundscapes og rekvisitter. Imellem lektionerne – og under, hvis det var en del af lærerens strategi – kunne eleverne besøge performerne og de performative tableauer, de havde skabt. Her foregik lange og dybe samtaler om store filosofiske spørgsmål, som fx ondskab, kollektiv

intelligens eller universet. Der var også mere eksistentielle spørgsmål såsom: »Hvorfor skal man have talent for at være noget?«. I løbet af de to uger blev det sværere og sværere at få eleverne til at forlade skolen. De blev enten i den store sal *The Grand Hall*, hvor der var en række tableauer og dæmpet belysning. Nogle sad fordybet i samtale og aktivitet i de andre performer-tableauer fx hos *The School Nurse* med lyden af knitrende ild fra højtalerne, mens nogle opholdt sig hos *The Protector of the Archive*, hvor de læste i bøgerne, der lå stablet her. Der opstod en form for »hjemlighed« for en del elever i universet. Men fordi det var en skole, var det også muligt at lave et brud, så eleven kunne løsrive sig: »*I'm sorry. The school is closing now*«, som en blid rectrice kunne sige.

Da *Sisters Academy* lukkede, var det en flok tænkssomme elever, der blev efterladt i skolegården.

Efterfølgende har et af spørgsmålene været: Lærte eleverne, hvad de skulle i de to uger, hvor rammen var så radikalt ændret? Den rundspørge, vi foretog, viser, at eleverne lærte, hvad de skulle.¹² Men det er klart, at nogle lærte mere end andre. Der var nogle, som det sanselige univers fik til at udvikle sig og en mindre gruppe, der syntes, det var udfordrende – nogle få syntes, at det var for udfordrende. En af de store udfordringer i universet var, at alle talte engelsk. Derfor foregik den almindelige undervisning selvfølgelig også på engelsk. Det kan være svært at skifte sprog og tilegne sig stoffet på samme tid. Omvendt fandt de fleste elever det overraskende let selv at tale på et fremmedsprog og oplevede det som en performativ metode til at entrere og tillade andenverdensligheden i sig selv og andre.¹³ Det blev interessant for mange af kursisterne at komme i skolen, fordi der var en legende og åben tilgang til læring fra lærere og performerers side.

»...Another essential part of the »Universe« was the teachers. I knew every one of them, from before Sisters Academy, but they were totally different in the established »Universe«. Maybe it was the surroundings? Or the fact that they were a part of a big puzzle so they had to succeed? I don't think so. I saw my teachers blossom – in areas never travelled or yet discovered by them, in their huge land of teaching. My respect for them and their job grew. I've always had respect for teaching, but to see them totally »unarmed«, not knowing whether what they were doing worked or not, made a huge impression on me. I was proud, and I felt so comfortable being around them. Not only as teachers but also as individual personalities.

The performers and their performance were unique and bizarre. By bizarre, I mean extraordinary – spectacular. I have no words. I use these words, and feelings I can't even describe, because this wasn't just a new way of educational path that became apparent to me. I redeemed myself from a lot of personal boundaries, and it became a personal journey. I could see myself – things and people, in a new perspective. My long talks with Yaa, the medicine woman, The Gardener and Skyggen made me aware of my inner (and outer) self. What I am capable of, and how I should treat others and myself. For that, I am forever grateful. Thank you...«.

Posted on [March 20, 2014](#) by [Student, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark](#)

Flere kursister gav udtryk for, at der nu var plads til, at de kunne være der med hele deres selv, og at de derigennem netop åbnede sig for læring igen, fordi de havde *lyst* til at komme i skole.

»...Every morning when I woke up, I wanted to wake up. My alarm clock wasn't my enemy anymore, but instead it became my morning-mockingbird, ready to wake me up. Morning after morning, I looked forward to the day that was about to flourish. Each and every day grew to be a beautiful, fragrant rose...«.

Posted on [March 20, 2014](#) by [Student, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark](#)

Der var også nogle af eleverne, der lukkede sig for læring i *Sisters Academy*, og det er også interessant at finde ud af, hvorfor dette skete. De lærte måske noget andet undervejs end de mere hengivne elever. Måske blev de opmærksomme på, at der findes forskellige læringsformer i det hele taget. Den refleksion har også en værdi.

»...I am a very sensitive person, and to go to school in a universe, so different from what I am used to, was maybe a little more challenging than I could handle. I think that all the new sounds, the lighting, and the odd looking classrooms took some of the focus away from our education and learning.

I saw that many of my classmates got super annoyed of the constant playing music, and that it was making it harder for them to concentrate.

I as well got so tired during a school day at Sisters Academy that I had to take a nap as soon as I got home. I usually never do that. It felt like my head was so full with all the new impressions, that I couldn't take anything more in, school-stuff or private. I think that it made me constantly tired and very easily irritated.

I hope that I don't sound too negative, because I actually really enjoyed the Sisters Academy project. One of the things that I found most fascinating is also the third thing on my list; the performers.

I don't think that the universe could have existed without them being there. First of all, they were all very interesting to talk to. They made me wonder and reflect about things, that I had never questioned before, made me see the world in a new light...«.

Posted on [March 18, 2014](#) by [Student, Sisters Academy #01 at HF & VUC FYN, FLOW, Odense, Denmark](#)

Der er to interessante ting at lægge mærke til i ovenstående blog-posts fra eleverne. De er skrevet efter afslutningen af *Sisters Academy #1*. I det vi kalder den post-liminale fase.¹⁴ Uden at konkludere for meget på dette lige nu, kan vi registrere, at det er anden refleksiv fase end under selve manifestationen, hvor kroppen er »nedsunket« i en anden værensmodus aktiveret af den immersive og altomfavnende scenografi.¹⁵

Uanset hvad er der åbnet for bevidstheden om, at man kan – og måske endda bør – forsøge at arbejde med at åbne for læring på rigtig mange forskellige måder. Det ligger måske mere lige for nu at have lyst til at åbne for helt tredje, fjerde og femte måder at undervise og arbejde med læring og dannelse på efter eksperimentet *Sisters Academy #01*. Kunsten

for lærerne efterfølgende er, at undersøge, hvordan elementer fra *Sisters Academy* kan implementeres i den daglige undervisning, således at det passer til den enkelte målgruppe og læringsmålene. Laboratoriet er ekstremt for at gøre undersøgelsen af den sanselige erkendelse i læringsammenhænge tydelig og potent og for at aktivere det fulde potentiale i den æstetiske og sanselige dimension og i det performativt andetverdenslige.

En visuel rejse gennem den første manifestation *Sisters Academy #01*:



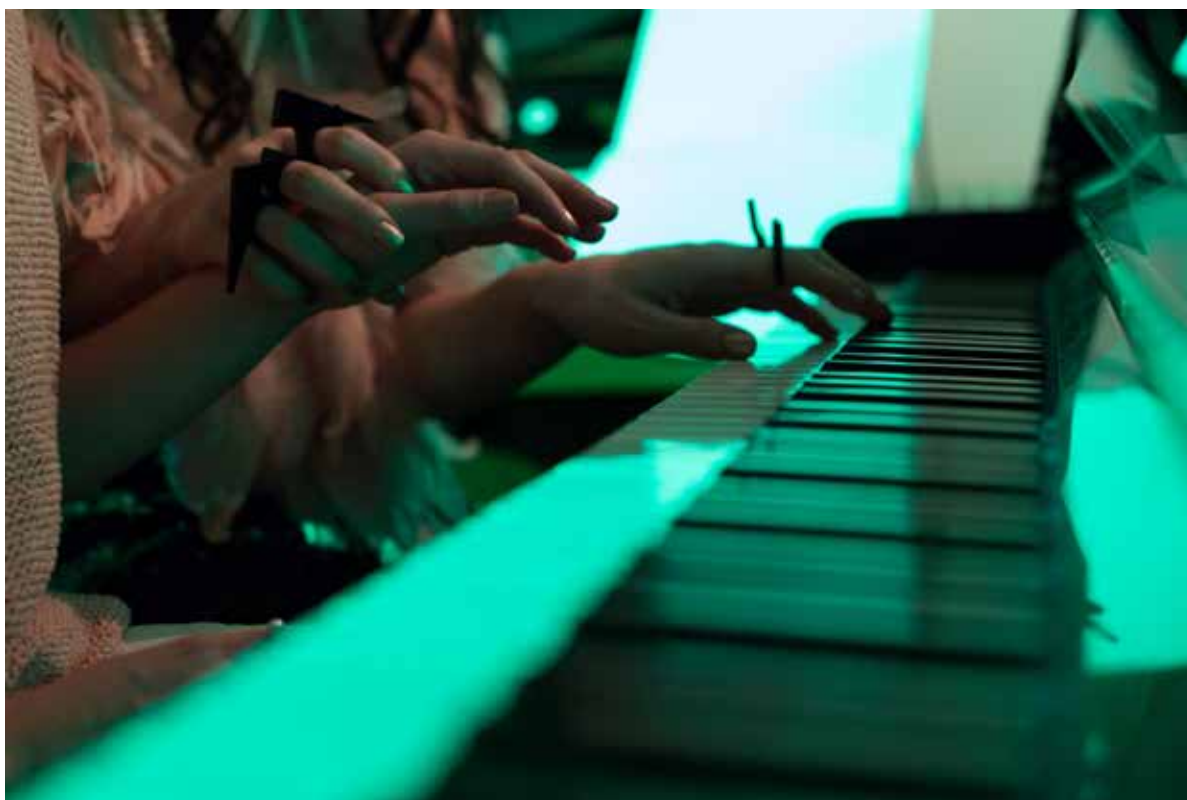
Elever ved åbningsceremonien på Sisters Academy #01. Foto: I diana lindhardt



*Søstrene i The Grand Hall, hvor de nye head mistresses' kontor lå i Sisters Academy #01.
Foto: I diana lindhardt*



Der var også undervisning i The Grand Hall. Foto: I diana lindhardt



Undervisning og læring på Sisters Academy #01. Foto: I diana lindhardt



Undervisning og læring på Sisters Academy #01. Foto: I diana lindhardt



Et Klasseværelse på Sisters Academy #01. Foto: I diana lindhardt



En lærer bevæger sig ned ad en gang på Sisters Academy #01. Foto: I diana lindhardt



The Protector of the Archive og en elev på Sisters Academy #01. Foto I diana lindhardt



En elev i samtale med The Chain Hands Pianist. Foto I diana lindhardt



Breve fra besøgene på Åbent hus-dagen d. 28.2. Her blev de efter besøget bedt om at skrive deres håb, drømme og konkrete forslag til fremtidens uddannelsessystem ned. Brevene blev hængt på et træ i skolegården. Efterfølgende blev brevene indsamlet og indgår i de data, der i øjeblikket bearbejdes fra Sisters Academy #01. Foto: I diana lindhardt

Noter

1. Se fx Nietzsche: Tragediens Fødsel (1886), Adorno og Horkheimer: Oplysningens dialektik (1947) og Marcuse: Eros og Civilisationen (1955).
2. Franz From introducerer begreberne i Drøm og Neurose, j.h. Schultz Forlag, 1944. Refereret til i David Favrhholdts artikel; Om kunst og æstetik, afsnittet; Lav og høj indordning, s. 45-50 in; Æstetisk erfaring (red. Thyssen), 2005
3. Begrebet mellemrum blev brugt af Marx til at betegne de udvekslingsfællesskaber, som undslap den kapitalistiske økonomis gængse rammer, idet de var unddraget loven om profit (tuskhandel, salg med tab, selvforsyningsproduktion osv.). Bourriaud (2005), s. 15
4. Alle, der tilknytted, udvikler i samspil med mig og de øvrige i gruppen deres poetiske selv. Også selvom ens primære funktion ikke er at performe. Fx er vores fotografers poetiske selv The I (se også sistersacademy.dk/cast/the-i/) hvilket er grunden til denne artikels billedkreditering: »I diana lindhardt«. Denne opløsning af »front- og backstage-funktioner« kan også ses som en strategi, der bidrager til intentionen om at demokratisere det æstetiske
5. Alle citater fra Sisters Academy blog fremstår præcist som på bloggen. Det vil bl.a. sige, at jeg ikke har rette slå- og stavfejl
6. Citat fra »poetisk selv-øvelse«. Kan høres som lydclip: Searching for your poetic self 1 og Searching for your poetic self 2 her: <http://sistersacademy.dk/cast/the-sisters/> d. 12.1.16.
7. Se også Hallberg, Lawaetz, Lind, Albrechtsen (2014)
8. Store dele af Sisters Academy #1 blev kun ledet af en af søstrene, undertegnede, pga. sygdom hos »den anden søster«. I dag leder jeg også Sisters Hope og Sisters Academy alene med stor opbakning fra resten af den tilknyttede gruppe.
9. Projektet fremhæver ikke blot værdien af de kreative fag på ungdomsuddannelsesniveaue, men understreger, at disse også kan tjene som inspiration for alle de andre fagområder. Projektet søger reel politisk indflydelse på uddannelsessystemet, derfor er der også stor fokus på muligheden for forankring og integration af det performance-eksperiment, som projektet er. Under manifestationen indsamlede vi data i form af notesbøger fra lærere og elever. Vi satte »Confession booths« op, som samlede udtalelser på film og blog-indlæg fra lærere og elever. Derudover indsamlede vi drømme for fremtidens uddannelsessystem fra gæsterne på »Åbent Hus«-dagen, og vi modtog spontane breve, herunder takkebreve, og forskellige artefakter produceret i den sanseligt eksperimenterende undervisning Fx »The Myth of a Sensuous Society«, som blev udarbejdet i religionstimerne, hvor eleverne arbejdede med, hvad grundmyten og -ritualet i et 'Sensuous Society' kunne være. Der var tekster skrevet med blæk og fjerpen fra engelsklæreren og potter med græs plantet i matematiktimer, hvor 3 matematiklærere var gået sammen om at arbejde med forskellige former for vækst. Lærerne overleverede alle et dokument med tre elementer til integration i deres undervisning efter manifestationen.
10. PhD'en omhandler: »The value of dance in education; using arts based research method and hermeneutic phenomenology exploring the experience of dance; dance and a revised perspective on Gadamer's concept of Bildung; art for arts sake; interpretative activities and education«. Se: <https://pearl.plymouth.ac.uk//handle/10026.1/3189> d. 12.1.16
11. Fra en mundtlig præsentation ved seminaret: Education by the Senses d. 6.9.15 under Sisters Academy – The Boarding School. Se også: sistersacademymalmo.se/seminarierdebatter/

- d. 12.01.16. Præsentationen tog udgangspunkt i Krantz' PhD-forskning og citatet er blevet bekræftet pr mail d. 10.01.16.
12. Den foretagne rundspørge var et spørgeskema, der blev formuleret af ledelsen på HF & VUC FYN, FLOW og distribueret til eleverne via ledelse og lærere. Spørgsmålet der henvises til her er: »Fik du lært, forstået og tilegnet dig det faglige stof i dine fag på Sisters Academy?« i Kursistrefleksioner fra Sisters Academy 2014.
 13. Konklusioner fra Kursistrefleksioner fra Sisters Academy 2014. Se også Hallberg, Lawaetz, Lind og Albrechtsen, 2014
 14. Her refereres til Arnold Van Genneps (1909) tre-fasede rituelle proces. Her består ritualet af hhv. en præ-liminal, en liminal og en post-liminal fase, der henviser til selve ritualets udførelse (den liminale fase), forberedelserne til ritualet (den præ-liminale fase) og den forankrende proces (den post-liminale fase). Hos Van Gennep er formålet med ritualet transformation. Dette accentueres senere af Victor Turner (1969) og applikeres bl.a. i samarbejde med Schechner på performances i analysen af deres potentiale. At vi bruger disse faser som redskab, indikerer, hvordan vi arbejder med manifestationen som et ritual med potentiel transformativ effekt.
 15. Som bemærkning til dette er det interessant, at data fra Sisters Academy – The Boarding School (der manifesteredes september 2015 på Inkonst) viser, at de dagbogsrefleksioner der er meget kritisk-refleksive, er velformulerede, mens de der er mere umiddelbart tilstede og hengivne i universet er tegninger, kruseduller eller tomme sider. Disse dagbøger kan tilgås i vores arkiv, som vi som nævnt, arbejder på en digitalisering af. Denne observation er interessant ifht. den PhD, jeg står overfor at skulle skrive om den værdi, der opstår ved pionerprojekter på kanten af eller i sprækkerne mellem det etablerede. Eksempler kunne være Sisters Academy og Dome of Visions, hvor jeg bl.a. undersøger forholdet mellem kritisk refleksion og kropslig hengivelse, der er på spil i disse projekter.

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Hanne Kusk

Laboratory: Forsigtig – indeholder poetsne! – Remediering som dramapædagogisk metode

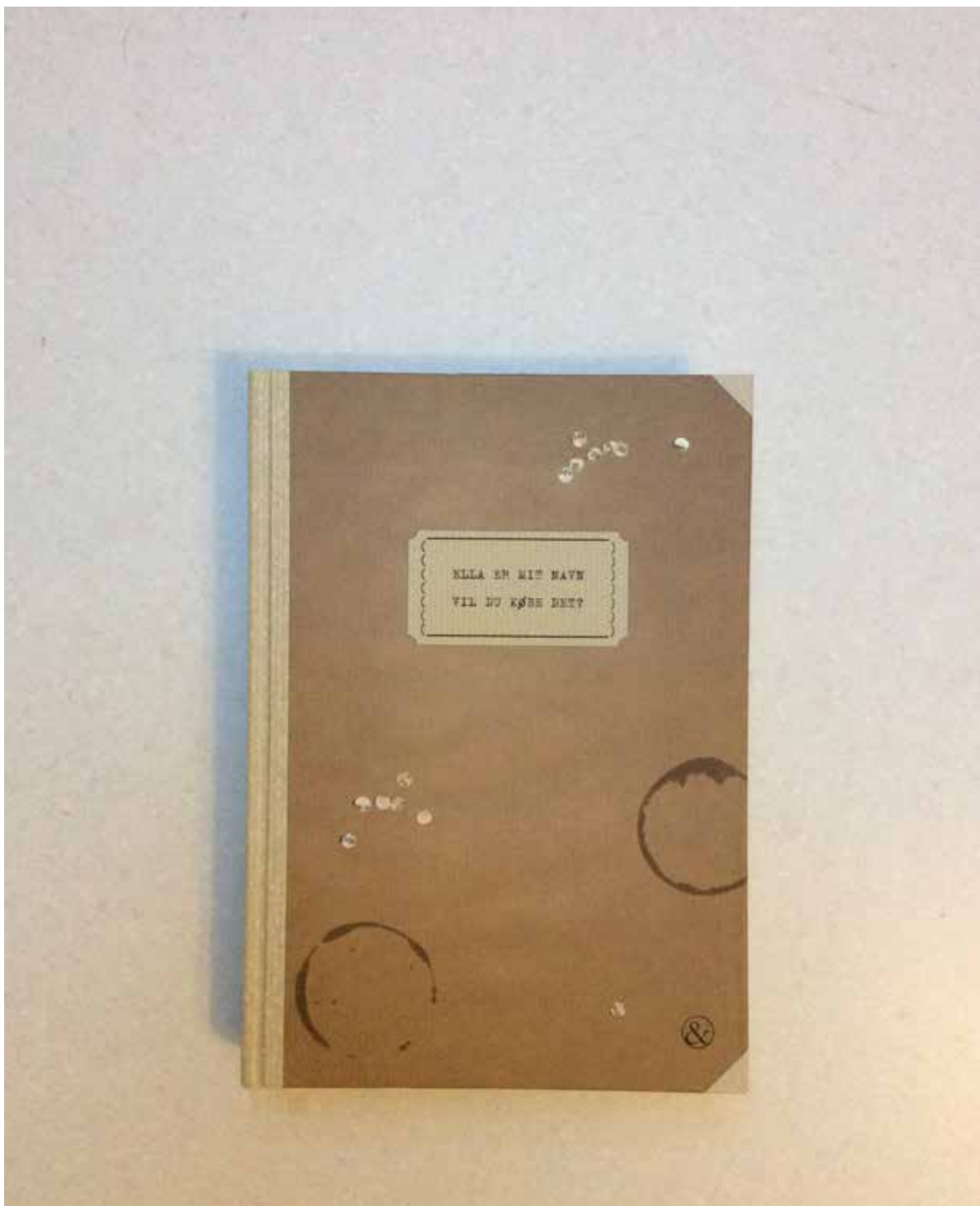
Abstract

Med udgangspunkt i Mette Hegnhøjs bogværk *Ella er mit navn, vil du købe det?* beskriver artiklen en undersøgende workshop. Der bliver arbejdet remedierende med det poetiske univers, der bliver eksperimenteret med temaer, scener, lege og fortællinger fra bogen. Deltagerne bliver inviteret med til at deltage i eksperimenterne, via drama-, fortælle- og medieøvelser.

Keywords

Drama; Boreale; remediering; workshop; Explore; Express; Exchange; ...

Deltagerne venter uden for døren; jeg tager dem ved hånden en for en og fører dem ind i det mørke rum, imens jeg lyser med lommelygten, så de kan se, hvor de skal sidde. I rummet høres »The Typewriter«, et klassisk stykke musik, der har en gammeldags skrivemaskine som hovedinstrument. Koncerten er projiceret op på væggen. Midt på gulvet er en firkant aftegnet med malertape. Centralt i denne ramme ligger bogværket. Deltagerne placeres på stole langs rammens kanter. Der bliver stille i rummet. Jeg lyser med lommelygten på bogværket og åbner æsken varsomt...



Ella er mit navn – vil du købe det? Et poetisk bogværk af Mette Hegnhøj.

Laboratoriet

Stedet er Drama Boreale i Silkeborg. Her er dramapædagoger og -forskere fra Norden samlet om temaet *Explore, Express and Exchange*. Netop undersøgelse, udtryk og udveksling er på spil i dette dramaforløb, som bygger på erfaringer fra et treårigt forskningsprojektet »Eksperimenter med Skala« ved Videncenter for Pædagogik og Pædagogisk arbejde ved VIA University College. Her har jeg eksperimenteret med en tværetetisk kobling af dramapædagogik, poesi og digitale medier. På Borealen kan man deltage med et laboratorie, der har en eksperimenterende, undersøgende og åben karakter. Dette forløb udspiller sig under laboratorieformen, der bygger på manifestet om det åbne teater (Lehmann og Szatkowski 2001) med fokus på åbenhed og deltagerens konstruktion af fiktion. Teaterlaboratoriet (Krøgholt 2001, Thestrup 2013) giver mulighed for at undersøge og reformulere teaterudtryk i en proces, hvor alt er muligt. Alt kan undersøges, ændres og udvikles. I dette laboratorie eksperimenterer vi med remediering med udgangspunkt i Mette Hegnhøjs bogværk, *Ella er mit navn, vil du købe det?*

Formålet med forløbet i laboratoriet er at anvende remediering som metodisk greb til at fremme autenticitet mellem værket og deltagerne. Formålet med artiklen er en beskrivelse af remediering som metode til inspiration for dramapædagogisk praksis. Artiklens form afspejler remedieringens spænding mellem indhold og indlevelse på den ene side og fokus på reflektiv form, formgivning og formidling på den anden.

Elastikken rundt om den brune æske er lidt mørnet, men man kan tydeligt se skriften: Forsigtig-indeholder poetsne. På æsken er der et mærkat med teksten: Ella er mit navn vil du købe det? Der er to rande på kassen, som ligner spor af glas der har stået på æsken.

Bag på æsken står der, at det er Ellas efterladte noter, som de er fundet i privaten bag antikvariatet i en æske under Ellas seng. Man kan forsigtigt krænge elastikken af og åbne æsken...

Remediering

Remediering betegner, at et medie låner og omformer et andet medies repræsentationsformer i en kombination af teknologiske/æstetiske valg og kulturelle/ideologiske dispositioner. Elementer indoptages, omformes, tilpasses og forfines (Bolter og Grusin 1999, Rose 2014). I dette forløb har vi et analogt bogværk, som remedieres og omformes via drama og teater, og dette kombineres med øvelser, der inddrager digitale elementer, hvor der tages fotos, filmes, eller tegnes på iPad.

Arbejdsformen er, at en lille del af bogen læses op eller genfortælles, hvorefter der arbejdes med at bearbejde, transformere, levendegøre og remediere elementer fra bogen.

Intentionen med remedieringen i teaterlaboratoriet er at give deltagerne en autentisk oplevelse og udfordre til handling med udgangspunkt i bogværket. Deltagerne gives mulighed for at opleve værkets univers, temaer og dilemmaer på en måde, så de oplever at være til stede som dem selv, samtidig med at de forholder sig til, og indlever sig i, fiktionen.

Autenticitet forstås her i forhold til kunst, kunstoplevelse og kunstformidling (Dehs 2012). Både værk, beskuere og kunstnere kan bidrage til autenticitet. Værker kan være autentiske ved at bryde med kultur, forestillinger og institutioner og repræsentere noget nyt, overraskende og nærværende som Hegnhøjs bogværk, der udfordrer opfattelsen af, hvad en bog kan være.

Både objektet *Ella er mit navn, vil du købe det*, scenografien, iscenesættelsen, fortællingerne, filmene, dramatiseringerne, deltagelsen og forløbet kan ses som værker. Beskuerens oplevelse og erfaring med kunsten kan være autentisk, når man forundres, frydes eller rystes til at se verden på ny (Dehs 2012). I Laboratoriet går vi sammen på opdagelse i værket, afprøver forskellige handlinger og møder nye optikker. Kunstneren kan være autentisk ved at skabe noget oprindeligt, nærværende eller nyt (Dehs 2012). I dette forløb ses både forfatteren, laboratorielederen og deltagerne som kunstnere, og alle er både beskuerer og skabende.

Ifølge Bolter og Rose opnås formidling af autenticitet via spændingsforholdet mellem transparens og hypermediering (Bolter 2007, Rose 2014).

Transparens forstås her som indlevelse, stræben efter en virkelig oplevelse, fx gennem indlevelse i følelser, og ved høj grad af sanselighed og interaktion.

Hypermediering forstås her som opmærksomhed på forskellige formidlingsformer, fortælleformer, medieformer og medieformater. Fx når vi eksperimenterer med fortælling, dramatisering, dans og film, og trækkes ud af fiktionen for at skærpe opmærksomheden på formen, og hvad den betyder for formidlingen af indholdet.

Netop i denne vekselvirkning mellem at indleve sig og at tage afstand muliggøres autenticiteten, mødet med noget nyt, overraskende og nærværende. Både i forhold til mødet med selve værket, til deltagerens medvirken og det, der opbygges i fællesskab.

Forløbet i Laboratoriet er konstrueret omkring opgaver, der relaterer sig til fortælling, iscenesættelse, rekvisit og symbol, dans, billedfortælling, improvisation, film, poetsne og poesi.



Bogværkerne parat til udforskning. Foto Mette Hegnhøj

Poetsneen drysser ud da kassen åbnes. Jeg tager en lille håndfuld op og lader poetsneen drysse ned over bogen. De første løsbladssider i æsken læses op i lyset fra lommelygten. Ella bor i et værelse ved siden af antikvariatet. Titlen, Ella er mit navn, vil du købe det?, giver anledning til at stoppe op og have fokus på fortælling, ud fra deltagernes navne.

Deltagerne får deres første opgave: Hvad hedder du? Hvad er helt særligt ved dit navn, og hvorfor hedder du lige netop det du hedder? (både fornavn, evt. mellemnavn(e) og efternavn). Fortæl det til din sidemand. Den anden stiller uddybende spørgsmål. Har du somme tider lyst til at sælge eller bytte dit navn?

Fortælling

Ordene, oplæsningen, rummet, bøgerne og stemningen giver et fællesskab i mørket, hvor al opmærksomhed rettes mod fortællingen. Ifølge Bruner kan fortælling forstås som en måde at tænke på, og som bærer af mening. Vi fremstiller os selv gennem fortællinger i fortællingens form. Vi konstruerer hermed en version af os selv i verden, og gennem disse narrativer skabes modeller for identitet og handling (Bruner 2004).

Fortælleøvelsen her åbner for overvejelser over navnets og titlens betydning. Arbejdet med egne narrativer skaber både fællesskab med, og afstand til, bogværkets hovedkarakter, Ella.

Fortælling er grundingrediens i hele forløbet. Rummet fyldes med flere stemmer og flere fortællinger, der blander sig med Ellas fortælling. Det flerstemmige har betydning for, at der åbnes for undren, modforestillinger og videretænkning. (Dysthe mfl. 2012).

Ella bor i baglokalet bag antikvariatet sammen med sin mor. Jeg lyser på de mange papkasser med bøger, der står i den ene ende af lokalet – det er antikvariatet. Derefter lyser jeg på firkanten på gulvet – det er baglokalet. Så læser jeg op fra bogen:

Privaten. Det er her, jeg er. I baglokalet bag Antikvariatet. Ved bordet i midten. Bordet beklædt med aviser. Her er to stole (min og mors) Her er en seng (min) i det ene hjørne. En seng(mors) i det andet hjørne. Mærkerne efter en seng i det tredje hjørne. Køkkenet i det fjerde. (Hegnhøj 2014, side 5).

Opgave: Hvordan kan vi bygge rummet »privaten« op med bøger som materiale? Scenen sættes. Vi etablerer rummet og bygger en scenisk ramme inden for malertapens firkant ved hjælp af gamle bøger fra antikvariatet og en enkelt avis.

Isenesættelse

Vi er ude af fiktionen og arbejder med rammerne for fiktionen. Ordene fra bogen, beskrivelsen af rummet, forsøges gestaltet til et fysisk rum med plads til vore kroppe og til symbolsk leg. Legen med rummet kan ændre vores iagttagelsesposition, så verden ses på ny – og fremstår anderledes. Det er et benspænd, at scenografien skal fremstilles af bøger. Materialet, de gamle bøger, er givet af mig med inspiration fra værket, men udformningen tager udgangspunkt i deltagernes forestillinger. De arbejder hurtigt, stille og koncentreret. Der er nu mulighed for at lægge sig i sengene af bøger, at sætte sig på stole af bøger, ved et bord af bøger med avisduk, og forskubbe sin iagttagelsesposition. Vi har skabt en installation, et rum man kan træde ind i. Det er et tørt rum, hvor livet leves gennem bøgerne og ordene. Det er her, vi forestiller os,

Ella bor. Det er her, hendes efterladte skrifter findes under sengen. Bøgernes betydning og overtag i det private rum tydeliggøres i denne scenografi og udgør både en tolkning og et brud med teksten.

Jeg fortæller videre: Ella arbejder i antikvariatet ved at lave lykkepakker med bøger fra dødsbokasserne. Hun er træt af lykkepakkerne. Jeg læser op fra bogen:

*Lykkepakker. Lykkepakker. Lykkepakker. Lykkepakker. Lykkepakker. I et væk.
(Hegnøj 2014, side 10).*

I Antikvariatet står flere kasser fyldt med bøger. Alle bøgerne skal pakkes i lykkepakker. Opgave: Alle hjælper med at pakke lykkepakker. Tænk over hvilke bøger I pakker sammen, kan de gøre nogen lykkelige? Sammen digter I fortællinger om, hvem der får lykkeposerne, og hvad de synes om dem. Vi hører alle lykkepakkefortællingerne. Der lyses med lommelygten på deltagerne, når de fortæller.





*Deltagerne pakker lykkepakker. Prøv lykken.
Foto: Mette Hegnhøj*

Bøger som materiale, rekvisit og symbol

I laboratoriet anvender vi bøger som materiale, byggesten, stemningsgivere, lydgivere. En deltager kommenterer også på bøgernes duft/lugt, der skaber stemning som i et gammelt antikvariat. I denne sekvens er bogen også symbol på håbet om lykke. Antikvariatet med gamle bøger repræsenterer noget forgangent, noget støvet og en mulighed for at finde skjulte skatte. Nye verdener, der åbner sig, nye tanker og optikker. Bogen repræsenterer viden, minder, det tænkte, facts og fantasi. Nye forståelser af verden. Når siderne vendes, repræsenterer det tid, forløb og handling. Lukkede bøger repræsenterer gemte muligheder, der venter på at blive åbnet og set. Vi anvender bøger som rekvisitter, der kan åbnes, læses, pakkes, foldes, udfoldes og ødelægges. Bogen er et symbol i hele forløbet, samtidig med at bogen er hovedkomponenten og selve rammen.

Jeg tænder lagkagelys, af den slags der bruges til børnefødselsdage, og fortæller: I dag er det en helt særlig dag. Ella har fødselsdag. Jeg spørger deltagerne, om de kan lide fødselsdage, og om hvad der er vigtigt for dem, når de holder fødselsdag? De fleste synes, det vigtigste har noget med forkælelse og opmærksomhed at gøre. (Lysene pustes ud). Jeg fortæller, at Ella bliver 12 år, men at Ellas mor ikke er der. Ella skal arbejde med at pakke lykkeposer. Det er meget kedeligt at skulle arbejde på sin fødselsdag, og Ella er i tvivl om, hvorvidt hun overhovedet vil overleve den, men så sker der noget særligt... (Lysene tændes igen).



Deltager i laboratoriet, med fødselsdagslys. Foto Mette Hegnhøj

Jeg læser op fra bogen:

*Det blev en stor dag.
Jeg ikke bare overlevede.
Jeg fik et helt nyt liv
(Hegnhøj 2014, s. 19-20)*

*Ella finder katten Kattekismus. Hun finder den nede i en af kasserne med dødsboer.
Opgave: Mødet mellem Ella og Kattekismus dramatiseres. Hvert par får en flyttekasse. Den ene er katten, den anden er Ella. Katten er i kassen, og Ella finder den.*



Kattekismus dukker op fra kassen med bøger. Foto Mette Hegnhøj

Åbent teater

I det åbne teater transformeres noget til noget andet, deltagerne dramatiserer, mening omskabes til form (Lehmann og Szatkowski 2001). Lys og mørke, tekst, fortælling og papkasser er her en impuls til deltagernes eksperimenter med et dramatisk udtryk for mødet mellem Ella og Kattékismus. Stemningsskift mellem forventning, skuffelse og glæde undersøges og udtrykkes her ved mimik, gestik, stemme og krop.

I det åbne teater anbefales det, at man ikke forsøger at kontrollere materialet, men i stedet lader materialet tale til sig – led ikke efter noget, men lad materialet finde dig (Lehmann og Szatkowski 2001). Deltagerne arbejder med kasserne, bøgerne og dem selv som materiale. Efterfølgende tager hvert par et foto med iPad af Kattékismus hvor den er rigtigt godt tilpas; vi skal bruge dette foto senere.

Jeg læser op fra bogen:

Vi havde en leg. Jeg trak en side ud af en bog og foldede den til en miniatureharmonika. Bandt en snor om og lavede musebevægelser. Kattékismus kradsede løs i luften med sine negle. Den stod på bagben og boksede med forben. Overnuttet.

(Hegnhøj 2014 s. 45)

Opgave: Alle laver en papirharmonika med snor og laver en dans. Deltagerne skiftes til at være katten, der følger snoren.

Dans

Dansen tilføjer fortællingen noget nyt ved at tilføje mere krop, bevægelse, rytme og poesi. Den udvalgte musik understreger dette. Musikken er Yann Tiersen: *Jé Suis Jamais Alle*, musikken fra filmen *Amélie fra Montmartre*. Denne musik er valgt, fordi den har en poetisk, legende stemning, og fordi et af instrumenterne er harmonika, der passer til vore papirharmonikaer. Rekvizitten, musikken og rammen er bestemt, men dansene bliver meget forskellige og udtrykker forskellige følelser, fortællinger og syn på dans. Dansen udvikles ved at lave flere koreografier, i grupper af fire. Dansekoreografierne fremvises for alle og kommer til at udgøre en helhed, da de vises lige efter hinanden, uden at musikken stoppes.

Kattékismus er forsvundet. Ella ved ikke, hvorfor den er væk, og er usikker på, om det er mor, der har solgt den, eller om den selv er gået.

Jeg læser op fra bogen:

Uden kat efter med kat er værre end uden kat før med kat. Det ved jeg nu.

(Hegnhøj 2014 s. 51)

Opgave: Lav en efterlysning af Kattékismus.

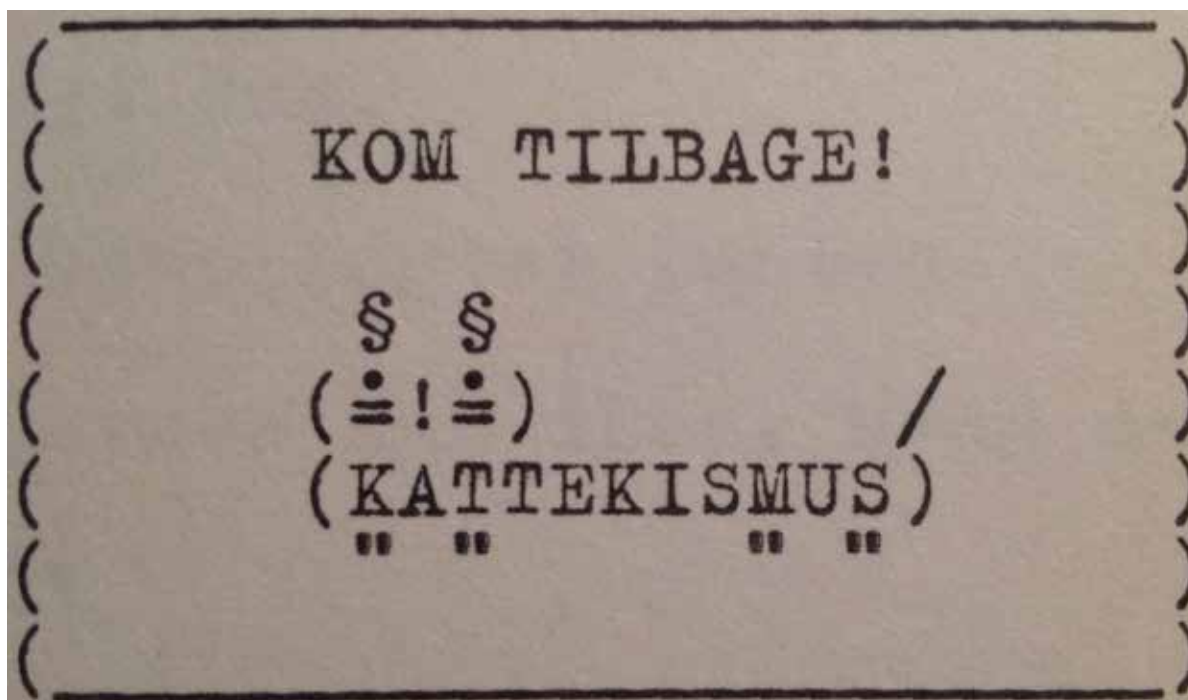


Illustration af Mette Hegnhøj, fra *Ella er mit navn, vil du købe det?*

Billedfortælling

I par arbejder deltagerne med at skabe en billedfortælling på iPad, som i fortættet form udtrykker Ellas tab og savn. Udgangspunktet er fotoet, der blev taget tidligere, af Katttekismus. Efterlysningerne vises via projektor, og musikken fra tidligere spilles til. Musikken, der før var opløftende, og billedet af den glade Katttekismus ændres, når de kombineres med efterlysningsteksten, til et udtryk for savn.

Der læses op fra bogen:

Hvis der ikke kom nogen kunder, sagde far: Gå ud og kom ind. Vær hvem som helst. Han tog en bog og fandt et navn. Sådan fik jeg alle mulige navne. Ella er mest mors idé.
(Hegnhøj 2014 s. 125)

Opgave: I par finder deltagerne et navn i en bog. Den ene klæder sig ud som denne person, den anden spiller Ella. Der improviseres et lille spil omkring disse personers møde i antikvariatet.

Improvisation

Deltagerne improviserer og opbygger en handling, hvor personen kommer ind i antikvariatet for at købe bøger hos Ella. Ella prøver at sælge en af lykkeposerne. Personen køber en lykkepose og forlader antikvariatet. Vi ser en enkelt af improvisationerne. Den improviserende, meddigtende form giver mulighed for at opleve forskellige varianter af Ella i antikvariatet.

Inde i privaten er der spor efter en seng. Sengen var Ellas fars. Hvor tror I, at han er nu?

Opgave: (I grupper på 2-3) Fremstil en lille film med formidling af gruppens forestilling om, hvordan det var, da far var hos Ella, hvad der skete, da han forlod Ella, og hvor han er nu. Vi ser filmene sammen via projektor.

Film

Med film menes her enkle videooptagelser på iPad med en enkel narrativ struktur: først, dernæst og til sidst. Fortællinger digtes, dramatiseres, filmes og fremvises. I en af filmene forsvinder Ellas far ind i en bog, i en anden stikker han af med en elsker, i en tredje dør han osv. Eksperimenterne muliggør, at vi sammen kan fantasere over indholdet og lege med formen. De digitale elementer ses her som en del af det dramapædagogiske på lige fod med andre udtryksformer. Inddragelse af iPad giver mulighed for dokumentation og fastholdelse af øjeblikke, der kan transformeres senere, som da et foto af en glad Kattekismus transformeres til et symbol på savn. iPad giver let adgang til kobling af dramatisering, musik og leg med vinkler i arbejdet med film. Fremvisningerne giver mulighed for, at alle kan være publikum på egne og andres værker – altså at se tingene fra en ekstra vinkel.

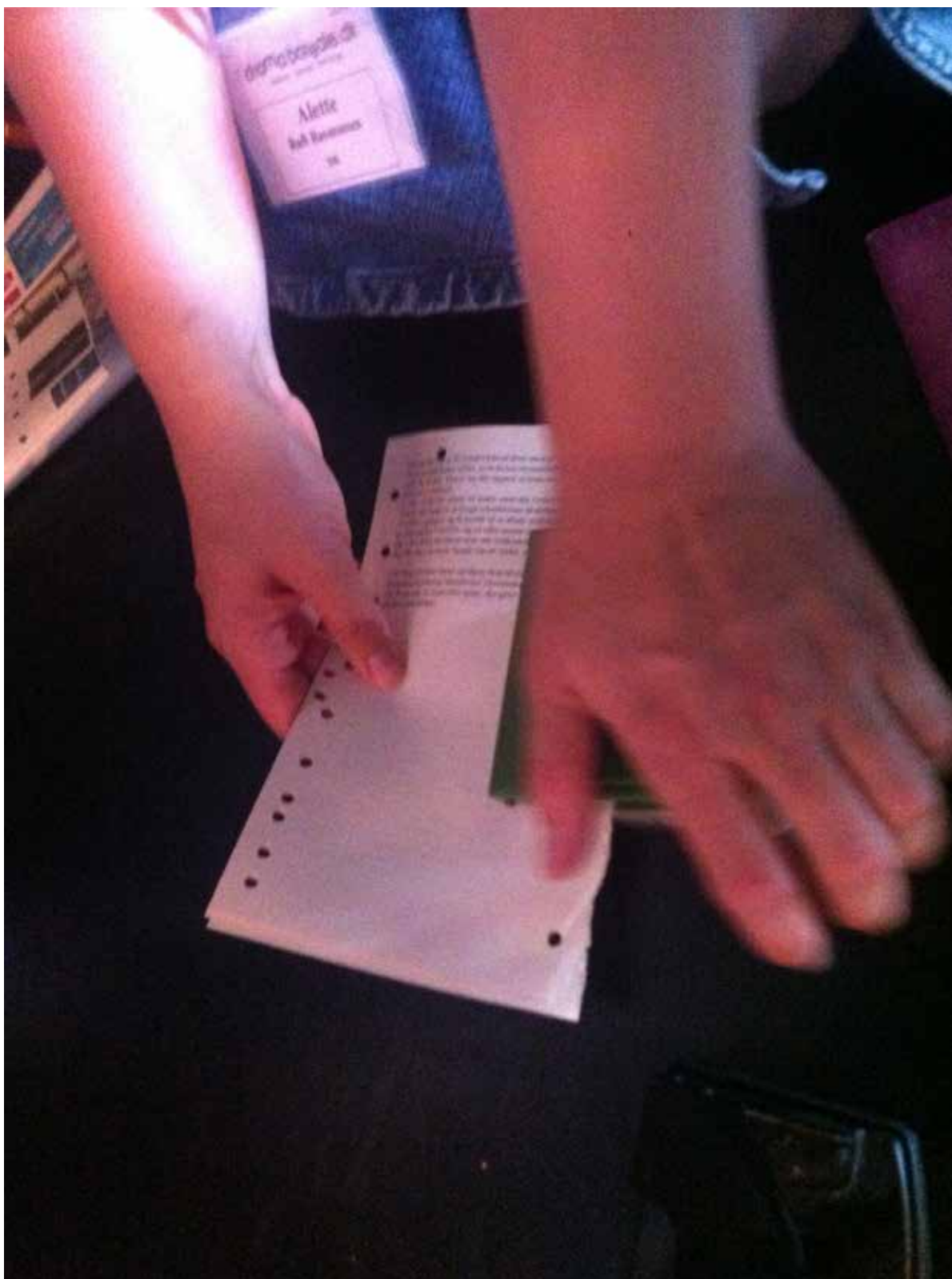
Ella synes, det er hendes mors skyld, både at Ellas far og Kattekismus er væk, og at hun skal arbejde med alle dødsboerne. Hun vil hævne sig på sin mor. Ella har fundet et korsstingsbroderi, hvor der står: I en krig skal nogen dø. Alt kan skrives ved hjælp af krydser. Ella skriver: I en krig skal bogen dø. Hvorfor mon hun skriver det? Og hvordan kan hun hævne sig på sin mor via bøgerne? Ella vil klippe huller i alle bøgerne i antikvariatet med en hullemaskine.

Opgave: Klip poetsne ud af bøgerne med en hullemaskine og arranger poetsneen til et billede af Ella.

X og Poetsne

Alle deltager i at lave poetsne fra bøgerne. Det handler om hævn, så deltagerne bliver bedt om at være opmærksomme på følelsen af hævn, når de klipper poetsneen med hullemaskiner. Poetsneen, der klippes, anvendes til at lave små papirpoesiværker på sort karton. Værkerne skal illustrere Ella, som deltagerne oplever hende. Det ene værk viser Ella, der ses i hel figur, men hvor den nederste del af hendes ben er i opløsning, og hvor poetsneen er ved at svæve væk. Ella er ved at gå i opløsning og på vej til at forsvinde. Det andet værk viser et spor af Kattekismus og et spor af Ellas hånd. Ella er på vej væk ud i verden og går sine egne veje, måske ligesom Kattekismus. Fællesværkerne giver god anledning til at arbejde med det dobbelte ved poetsneen: både hævnen og det poetiske.

Det flygtige materiale giver et fint, hurtigt forgængeligt værk, hvor deltagerne udtrykker sig samlet om hovedkarakteren, Ella.



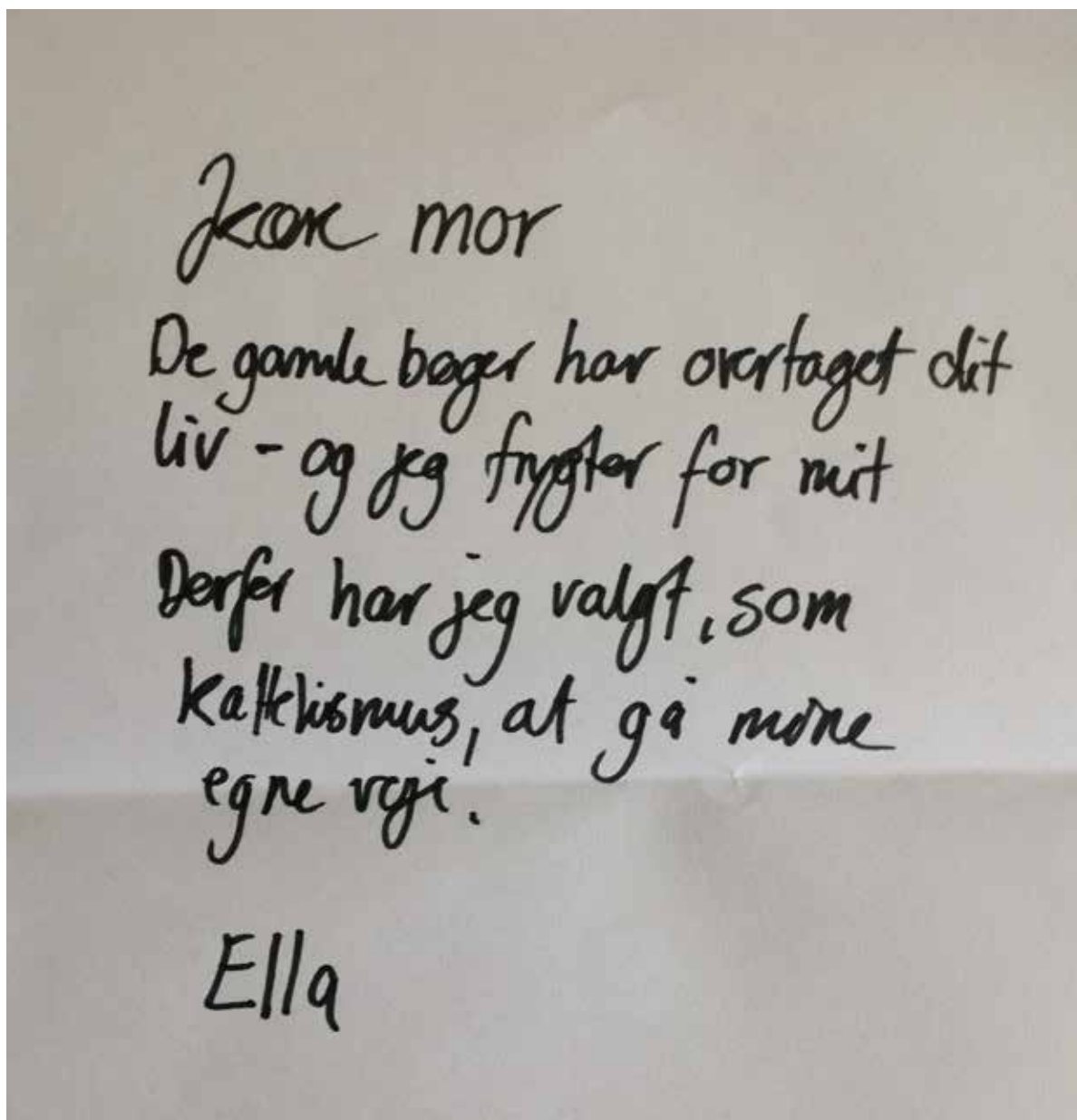
Fremstilling af sne og poetsneværker. Foto: Mette Hegnhøj



Ella vil efterlade sine noter i en kasse under sengen og gå hjemmefra.

Opgave: Hver deltager skriver, i rollen som Ella, et brev til Ellas mor på højst tre sætninger.

Vi afslutter med et ritual, hvor hver deltager læser sit brev op og lægger det i æsken med Ellas efterladte noter. Æsken lukkes varsomt og den mørnede elastik giver et nænsomt svirp, da den igen vrides om æsken. »Forsigtig – indeholder poetsne«, står der på elastikken.



Et af deltagernes afskedsbreve fra Ella til Mor. Foto Hanne Kusk

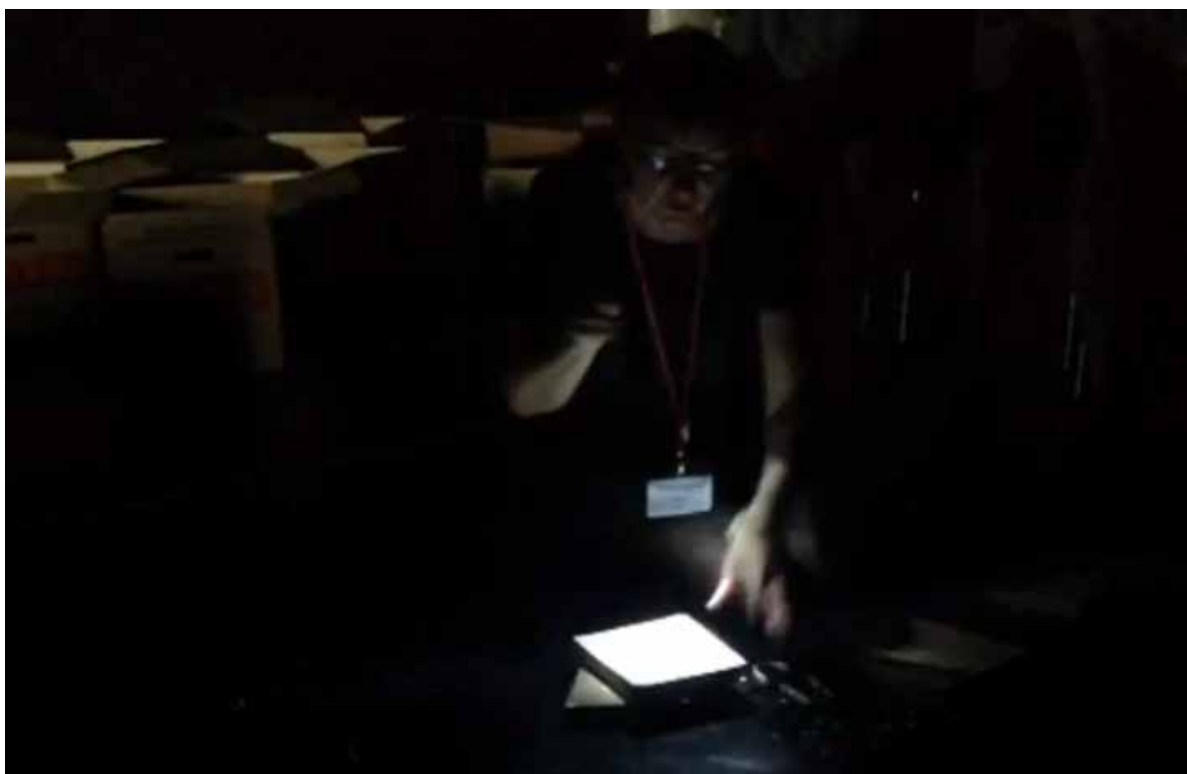
Efterladte noter

Dramaforløbet startede med, at æsken blev åbnet, og afrundes ved, at æsken lukkes. Gennem skriftlighed får deltagerne mulighed for, i fortættet form og i eget tempo, at udtrykke sig som Ella i noterne, som efterlades i æsken, i privaten, bag antikvariatet. Dermed kommer alle til orde. Brevformen og håndskriften inviterer til en personlig skriveform, og ordene vælges omhyggeligt. Stemningen er intens og højtidelig, da brevene læses op og lægges i æsken.

Poesi

Sisters Academy er ambitiøse i forhold til at foreslå et æstetisk, performativt paradigme som alternativ til den traditionelle samfundstænkning og uddannelsestænkning (Hallberg og Worre 2015). I deres arbejde kobles kunst, æstetik, poesi og pædagogik. Undervisere udfordres til at anvende et poetisk selv i undervisningen. Det er således et æstetisk paradigme, som både den enkelte, uddannelser og samfund har indflydelse på og kan lade sig influere af. I laboratoriet eksperimenterer vi ud fra dette. Bogværkets form og indhold er poetisk, og det afspejles i undervisningsformen, formidlingen og relationerne i rummet. Jeg tager helt konkret deltagerne i hånden, når de kommer ind ad døren; jeg vover at vise min poetiske undervisnerside ved fortælling og oplæsning, og jeg har fokus på stemthed, poesi, sanselighed og æstetik. Deltagerne griber udfordringen og bidrager selv med nærhed og poesi, både i afskedsbrevene og i den øvrige interaktion.

Det er tydeligt både i proces og produkter, at deltagerne lever sig ind i fortællingens poetiske univers. De er lyttende, nærværende, legende og medskabende, og arbejder eksperimenterende med forskellige medieformer: fortælling, dramatisering, dans, film og billedudtryk. I en af filmene, som handler om, hvor Ellas far er nu, lader deltagerne Ellas far blive opslugt af en bog – han forsvinder helt konkret ind i den. Det er en leg med indhold og form, der afspejler intensiteten i laboratoriet. Spændingen mellem transparens og hypermediering har medvirket til en autenticitet, der beskrives af en deltager som »... at være kommet ind i bogen og opleve bogen indefra«.



Oplæsning med poetsne. Foto Mette Hegnhøj.

Remediering som dramapædagogisk metode

I laboratoriet har vi eksperimenteret med remediering med henblik på at undersøge, hvorvidt remediering kan anvendes som dramapædagogisk metode og bidrage til autenticitet i dramaundervisningen.

Under laboratoriefORMEN, og ud fra manifestet om det åbne teater, har der været fokus på åbenhed og deltagernes konstruktion af fiktion. Via dramapædagogiske opgaver er indtryk fra bogværket transformeret til nye former og udtryk i arbejdet med indlevelse, indhold og mening. Det er sket via remedieringens spændingsforhold mellem transparens og hypermediering for at opnå autenticitet. Remedieringen er konstrueret omkring dramapædagogiske opgaver, der relaterer sig til fortælling, iscenesættelse, rekvisit og symbol, dans, billedfortælling, improvisation, film, poetsne og poesi.

Første fund i laboratoriet er, at de forskellige æstetiske oplevelses- og udtryksformer bidrager til en synergi, hvor forskellige medie- eller udtryksformer har forstærket hinanden og autenticiteten, og givet en oplevelse af at »komme ind i bogen«.

Denne multimodale tilgang til remediering er præget af min interesse for drama, teater, billedkunst, fortælling og digitale medier, og af erfaringer fra tidligere forsknings- og udviklingsprojekter. Vekslingen mellem analog og digital mediering bidrager til at kunne fastholde, udvikle og skalere indtryk og udtryk. Det er bogværkets indhold og form, der har givet inspiration til hvilke materialer, metoder, teknikker og medier, der er udvalgt til laboratoriet.

Bogværket er meget poetisk. Det sårbare, sanselige og skrøbelige, kombineret med styrke, mod og håb, er formidlet i æstetisk form. Det er tilstræbt at arbejde dramapædagogisk ud fra samme grundtone og grundfortælling, som præsenteres i bogværket. Samtidig opfordres

deltagerne til flerstemmighed og deltagelse. Deltagerne indlever sig i forløbet og er meget nærværende i arbejdet med at skabe nye poetiske udtryk. Andet fund i laboratoriet er dermed, at remediering kan fremme det poetiske i undervisningen. Forløbet kan således indgå i et æstetisk paradigme, hvor poesi og æstetik tillægges en væsentlig betydning i undervisningen.

Det tredje fund i laboratoriet er, at forløbet med remediering fra bogværk til dramaforløb befinder sig i et krydsfelt mellem performance og dramapædagogik (Krøgholt 2001, Christoffersen 2007), hvor deltagerne både er tilskuere og performere. Deltagerne indlever sig i oplevelsen af bogværk, scene, og dramatiske indtryk, samtidig med at de arbejder reflekteret med udtryk og bidrager til oplevelsens form. Remedieringens oplevelses- og undersøgelsesform i laboratoriet kan således bidrage til dramapædagogisk metode med inddragelse af nyere og eksperimenterende bogværker, teaterformer og interaktive medier.

Laboratorieeksperimenterne med remediering, poesi og dramapædagogik positionerer sig i et felt mellem pædagogik, kunst og forskning (Hovik 2012). Undersøgelsen i laboratoriet med deltagelse af dramapædagoger fra Norden bidrager til en udvikling og beskrivelse af remediering som dramapædagogisk metode. En metode, der i forlængelse af det åbne teater kan medvirke til poesi, multimodalitet, medvirken, udvikling og autenticitet i undervisningen via spændingsforholdet mellem transparens og hypermediering.

Da deltagerne forlod rummet hvirvlede poetsneen ud af døren fra laboratoriet...

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Tak til Mette Hegnhøj for at deltage i og dokumentere forløbet i laboratoriet og for at tillade citater fra Ella er mit navn, vil du købe det? Tak til bachelorstuderende ved pædagoguddannelsen i Thisted og deltagerne ved laboratoriet på Drama Boreale 2015 for indlevelse og konstruktiv kritik.



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Raija Airaksinen-Björklund, Marjatta Karkkulainen, Anneli Luoma-Kuikka

Demonstration: Reminiscence using mandala – Workshop for those who may have memories

Abstract

Based on workshop the article introduces Mandala-method in reminiscence and as a pretext for drama. Artbased-methods and drama are used to discover memories. In the process participants of certain age group go together in groups to discuss various things that occurred during their youth and their childhood. Are memories alike everywhere? What similarities and differences could be found?

Keywords

Drama; Boreale; Explore; Express; Exchange; mandala; memory, storytelling;

This workshop was held in Drama Boreale in Silkeborg during the Nordic Conference on Drama Theatre and Education. 14 participants came from different Nordic countries. The aim was to present for the participants how to combine cross artistic methods (using music, painting, drama and poetry), which could be implemented easily in different environments. With mandala method the inner narratives can be shared and made into something more.

Short theory behind the workshop

Our focus was to make visible the memory based stories or inner narratives that the participants had. Hänninen (2000) defines inner narrative formation as a mental process by which people make sense of their lives and their situation. The narrativity develops in a cultural-historical context and consists of each participant’s individual stock of inner narratives.

By using mandala methods it is possible to share and make visible those memories that have happened in the shared socio-historical context. In sharing the people that tell stories or listen to stories, can as a community start remembering more of the things from the same period. The stories told can be made into a cross artistic action.

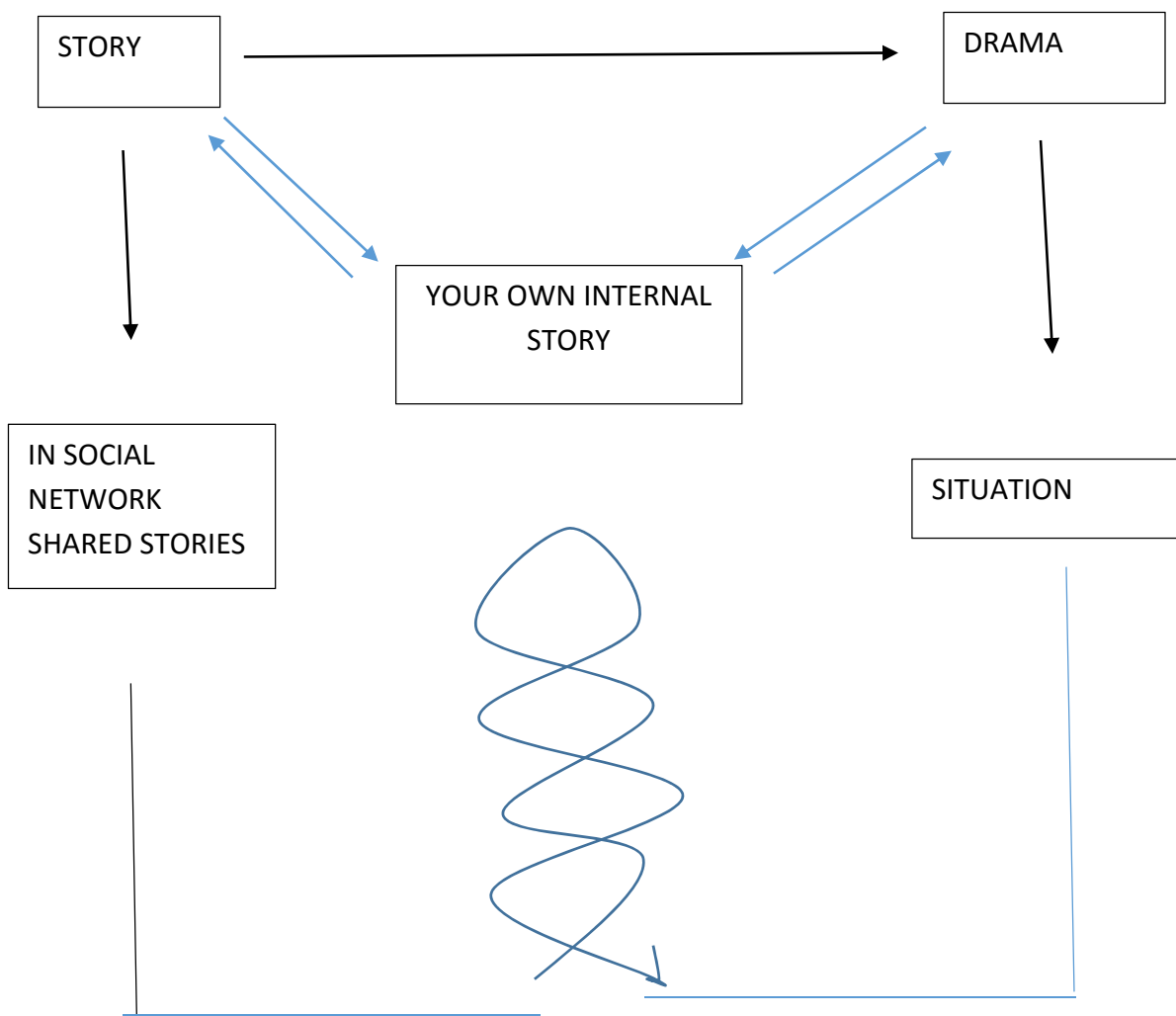


Figure: Story circulation based on Vilma Hänninen (2000)

The functions of inner narrative:

- Orientation in time
- Orientation in context
- Selective attention and categorization of experience
- Explanatory activity
- Identity formation
- Value orientation
- Desires, motivation and emotion

One may wonder whether the inner narratives may change our identity or rather are reflection upon the inner me. Are the stories that we tell:

- Something that we own?
- Something that we create and tell?
- Something that we are?

Reminiscence can be defined as: the act of remembering and telling about events and experiences from the past or:

1. The act or process of recollecting past experiences or events
2. An experience or event recollected
3. A narration of past experiences
4. An event that brings to mind a similar, former event

Pam Schweitzer defines reminiscence as sharing the past in the present. Reminiscence is about seeing and realising the dramatic potential in real life stories (Schweitzer 2007).

Remembering things is a basic need through which we relive and rebuild our lives and memories. We have a need to share things. We remember more while telling stories from our past. New things emerge from the forgotten past while other people from the same cohort or age group tell their stories.

Reminiscence is important to everyone but it is even more important if a person is losing her or his memories because of a disease such as Alzheimer's. The mandala method can be used as a tool of making memories alive again. In the workshop it is possible to accommodate to a person's cognitive ability level and make sharing memories a positive, meaningful experience. During the process the participants usually remember more and more during discussion. Everyone has memories and every memory is important.

Mandala

Mandala is a round picture, a circle, that represents the universe in some Eastern religions.

In various spiritual traditions, mandalas may be employed for focusing attention of practitioners and adepts, as a spiritual guidance tool, for establishing a sacred space, and as an aid to meditation induction. It represents the cosmos metaphysically and symbolically.

In this workshop, a mandala is circles within circles without gates. Mandala helps to focus on remembering together. In the second stage it can be used as a base for painting the memories with colours, prints or others methods. Mandala can also be big circles on the floor where the participants make their memories visible as movements or statues.

In the circles of mandala there is similarity with the Vygotskian zone of proximal development. The inner circle is about one's childhood and the outer circle is about adulthood and society: world and historical events. The circles experienced expand as the person gets older.

The workshop

Aims:

- *To remember* things together and to relive the past experiences (especially important when people may have memory losses)
- *To enhance* self confidence and enhance the feeling of appreciation

Possible other variations of the use of mandala could be studying a role, making a play from the memories shared (devising), studying history, understanding an era (my own or someone else's).

In the workshop mandalas are used for focusing the participants to a certain time period (for instance, youth and childhood) in their life and to express their experiences during that time. The participants share their memories, negotiate and choose what they want to put to the circles, one at a time. During the discussion the things mentioned are put into the circles of the mandala and during the process the circles are given names. In a way it is a method of building a universe of the memories the participants may share.

Stage 1:

In the first stage of the workshop people of the same age group remember together through the making of a mandala. The circles are made on a large paper.

- The innermost circle represents the participants, they can use their names or other personal symbols.
- The second circle represents the childhood experiences, the rhymes, songs, books, colours, toys etc.
- The third circle represents the surroundings and the neighbourhood, and in a timeline, it focuses on youth and shared memories with peers, such as idols, music, literature, movies, events, media, colours, tastes or must haves of the time.
- The fourth circle focuses on the events that occurred in the society and had an effect on persons and their lives and their society: fashion.
- The fifth is the level of the country and the memories are often historical events, olympic games, big celebrations but also riots and political episodes.
- Outside the circle is the area of the whole world and what happened there: things like walking on the moon.

In a sense the shared is being built during the conversations. Often more memories are remembered during the process

Stage 2:

The second stage: the participants are divided into four groups:

- Group 1: paints the mandala or makes collages using colors, or the prints that were used in their childhood. The people in the mandala (centre people) choose a colour or colours that represent their selves
- Group 2: makes a process drama of the person, her surrounding, her room and the important events mentioned in the mandala using drama conventions like statues, short impros, still images etc.
- Group 3: makes a poem based on the mandala. This usually involves the use of the word mandala during the process
- Group 4: makes sounds of the mandala, some music or voices of the mandala

There could also be a physical movement or dance group.

Stage 3:

The third stage: discussion and reflection upon the different experiences of the groups.

We divided the participants into groups with an imaginary line on the floor. The line represents the birth date decennier and the participants take position according their own birth time: fifties, sixties etc.

- 50's TV eyes for the whole world, Olympics 1964 Tokyo
- 60's Working in summer, wintersport/ skateing, feeling cold
- 70's Murder of Olof Palme
- 80's, 90's, 2000 Moomin, rap

All the groups had one common memory of Astrid Lindgren and her stories. That tells us a lot of Lindgren's work passing all generations.

We had previously decided to use different artforms in the final stage: music, creative writing, painting and drama conventions.

We noticed that writing poems in own mother tongue is more powerful than translation, written and spoken in English.

Perspectives

Conclusions from our experiences of previously done workshops:

- The workshop is designed so that it can be done with elderly people who may have physical disabilities
- The feelings after the workshop are positive and reminiscence starts and may continue many days after the workshop

- The workshop is suitable for groups consisting of only few participants, but it works also with big groups
- Collective memory and collective experience
- Facilitator must be aware of keeping up spirits and enhancing positive memories
- The workshop is also suitable as a tool for building up a role
- Good tool for a nurse: who is this person? what can I discuss with this person?
- Shared worldwide memories may unite people from different backgrounds “where were you when Kennedy died?”

Experiences with immigrants:

This workshop has been found very fulfilling and even therapeutic with Swedish-finnish born or living in Sweden all adulthood.

Reminiscence builds up a bridge between generations, combines people into the chain of generations and to culture. Even though memories are private they are also shared and memories builds up understanding within Finnish swedes and their history.

Reminiscence causes a chain reaction in which memories bring more memories and a circle of memories is built. Through this one gets understanding of one’s own and one’s kins. It also helps to understand also those who may have similar experiences and those with different kinds of experiences

We took verbatim memories as the basis for artistic workshop/performances using the memories of participants as a source of artistic production and creativity.

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Kirsten Vagn

Demonstration: Fra Bodystorm til Site-Specific

Abstract

Ved at arbejde 'site specific' åbner vi opmærksomheden over for impulser fra rummet. Artiklen beskriver en workshop og project-eksempler.

Nøgleord

Drama; Boreale; Explore; Express; Exchange; bodystorm; site-specific;

»Der er intet i forstanden, der ikke først har været i sansningen«
Aristoteles, 384-322 f. Kr.

I denne artikel vil jeg uddybe Site-Specific som genre og som pædagogisk metode. Det er en kunstfaglig arbejdsform, som jeg præsenterede under Drama Borealens tema »explore – express – exchange«. I tider hvor en snæver læringsdagsorden har tilsidesat æstetiske læreprocesser og discipliner som drama, billedkunst, musik og dans, finder jeg det vigtigt at konkretisere æstetiske processer og udtryk, der kan stimulere til opdagelse, erkendelse og refleksion. Med inspiration fra blandt andet den engelske dramapædagog og kreativitetsforsker Malcolm Ross' tænkning om impulsens betydning i kreative processer, og den ungarske danseteoretiker og koreograf Rudolf Labans bevægelseslære, vil jeg uddybe og konkretisere, hvorledes der kan arbejdes med Bodystorm og rum som impulsgiver, samt genren Site-Specific.

Jeg har med stor glæde udviklet og arbejdet med disse formsprog sammen med pædagogstuderende på University College Sjælland, på 'Humak University of Applied Sciences' i Finland og på Erasmus Hogeschool, Brussel i Belgien. Her har efterfølgende diskussioner om relevansen af performancearbejde i institutionel og dannelsesmæssig sammenhæng, taget afsæt i oplevelsen af selv at have arbejdet skabende i en Site-Specifik proces. Sammen med børnene fra teaterskolen Harlekin i Holbæk udforskede jeg en kulturkasernes hemmelige rum og med teatergruppen Elverfolket skabte jeg i 2011 vandreforestillingen »Byens rum – På kanten« på Holbæk Havn.

På trappen samles børnene i en gruppeformation, de stirrer mod publikum med et intenst blik – langsomt og rytmisk begynder de at gå ned af trappen. Pludselig runger et skrig og impulsen sætter den lille flok i hastige stumfilmsagtige bevægelser, de bevæger sig til nederste etage mod en tildækket figur, de stivner og drejer hovederne og kigger igen udfordrende på publikum... (Holbæks Kulturkaserne 2014).

Kropslig erkendelse og affektiv afstemning

Den dualistiske tankegang med rødder tilbage til Descartes, adskiller fænomener som natur/kultur, det ydre /det indre og krop/psyke, og denne opdeling har sat dybe spor i den vestlige tankegang. I modsætning til dette og ud fra bl.a. Merleau-Pontys fænomenologi, trækker arbejdet med sanselig erkendelse og danseinspirerede udtryk på princippet om, at krop, sjæl og tanke er tæt forbundne. (Winther 2006). Som en yderligere vinkel på denne tætte forbindelse, finder jeg det relevant her at fremhæve psykologen Daniel Sterns teori om affektiv afstemning. Forsker ved DPU, Mia Herskind, beskriver, hvorledes Stern bygger denne teori på viden om, at vi er i stand til at aflæse et følelsesmæssigt udspil hos hinanden. Vi kan blandt andet aflæse den vitalitet, intensitet og form, som en bevægelse har, for på den baggrund at kunne kvalificere vores mellem menneskelige relationer. Dans og performance kan derfor være andet og mere end en motorisk aktivitet. Når dansere og spillere bevæger sig, bevæges vi, ligesom vi gør i den tætte relation med spædbørn. Vi aflæser, spejler, er empatisk lydhøre og har på den måde en kropslig og sanselig kontakt til andre menneskers subjektive oplevelse. (Herskind 2006).

Impuls

Ingen ved med sikkerhed, hvorledes den kreative proces starter, men den engelske dramapædagog og kreativitetsforsker Malcolm Ross beskriver »the encounter« – en følelsesimpuls, der er i individets møde med omgivelserne – som et vigtigt element. Impulsen kan give sig udtryk i en stemning, og Ross beskriver, hvorledes flere kunstnere oplever begyndelsen til en kreativ proces som en stemning eller en rytme, der afføder en lyst til udtrykke sig. Med afsæt i denne tænkning hos Ross beskriver Austring og Sørensen impulsen som en indre ubalance, der kan opstå, når vi oplever situationer, der ikke passer i vores etablerede følelsesstrukturer. Ubalancen giver os en impuls til at handle, og denne handling kan være *reaktiv og reflektiv*. Den reaktive handling er forårsaget af en impuls til at frigøre sig fra indre spændinger, hvilket også kan forstås som en drift mod at bringe orden i en ubalance ved at reagere med handling. Handlingsimpulsen kan være af følelsesmæssig karakter som det at reagere ved at le eller råbe højt. (Braanaas 1999, Austring og Sørensen 2006).

I denne sammenhæng forstår jeg også impulsen som det sanselige indtryk, der er drivkraften til at udtrykke sig kropsligt i et opstået tableau/billede. Den *refleksive* handling er en handling, hvor man bearbejder den oprindelige følelsesimpuls gennem en æstetiske mediering, hvilket er tilfældet, når man skal omsætte et steds impulser og stemninger til en performance.

Under arbejdet med Bodystorm stilles der krav om evnen til at *reagere* på den impuls, som de andre kroppe giver, og derefter mediere egen krop, således at den bliver en del af et nyt udtryk. Her arbejdes først og fremmest intuitivt, og det er indlysende at krop, sjæl og tanke kan arbejde i et NU! Når ideerne til en Site-Specific forestilling skal bearbejdes, er det netop stemningen, rytmen og ubalancen i rummet, der er incitamentet til det udtryk som *refleksivt* skal medieres til en performance.

Hvad er Bodystorm?

Bodystorm kan være en metode til kropsligt at afprøve en situation eller en teoretisk ide for derigennem at udvikle nye ideer, og det kan således være en metode til innovation af design.

Den form jeg arbejder med her kan beskrives som »Den intuitive skabelse af en skulptur, der er konstrueret i resonans med rum, former, linjer og i relationen mellem mennesker«. I Bodystorm arbejdes der således på gulvet med bevægelse og kropslige udtryksformer, og det er en arbejdsform der lægger sig tæt op ad dans og kontaktimprovisation.

Trin for trin:

En gruppe på 3 – 7 personer

- En person løber (stormer) til et punkt i rummet og stopper i en tilfældig position
- Næste person løber til og stiller sig i en intuitiv position, der er afstemt og spejler eller på anden måde forholder sig den første. Og så videre indtil alle er på plads i en skulptur
- En ny person tager initiativ til at løbe og starter en ny skulptur et andet sted
- Det er vigtigt, at personerne i gruppen bevarer deres udtryk, indtil de løber ind i en ny skulptur
- Billede glider over i billede

Afhængig af målgruppe, kan der arbejdes med følgende progression, når der skal dannes skulpturer:

1. Placering i en række
2. Samme udtryk, men ikke på række
3. Find en kontrast til det/de andre udtryk
4. Ikke den samme position, men en intuitiv stilling, der passer til skulpturerne

Det er rigtig fint at lade grupperne vise den improviserede Bodystorm for hinanden. Jeg har mange gange nydt deltagernes overraskelse og begejstrede: »Hvor ser det godt ud!« Her udspilles små bevægende fortællinger, som er andet end akrobatik og ekvilibrisme, her ses optagethed og koncentration, og det er denne indre deltagelse, samspillet mellem det ydre og det indre, der rører os.

Efter sådan en visning kan der fremhæves og diskuteres *skulpturelle kvaliteter*. Med den menneskelige narrative trang til at finde mening, sammenhæng og skabe fortællinger, sker det ganske ofte, at tilskuerne finder små historier i udtrykkene, og det er selvfølgelig også en kvalitet. Nogle gange kan for stort et fokus på at skabe en fortælling dog gøre udtrykkene ganske banale og måske klichéfyldte. Jeg opfordrer derfor deltagerne til at vægte det skulpturelle udtryk som i en dans. Desuden prøver jeg at vække en ubalance, ved at stille »skæve« krav som fx »Lad højre arm være i kontakt med hovedet i de næste billeder« – noget uforudsigeligt som kan give impulser til nye udtryk og overraskende fortællinger.



Foto: Kirsten Vagn

Her er en tydelig reference til Rudolf Laban, som lægger stor vægt på at bevare bevægelsens spontanitet. I hans bevægelseslære bør deltagerne ikke kopiere bevægelser, men bør bygge på egne idéer og impulser (efforts). Laban har haft stor indflydelse på brugen af dansedrama og ekspressive danse. Han bruger ikke rollespil og ageren, idet han mener at bevægelseskontrasterne i sig selv udgør den dramatiske mulighed – man behøver således ikke en historie. (Braanas 1999).

Evalueringen kan fx drøftes ud fra disse kvaliteter: Rummer udtrykket flere niveauer, kontraster, spænding, humor? Er der overraskelser? Hvor er fokus? Og for yderligere at fremme abstraktionsevnen, kan metoden bruges til at sanse form og linjer i rummet eller udtrykke den kropslige forståelse af et bestemt område i rummet. Hvis dette er målet, kan opgaven lyde: Lav en Bodystorm, hvor I får impulsen fra fx:

- Vægge med vinduerne som sigtelinjer
- Et maleri i rummet
- En stol og et bord
- Et særligt møbel i rummet

Site-Specific

Rummets sjæl – Genius Loci!

Et rum eller et sted er altid noget særligt på grund af dets særlige unikke konstruktion af sociale og fysiske karakteristika. Et sådant sted kan analyseres ud fra arkitektoniske og indretningsmæssige parametre, men i denne sammenhæng arbejdes med de mere følelsesmæssige impulser som fx:

- Rummet kan tale til os og får os til at drømme og tænke
- Rummet fører os til at forstå noget om, hvordan vi har det sammen
- Rummet fortæller os noget om, hvordan vi organiserer os
- Rummet får os til at tænke på fortiden, nutiden og fremtiden
- Rummet lærer os noget om andre og om os selv
- Rummet kan overraske, frastøde og fascinere os
- Vi kan blive en del af rummet

Hvad er Site-Specific?

En Site Specific performance er en forestilling, der tager sit udgangspunkt i et særligt sted – et særligt rum! Det er en genre, hvor mange formsprog bruges, det kan være dans, musik, installationer, billedkunst, parkour og skuespil. Udtrykket er ofte sanseligt og poetisk.

En sådan forestilling kan skabes i store sammenhænge, ofte hvor publikum bliver guidet igennem en særlig rute, hvor de forskellige rum åbner sig i nye udtryk. I Teatergruppen Elverfolkets havneperformance »Byens rum – På kanten« blev publikum ledt fra en *trashy* bilkirkegård, gennem et moderne boligkompleks for at slutte omkring den gamle havn med skibsværft, kran og træskibe.

Det kan også være en inspirerende forestillingsform i en institution, hvor grupper af børn og unge kan give deres bud på, hvorledes særlige områder som gangen, trappen og hulen ved skoven inspirerer dem til at udtrykke særlige stemninger og fortællinger.

Her følger grundopgaven, som jeg har stillet og ændret til forskellige udformninger afhængig af målgruppen:

Fra impuls til udtryk

I skal lave en performance/stemningsforestilling i jeres rum. Måske er der en historie – måske er der ikke en historie! Men I skal give publikum en oplevelse af rummet med mennesker, relationer og udtryk. I skal først arbejde fysisk med Bodystorm, frys billeder og rummets lyde. Herefter kan I diskutere jeres indhold og skabe jeres egen form.

Fremgangsmåde:

1. Mærk rummet. Prøv at lege med sjove, flotte eller overraskende positioner i rummet. Er der særlige lyde i rummet som det kunne være sjovt at inddrage? I skal lave 5 Bodystorms i rummet. Prøv at undlade at lave brainstorms. Lad kroppen udforske rummet!
2. Lyt til 'musikken'/lydene i rummet. Måske inspirerer de til særlige bevægelser. Måske kan de forstærkes og blive til en særlig rytme eller et særligt 'lydlandskab'.
3. Diskuter de forskellige udtryk, der kom frem ved at lade kroppen arbejde intuitivt.
4. Afprøv de forskellige frys billeder igen. Bestem 4-5 vigtige positioner. Søg efter specielle, udtryksfulde, kontrastfyldte, seje, overraskende og flotte udtryk. Brug flere planer – lav, høj, midt. Måske kommer der bevægelse og lyd i frys billederne!
5. Bestem hvor publikum står/sidder. Eller måske skal de kunne gå rundt i rummet.
6. Bestem ruten mellem de forskellige frys billeder. Brug fx slowmotion, krybe, dreje rundt eller andet.
7. Diskuter om der måske viser sig en historie – eller bare et forløb fx fra angst til glæde.
8. Bestem en opstilling, et frys billede, hvor I har direkte øjenkontakt til publikum.
9. Lav aftaler så det passer til musikken, som I skaber eller finder!
10. Øv mange gange, så I har alle aftaler på plads.
11. Vær bevidste om, hvorledes I har arbejdet med elementer som fx kontrast, spænding, humor.
12. Vis den lille forestilling for holdet.

Læringspotentialer

»Det æstetiske rum besidder erkendelsesmæssige egenskaber, hvilket vil sige, at det stimulerer viden og opdagelse, erkendelse og refleksion – alt sammen egenskaber som fremmer læringsprocessen. Teater er en form for erkendelse«. (Boal, 2000).

Kompetencer som at kunne opdage, erkende og reflektere anser jeg for grundlæggende i al læring, og det er kompetencer, der udvikles i rigtig mange drama- og teaterprocesser. I denne Site-Specific sammenhæng optimeres desuden sansningens tilgang til følelser og refleksion. Desuden kan der suppleres med en mere detaljeret læringsmålsbeskrivelse, hvor deltagerne skal arbejde mod:

- At kunne åbne bevidstheden om impulser i rummet
- At udvikle egne udtryksfærdigheder
- At kunne være nysgerrig om alle kroppens mulighederne
- At kunne åbne sind, fantasi og forestillingsevne gennem abstrakt kropsudtryk
- At forbedre forståelsen af kropssprog og kommunikation
- At forstå at form og indhold interagerer

Opsamling

At udvikle og igangsætte kreative og skabende processer i arbejdet med en Site-Specific performance, kræver mod til både at være struktureret og til at kunne give plads til kaos/ ubalancer. Sådanne processer har jeg, som tidligere nævnt, i flere sammenhænge rammesat, så deltagerne fik mulighed for at kunne udforske kropsligt og intuitivt samt for at mediere kropslige udtryk.

Langt de fleste gange var det fine udtryk, som deltagerne var stolte ved at skabe og præsentere. Nogle gange kunne der dog være en tendens til, at fremstillingerne blev klichefyldte og forudsigelige. Jeg erfarede, at når jeg initierede ubalancer, stillede benspænd og kreative udfordringer – som krav om særlige formsprog eller en særlig 'opskrift' – så skabte deltagerne nogle ganske overraskende, gribende og tankevækkende små forestillinger.

I denne arbejdsform er der rigtig mange muligheder for at spejle og afstemme hinanden, og for igennem formsproget at skabe kontakt mellem det ydre og det indre i fortællinger, stemninger og udtryk, og frem for alt muligheder for at arbejde med kropslige erfaringer og sanselige erkendelser.

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Merete Cornet Sørensen

Præsentation: Om læring, drama og æstetisk fordobling

Abstract

Gavin Boltons teorisæt står centralt i det aktionsforskningsprojekt, som min ph.d. afhandling (Sørensen 2015) og denne artikel baserer sig på. Her lægges der op til at udvide forståelsen af såvel dramafagets grundelementer som den komplekse læring, der kan udspille sig i samspillet i den æstetiske fordobling.

Keywords

Drama; Boreale; Explore; Express; Exchange; læring; æstetisk fordobling; drama-pædagogik;

Grundlæggende lærings- og samfundssyn

Denne artikel bygger på eget aktionsforskningsprojekt (Sørensen 2015) og skriver sig ind i et pragmatisk læringssyn og samfundssyn, som i min fortolkning ses som karakteriseret ved at være dialektisk og socialkonstruktivistisk.¹ Ud fra dette læringssyn forstås læring som en proces, hvor den enkelte i samspil med andre aktører og den sociokulturelle kontekst udvikler kognitivt, emotionelt og fysisk betingede færdigheder og aktivt medskabende konstruerer sin forståelse af sig selv og verden. Ifølge dette læringssyn eksisterer der ikke nogen endegyldig sandheder, idet alt viden om verden er menneskeskabt og kontingent. På den anden side set er vores viden om verden heller ikke et rent subjektivt fænomen, i og med den altid dels står på skuldrene af tidligere erhvervet viden, dels er udviklet og situeret i et interaktivt samspil med en bestemt historisk tid og en bestemt økologisk, social og kulturel kontekst. Læring ses således som en dialektisk proces, hvor den lærende ikke alene tilegner sig en forståelse af en bestemt situation, men yderligere via sit samspil med konteksten er med til at definere og konstruere denne. (Sørensen, 2015). Dewey (2005) formulerer det således: »Når vi erfarer noget, reagerer vi på det, vi gør noget aktivt ved det, og dernæst tåler eller underkaster vi os konsekvenserne. Vi gør noget ved forholdene, og dernæst gør de noget ved os«. (Dewey, 2005, s. 157).

Et centralt redskab i de kontinuerlige lærings- og udviklingsprocesser er vore sprog, der med Dewey (1980) Rasmussen (2013) og Vygotsky (2010) ud over det talte og skrevne sprog rummer alle æstetiske² udtryksformer. Disse sprog ser jeg med Dewey (1980) som en syntese mellem et indhold og en form og med Vygotsky (1978) som kulturelle redskaber, der læres, mens de anvendes i praksisfællesskaber i samspil med kompetente andre i NUZO (Vygotsky, 1978). Som kulturelle redskaber har sprogene en dobbelt funktion, dels en reflektiv, hvor sproget anvendes til at bearbejde og fastholde en oplevelse som en indre tanke, dels en kommunikativ, der gør det muligt at dele denne tanke. At tilegne sig et sprog ex. dramatisk formsprog kan i sig selv være målet for en læreproces og hermed forstås som resultatet af denne, samtidig med at det tilegnede formsprog kan tjene som redskab for kommende formsproglige refleksioner. Denne dobbelthed bevirker at redskab og resultat bliver dialektisk forbundne i en helhed, hvor de formsproglige udtryk på den ene side fremstår som et resultat af formsprogligt arbejde, på den anden side bliver et redskab til at konstruere nye måder at tænke og forstå på.

Tools, whether practical or symbolic, are initially »external«: used outwardly on nature or in communicating with others. But tools affect their users: language, used first as a communicative tool, finally shapes the minds of those who adapt to its use.
(Holzman & Newman, 2005, s. 37).

Om dramas særlige læringspotentiale

Selvom de æstetiske udtryksformer har en række fællestræk med andre sprog, har de også en række specifikke karakteristika. De er for det første karakteriseret ved at dele formsprog med en eller flere af kunstarterne, for det andet at rumme en sanselig analogi, for det tredje at rumme potentiale til at bearbejde og kommunikere såvel refleksive som sanselige og følelsesmæssige oplevelser, (Langer, 1969, Hohn, 2009, Austring & Sørensen, 2006, Sørensen, 2015). Dramatisk leg, dramapædagogik og teater ses i denne optik som nært relaterede

æstetiske udtryksformer (Sæbø, 2010, Guss, 2001, Lindquist, 2003) der alle er konstitueret ved anvendelse af teaterkunstnerisk formsprog. Selvom formsprog og indhold ifølge den pragmatiske optik gensidigt konstituerer hinanden, vil jeg i det følgende med afsæt i Vygotsky (1966, 1978) og Bolton (1981, 1986, 2008)³ fokusere på den indholdsmæssige læring, som medieringen gennem dramatisk formsprog kan rumme fremskrevet i 3 interrelaterede dialektikker:

1. Dialektikken mellem fiktiv og real kontekst
2. Dialektikken mellem konkrete og fiktive handlinger
3. Dialektikken mellem indre og ydre fiktiv tematik

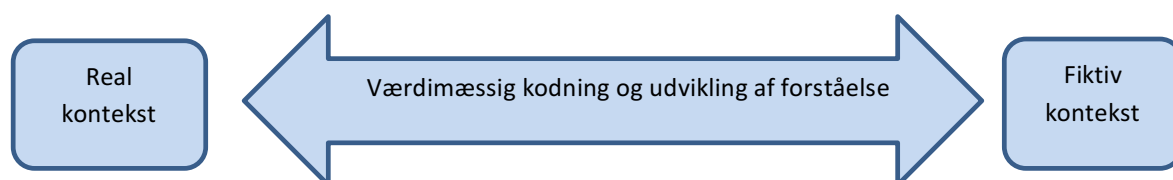
Dialektikken mellem fiktiv og real kontekst

Kernen i alt dramatisk virksomhed er ifølge Bolton (2008), Rasmussen (1991, 2013) m.fl. handlinger i fiktionen, og disse fiktive handlinger tager ifølge Bolton deres afsæt i oplevelser fra realkonteksten, som ud fra en pragmatisk forståelse er indlejret i en bestemt økologisk og sociokulturel kontekst (Dewey, 2005, Vygotsky, 1978).⁴ Dette betyder, at oplevelsen, hvad enten den opstår i mødet med natur eller kultur, i udgangspunktet vil være ladet med kulturelle normer og værdier, der imidlertid ikke skal forstås som statiske og eviggyldige, men som udtryk for et foreløbigt resultat af et samspil mellem den sociokulturelle kontekst og de aktivt handlende deltagere. Ud over at være præget af den kontekstuelle værdimæssige kodning præges oplevelsen ifølge Bolton (1981) af den enkeltes subjektive følelsesmæssige værdisættelse, af det oplevede. Bolton (1981) kalder denne sociokulturelt og subjektivt prægede følelsesmæssige værdisætning for appraisal. Jeg vælger selv som en fordanskning af termen at benævne den: værdimæssige kodning.⁵

Hvis man eksempelvis ser på en kultur, hvor normen er, at naturoplevelser rummer skønhed, så vil barnets forståelse af naturen være præget af denne norm. Imidlertid sammenholder barnet det sociokulturelt overleverede med det personligt oplevede, hvilket bevirker, at det ene barn qua egne oplevelser kan forbinde naturoplevelse med en syntese af skønhed, glæde og sanselighed, mens et andet forbinder samme situation som en ubalance mellem en ydre skønhed og en indre angst og ubehag. Begge værdisættelser af situationen vil være præget af såvel den kulturelt overleverede norm som den personlige følelsesmæssige værdisættelse af oplevelsen, og den herved udviklede kodning af oplevelsen indgår herefter som barnets følelses- og værdimæssige forforståelse.

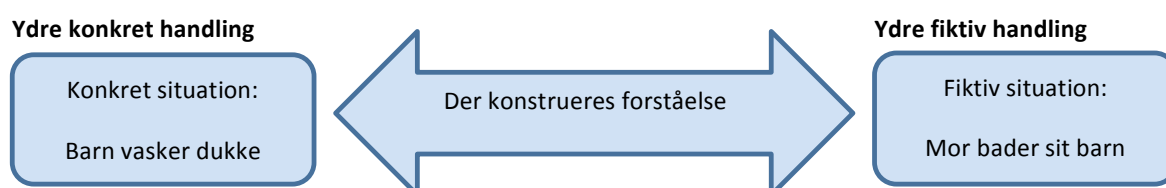
Nå den enkelte skaber en fiktiv situation i dramatisk leg i drama eller som aktør i en teaterproduktion, vil vedkommende uvægerligt trække på sin værdimæssige forforståelse, som gennem den formsproglige bearbejdning og det formsproglige udtryks distance fra det umiddelbart oplevede bliver tilgængelig for refleksion og bearbejdning. I denne proces opstår det, man med Haugsted (2009) kan kalde en immanent æstetisk fordobling. Med dette menes, at fiktionen i sig selv, rummer en virkelighedsfordobling, som den enkelte tilskuer eller aktør accepterer og indlever sig i ud fra en bevidsthed om, at fiktionen er et medieret udtryk for en oplevet virkelighed og ikke virkeligheden i sig selv. Gennem denne fordobling bliver det muligt at udtrykke, spejle og modificere forskellige forståelser og værdimæssige kodninger, hvilket igen vil kunne spille tilbage på den enkeltes værdimæssige forforståelse og handling i realkonteksten. Hermed bliver selve relationen mellem fiktion og realkontekst dialektisk, i

og med at handlingerne i realkontekst vil være konstituerende for handlingerne i den fiktive kontekst, samtidig med at handlingerne i den fiktive kontekst gennem sin modificering af den enkeltes værdimæssige kodning og forståelser påvirker den enkelte og kollektivets handlinger i realkonteksten og hermed realkonteksten i sig selv (Bolton, 2008).



Dialektikken mellem konkrete og fiktive handlinger

Enhver dramatisering rummer en række konkrete ydre handlinger i tid og rum. Hvis man som eksempel ser på en dramatisk leg, hvor et barn vasker en dukke, vil legen samtidig rumme en fiktiv handling, der giver den konkrete handling en ny tematisk betydning, eksempelvis en mor, der bader sit barn. »The external action of make-believe play, therefore, is the juxtaposition of two concrete worlds. One does not replace the other: both are present and interdependent« (Bolton, 1979, s. 19). Den ydre handling rummer således to samtidige situationer, der gensidigt påvirker og konstituerer hinanden, hvorved der opstår en dialektisk udveksling af erfaring mellem de to handlingsniveauer, der bevirker, at barnet får mulighed for at konstruere forståelse på flere samtidige niveauer. På det konkrete niveau kan barnet erhverve sig en række sanselige erfaringer i relation til de fysiske handlinger med vand, sæbe, vægtfylde m.m. mens det samtidig på det fiktive niveau gennem dramatiske formsprog kan bearbejde en mor og barn-relation og dennes indbyggede sociokulturelle og subjektive værdimæssige kodninger. Som det ses i nedenstående model, kan barnet således på en og samme tid udvikle viden, forståelse og færdighed i forhold til såvel den konkrete som den fiktive kontekst samtidigt med at disse handlinger indbyrdes betinger og påvirker hinanden i en dialektisk relation.



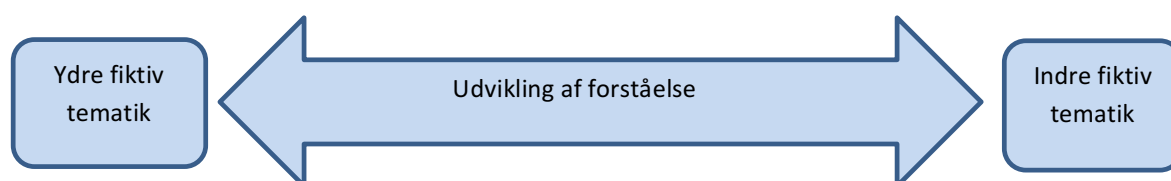
Dialektikken mellem indre og ydre fiktiv tematik

Ud over de ydre handlinger kan den fiktive handling rumme en indre tematisk handling, der ikke skal ses som adskilt fra den ydre fiktive handling, men som en integreret del af denne. »Intern handling är helt enkelt den andra sidan av myntet, för det vi talar om är i själva verket två aspekter av samme upplevelse« (Bolton, 2008, s. 39). Den indre handling fremstår som en parallel handling, hvor de følelser og handlinger som gennemleves i fiktion samtidig rummer en indre reference til lignende oplevelser fra realkontekst. Spiller man som børnene i mit projekt ensomme drager, som ingen vil lege med som en ydre tematik, vil børnene som

en indre tematik kunne trække på egne oplevelser af at være udenfor et legefælleskab. I den ydre tematik handler fiktionen om drager, i den indre om børnene selv, om det at være et menneske i verden. Heathcote (1999) kalder en sådan indholdsmæssige transfer »the code of brotherhood« (Wagner, 1999, s. 51) og påpeger, at der i identificering med en rollefigurs almenmenneskelige forhold opstår mulighed for at bearbejde eksistentielle problematikker og udvikle forståelse for disse.

Den ydre tematik er rammen som fiktionen udspiller sig indenfor, mens den indre tematik rummer essensen af oplevelsen, og handlingerne i den ydre og indre tematik fiktion påvirker og skaber på dialektisk vis hinanden. Samtidig skaber den ydre tematik gennem den formsproglige mediering en følelsesmæssig distance til det direkte oplevede, hvorved det bliver muligt for aktøren at bearbejde og kommunikere om oplevelsen på indlevet og distanceret vis på én og samme tid.

Nedenstående model viser, hvordan handlingerne i den ydre fiktive tematik og den indre fiktive tematik på dialektisk vis interagerer, og hvordan der i dette udvikles forståelse.



Læringen i den dramatiske mediering er således kompleks, idet den samtidigt udspiller sig på flere dialektisk forbundne niveauer, der rummer såvel

- den konkrete som den fiktive situation
- den indre og ydre tematik samt
- subjektive og sociokulturelle værdimæssige kodninger.

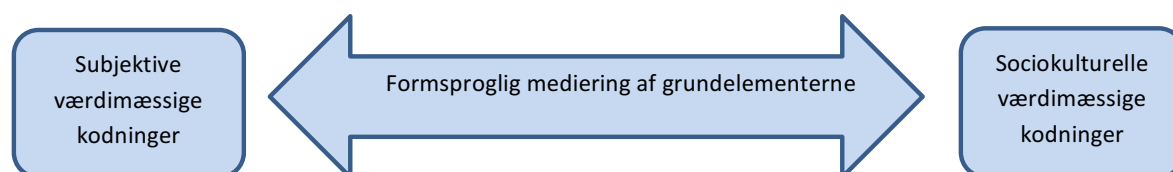
Fiktionens grundelementer og den femte dimension

Ifølge en række dramapædagoger ex. Sæbø (2010), Haugsted (1999) udspiller den dramatiske fiktion sig i et samspil mellem fire grundelementer: Figur⁶, Rum, Tid og Handling.⁷

Imidlertid tager medieringen gennem dramatisk formsprog som beskrevet sit afsæt i oplevelser fra realkonteksten og disses sociokulturelt og subjektivt indlejrede værdimæssige kodninger, som videreføres og fortolkes i den fiktive kontekst. Dette bevirker, at det ikke vil være tilstrækkeligt at rammesætte fiktionen ud fra de 4 grundelementer i sig selv, da der altid vil forekomme en række værdimæssige valg i forhold til disse, som har afgørende betydning for den formsproglige måde, man udtrykker de udvalgte grundelementer på, og på det værdimæssigt kodede indhold.

Den værdimæssige kodning, som tillægges grundelementerne kan være et udtryk for bevidste valg og vil hermed kunne italesættes gennem metakommunikation omkring fiktionen, instruktion og litterære forlæg. Den kan imidlertid også være udtryk for en ubevidst tavs kodning, der tager sit afsæt i en samspil mellem internaliserede, sociokulturelt indlejrede værdimæssige kodninger og den enkeltes personlige værdimæssigt kodede oplevelseshorisont. Relationen mellem disse kodninger er dialektisk, idet den subjektive

kodning præges af den sociokulturelle, som igen påvirkes af de formsproglige udtryk, som den enkelte aktør skaber, og som hermed indgår som en del af den kollektive kultur og fremtidige værdimæssige kodninger af oplevelser i real og fiktiv kontekst.

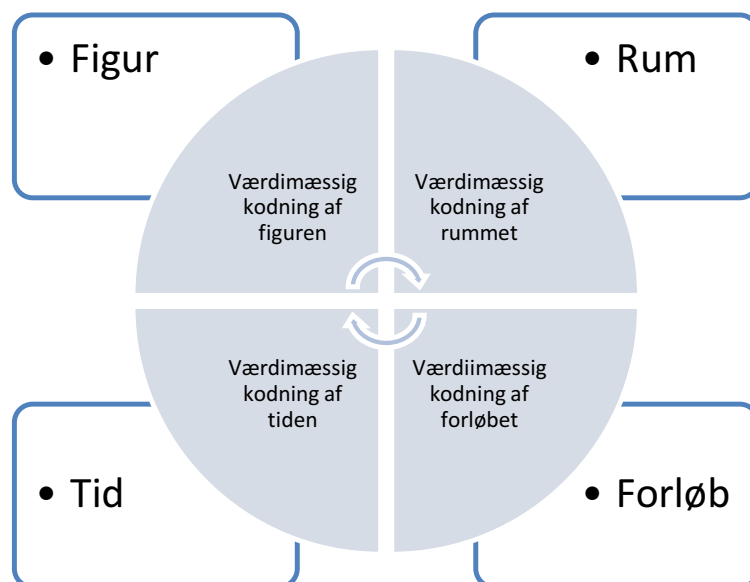


Den værdimæssige kodning af grundelementerne bevirker at en rollefigur aldrig kan være en neutral figur, men altid vil fremstå som en bestemt figur med bestemte træk, en bestemt sociokulturel placering og bestemte motivationer og følelser. På samme måde er det fiktive sted og den fiktive tid udtryk for en bestemt tids og rumlige kontekst med særlige handlemuligheder og særlige sanselige kvaliteter og følelsesmæssige værdier. Også handlingen er motiveret af og motiv for de udvalgte figurers agering i den udvalgte tids og stedsmæssige kontekst med de værdimæssige kodninger, som disse er bærere af.

Det er med andre ord ikke muligt at agere en ikke værdimæssigt kodet fiktion, en mand i almindelighed, et helt neutralt rum eller en handling uden værdimæssig kodning og underliggende motivation. Når børnene i mit forskningsprojekt spillede roller i egne dramatiske lege eller i dramaaktiviteterne, var det således altid en værdimæssigt kodet rollefigur med bestemte karaktertræk og bestemte værdimæssigt kodede handlingsmotivationer. Hvis et barn eksempelvis agerede drage i en dramatisering kunne dette være en aggressiv og farlig drage, en genert og usikker drage, en glad og legesyg drage, eller en ensom og ulykkelig drage, men aldrig en drage, der ikke havde specifikke karakteristika.

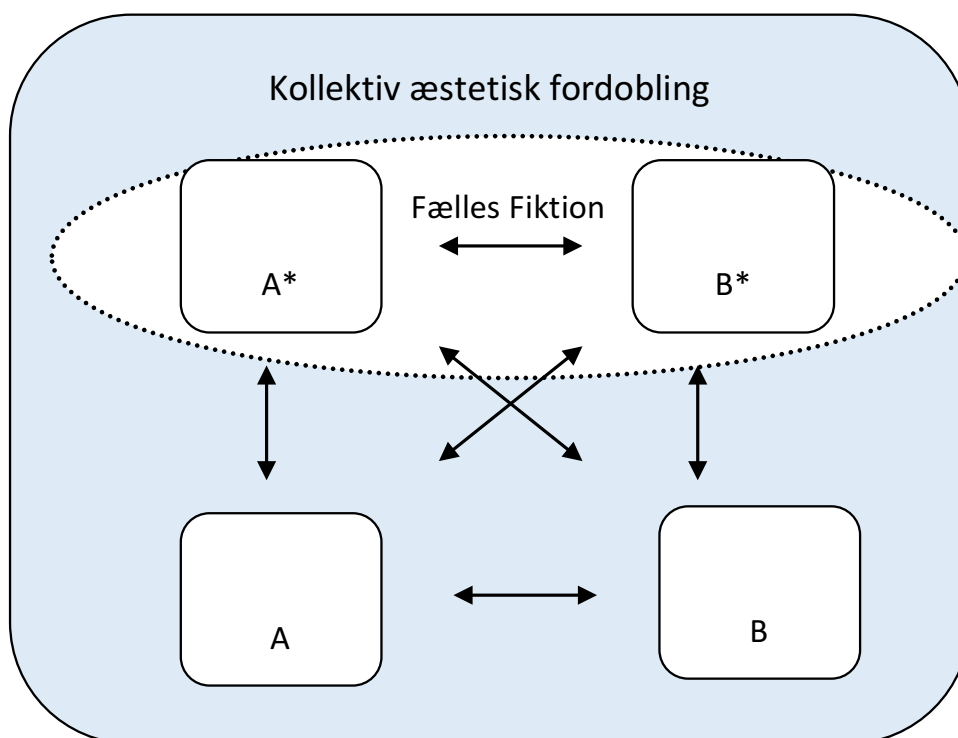
Disse værdimæssige valg blev herefter rammesættende for rollefigurens handlinger, fiktionens forløb og for de samspil, figuren indgik i. Det centrale bliver hermed ikke den ydre fiktive tematik og de fiktive figurer i sig selv, men de følelser, de gennemlever i de forskellige situationer, hvilket medfører at fiktionens egentlige tematik ikke nødvendigvis er at finde i dens ydre fremtrædelsesform, men derimod kan fremstå som en indre tematik, der repræsenterer de værdimæssige kodninger, som den enkelte og kollektivet tillægger den ydre handling (Sørensen, 2015). Den værdimæssige kodning af grundelementet bevirker således, at det centrale i dramatiseringen ikke er de enkelte rollefigurer og deres handlinger i sig selv, men de værdimæssige kodninger, som disse repræsenterer.

Eftersom den værdimæssige kodning fremstår som en forudsætning for dramatiseringen af de fire grundelementer vil jeg tillade mig at indsætte den som et bud på en supplerende femte dimension ved dramatiske fiktion. Dette betyder, at dramatisk fiktion rummer et samspil mellem fiktionens roller, rum, tid, og handlinger og en værdimæssig kodning af alle disse. I arbejdet med at skabe dramatisk fiktion vil den enkelte og kollektivet således ikke alene skulle vælge grundelementerne figurer, rum, tid og handling, men yderligere tillægge hver af disse en værdimæssig kodning. Disse værdimæssige valg vil, som det ses i nedenstående model, indgå i et samspil, hvor de enkelte grundelementer og deres kodninger løbende påvirker, perspektiverer og skaber hinanden.



Den kollektive æstetiske fordobling

En række skandinaviske dramaforskere (Szatkowski, 1985, Haugsted, 1999, Sæbø, 2009) beskriver drama som kollektiv fiktion, hvori der opstår en mulighed for en æstetisk fordobling, som er karakteriseret ved en kollektiv vekselvirkning mellem fiktionens udtryksformer på den ene side og realkonteksten på den anden. Den æstetiske fordobling af en fælles fiktion implicerer en dobbelt bevidsthed af samtidig at være i og uden for fiktionen, hvor personerne i rolle kommunikerer i bevidsthed om både sig selv, den anden, rollefigurerne og den fiktion, de er fælles om at etablere. Dette bevirker at deltagerne får mulighed for at spejle og komplementere sig selv og egen rolle i de øvrige deltagere og deres roller (Szatkowski, 1985, Sæbø, 2009). I nedestående model agerer personen A rollefiguren A* og personen B rollefiguren B* og som pilene viser, kommunikerer og interagerer såvel spiller som rolle med hinanden både i og uden for fiktionen.

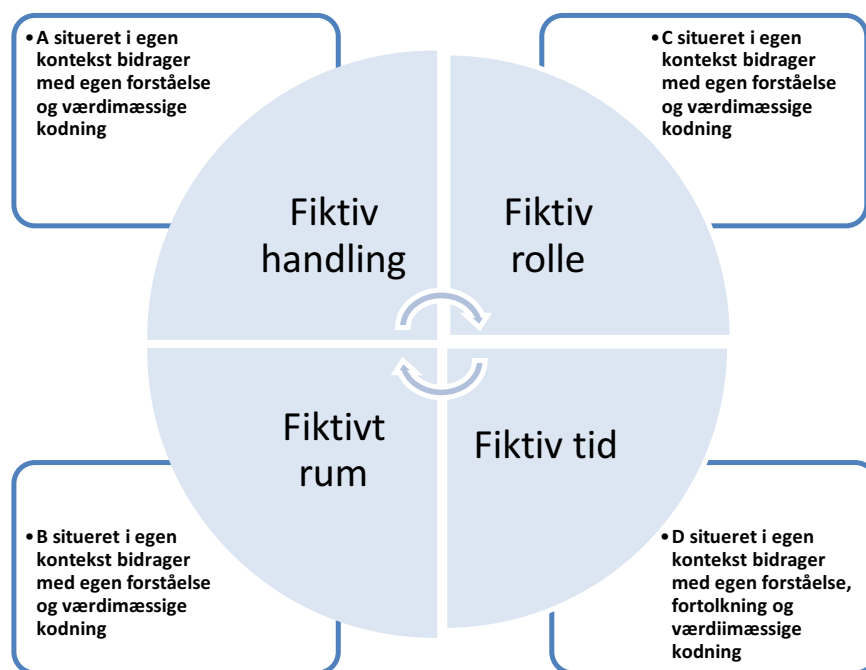


(Austring & Sørensen, 2006, s. 173)

Den værdimæssigt kodede æstetiske forbedling

Imidlertid rummer den kollektive æstetiske forbedling som ovenfor beskrevet yderligere en forbedring af alle grundelementer ud fra en såvel subjektiv som sociokulturelt overleveret værdimæssig kodning. Det vil sige, at den erfaringsbase, som den dramatiske fiktion tager sit afsæt i, er holistisk i og med, at den baserer sig på deltagernes oplevelser af at være et menneske i en kontekst. En oplevelse, som er empirisk funderet, historisk, økologisk og kulturelt situeret, og som rummer en sociokulturel og subjektiv værdimæssige kodning af den oplevede virkelighed. Samtidig er den æstetiske forbedling i dramaprocesen kollektiv, hvilket indebærer, at de enkelte deltageres forskellige oplevelser og værdimæssige kodninger interagerer og komplementerer hinanden i et fælles formsprogligt udtryk, der rummer en syntese af formsproglige udtryk og værdimæssige kodninger af teamtikker, personer, handlinger, tidspunkter og steder, der indgår i den fælles dramatiske fiktion.

Som det ses i nedenstående model med 4 deltagere i en kollektiv dramaproces, bidrager alle deltagere med egne kontekstuel indlejrede og værdimæssigt kodede fortolkninger af de enkelte grundelementer. Disse fortolkninger og værdimæssige kodninger indgår herefter i et løbende mange-relateret dialektisk samspil, hvor de gensidigt konstrueres af og konstruerer hinanden.



I samspillet i den æstetiske fordobling interagerer alle deltageres forskellige forståelser og værdimæssige kodninger således inden for de rammer, som fiktionen udspiller sig i, på en måde, hvor forskelligheden kan integreres, uden at den fælles fiktion sprænges. Der skal således som udgangspunkt være enighed om den ydre tematik og de forskellige grundelementer, mens de enkelte rollefigurer kan agere ud fra forskellige værdimæssige kodninger af disse. Hermed bliver det muligt for deltagerne i processen at diskutere, spejle og komplementere ikke alene rollefigurerens handlinger, men yderligere alle de fortolkninger, værdimæssige kodninger og forståelser, som danner grundlag for den enkeltes og kollektivets ageren i fiktionen. Samtidigt bliver det muligt for deltagerne i den løbende udveksling og spejling i processen at lade sig formsprogligt inspirere af hinanden og som kollektiv udvikle formsproglige udtryksformer, der kan fremstå mere komplekse og mange-facetterede, end de enkelte deltagere ville kunne have udformet hver for sig.

Den kollektive æstetiske fordobling i drama rummer hermed et stærkt akkumulativt læringspotentiale, hvor deltagerne interagerer med hinanden og forholder sig til den samlede mængde af formsproglige udtryksformer, bagvedliggende erfaring og værdimæssige kodninger, som indgår i den fælles fiktion. Deltagernes handlinger i fiktionen kan således som forbundne kar påvirke hinanden og hermed præge ikke alene de formsproglige udtryk, men yderligere den forståelse og de værdimæssige kodninger, som bearbejdes og udvikles i det dialektiske samspil mellem virkelighed og fiktion. Den viden om sig selv og verden, som bearbejdes og kommunikeres i samspillet i den kollektive æstetiske fordobling, bevæger

sig hermed fra det kontekstuelte indlejrede og subjektivt værdimæssigt kodede gennem det kollektive og intersubjektive hen imod det almenmenneskelige og eksistentielle (Sørensen, 2015).

Samtidig vil den forståelse, som udvikles gennem dramaaktiviteten, påvirke den enkeltes og kollektivets handlinger i realkonteksten og hermed konteksten i sig selv. Det, man lærer gennem skabende dramarbejde, griber således langt ud over aktiviteten selv og indgår som en del af de kontinuerlige personlige, kollektive og samfundsmæssige udviklings- og forandringsprocesser.

Noter

1. Med termen socialkonstruktivistisk menes her, at konstruktioner af såvel viden som kontekst foregår i en dialektisk relation mellem subjekt og den sociokulturelle kontekst. Læringsformen er således social og konstruktivistisk
2. Dewey (1980) anvender termen kunstneriske. Jeg foretrækker med Rasmussen (2013) og Høhr (2004, 2009) at anvende termen æstetiske, da denne som overbegreb favner både den professionelle kunst, som jeg knytter til verbet at kunne, og som repræsenterer en særlig ekspertise, og børn, unge og voksne egne skabende aktiviteter, hvor de anvender et æstetisk/kunstnerisk medie. I denne forståelse er børns egen dramatiske leg (rolleleg) en æstetisk udtryksform, men ikke kunst i sig selv
3. Bolton (1981) bruger børns egen som om-leg (dramatisk leg) som forklaringsmodel for læringen i skabende dramapædagogisk arbejde, en tænkning som jeg har videreført i denne artikel
4. Realkonteksten rummer i denne forståelse både naturen og diverse kulturelle udtryksformer. Oplevelser i mødet med ex. moderne medier, teater og kunstoplevelser eller mødet med den omgivende natur ses alle som oplevelser i realkontekst der kan medieres gennem dramatisk formsprog til et æstetisk fiktivt udtryk
5. I den norske oversættelse af Bolton (1981) oversættes termen appraisal med holdning. Dette forekommer i forhold til den danske betydning af begrebet holdning misvisende, idet denne term jf. *Den danske ordbog* (2012) forstås som et synspunkt, der er baseret på en personlig refleksiv og normativ tilgang. I Boltons betydning handler det ikke om beviste normative synspunkter men om en følelsesmæssig vurdering eller værdsættelse, der kan have en såvel bevidst som ubevidst karakter
6. Figuren er den fiktive rollefigur, som den enkelte deltager i den dramatiske fiktion skaber og fremstiller gennem agering. Selvom man således i den dramatiske fiktion spiller »sig selv« som i nyere scenekunsts eksperimenter mener jeg ikke, at man agerer som sig selv i den 'virkelige' verden, men som en spiller, der agerer »sig selv« i en fiktiv kontekst. Vygotskys case »Let's play sisters«, hvor to søstre leger søstre, er et eksempel på dette. »The vital difference in play (...) is that the child in playing tries to be a sister. In life the child behaves without thinking that she is her sister's sister« (Vygotsky, 1966, s. 3)
7. I faglitteraturen har flere forskellige termer været anvendt til at beskrive dette, mest almindelig er termen 'fabel'. Haugsted (1991) argumenterer for at erstatte termen fabel med termen forløb, idet han mener, fabels narrative merbetydning kan gøre den mindre velegnet til at beskrive improvisationer og performanceforestillinger, hvor handlingselementet ikke nødvendigvis forholder sig til en klassisk narrativ struktur. Jeg tilslutter mig Haugsteds

refleksioner, men ønsker med Bolton (2008) at understrege den dramatiske fiktions handlingskarakter og vælger derfor selv at anvende termen *handling*

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Merete Cornet Sørensen: Lektor ph.d. Center for Pædagogik UCSJ, hvor hun blandt andet underviser i drama og æstetiske læreprocesser. Hun er forfatter af flere fagskrifter og har været involveret i og leder af flere forsknings- og udviklingsprojekter med fokus på æstetiske læreprocesser, drama og børns leg. Herudover er hun medudvikler af og koordinator på UCSJs internationale modul Aesthetic and Learning in Early Childhood Education.

Hun er meget interesseret i forholdet mellem følelser og refleksioner og den måde skabende æstetiske virksomhed med kunsten i alle dens mange sprogformer kan være en måde at kombinere disse normalt adskilte måder at få viden om sig selv og den verden man er en del af.



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Cecilie Haagensen

Presentation: Devising – exploring and expressing life-based experiences

Abstract

The article is focused on student's life experiences and new experiences as a resource to develop identity through devising processes and aesthetic practice including the role of directors and teacher's ability to facilitate education that allows students freedom of expression.

Keywords

Drama; Boreale; Devising; Identity; Explore; Express; Exchange.

Introduction

This paper presents a key finding from my PhD research on young people's devised theatrical practice (Haagenen 2014). It shows how devising can be described as a »life-based« theatrical practice, in that the creative devising process allows human experience to be a primary resource. Based on the creative exploration of the maker's lived experience, new experience is mediated and expressed in the devising process.

The interest in devising stems from my own experience as a deviser when I was young. I experienced the joy and satisfaction of being able to explore and express me and my fellow devisers' life-world through making theatre without a manuscript, but rather based on our own experiences and interpretations of our world. Our voices were being heard, loud and clear, in an artistic setting. The exposure from the media on how to look, how to behave is particularly strong when you are young and in the very formative years which youth certainly is. Such experiences were being cultivated and processed in the creative devising process. I realized that some devising processes helped us change and made a lasting impact on our identities, while other devising processes did not have the same impact on our lives. And I wondered: why is that so? As a result, the PhD investigates different devising processes and researches why there are experiential differences between different processes.

The result from the PhD shows that one of the answers to this question is to be found in the very start of the devising process: *different starting points in devised theatre leads to different processes for the devisers*. One starting point for a devised process can be 'borrowed' material such as found objects, text fragments, ongoing events in the world (e.g. war, political elections, celebrity news, and so on). These experiences are 'borrowed' or not directly experienced by the deviser. Another starting point for a devising process can be the usage of the devisers' personal experiences from their own lifeworld, such as autobiographical memories, experiences from being harassed, being chronically ill, falling in love, and so on. The two different starting points tends to influence the whole devising process, as this article shows. It influences the rest of the process and it might implicate how we facilitate and assess devised theatre productions. This is the focus of this paper.

Researching devised theatre and young peoples' lived experience

In order to investigate how young people use their lived experience in their devised theatre production I did a qualitative research on young theatre students' devised theatrical production (Haagenen 2014). I did three case studies at the Norwegian Theatre Academy in Fredrikstad and at Victoria College of the Arts (VCA) in Melbourne, Australia. I followed the production processes from they started until the opening night of the performance. The performances were played at the schools for fellow students, family and friends as audience.

I followed one collaborative work in Norway at bachelor level. This was a group devised work with five students aged 19-22 (January 2006). The second site of investigation was VCA in Melbourne, Australia. This was a postgraduate course, and the students produced solo devised works.

The study is a qualitative research, using phenomenology and case studies as main methods. I gathered the data through observation and video recordings of the performances and improvisations during the process. I did three semi-structured interviews in the beginning, middle and the end with five students. I had access to the students' process notes, which they

wrote every day during the process. I took photos and kept a researcher's journal. This is the data material that the PhD and this paper is based on. The students are given fictive names in order to anonymize them.

The term Devising

In Norway, and in none of the Nordic countries, we do not have a native word for the term devising although it is widely used practice. We are using the English word to name the practice: devising, which means to invent something: »å finne opp« in Norwegian.

A devising process can start from anything. The deviser can choose to work and experiment with themes, images, personal experiences, or specific stimuli as music, objects, movements. Devising refers to »the practice of generating, shaping and editing new material into an original performance« (Govan, Nicholson, & Normington, 2007, p. 6). Devising describes »a mode of work in which *no* script – neither written play-text nor performance score – exists prior to the works creation« (Heddon & Milling, 2006, p.3). Devising withdraws a single definition – it refers to a variety of production methods that exists within a broad practice field: in educational practices such as process drama and theatre in education, in community theatre, performance art, political theatre, young peoples' theatre, amateur theatre and so on (Heddon & Milling, 2006). The field was developed in the historical radical period in the 1960's in the Western world as a way to make life-like theatre, based on peoples' lives and the historical changes that developed. Harvie & Lavender (2010) argues that today, devising might be considered an »orthodoxy« due to its popularity and prevailing position in theatrical practices. Although it is a widespread practice and defies a single definition, it has some common features: There is often no pre-written texts, everything can be used as a starting point, it can be either collaborative or solo creation, and it has no single method, there are many. Oddey (1994, p.1) highlights that »the process of devising is about the fragmentary experience of understanding ourselves, our culture and the world we inhabit«. In my definition of devising as a life-based theatrical practice, it is exactly this aspect of devising – as closely linked to the devisers lived experience – which is emphasized. This will be addressed later in the paper.

A deviser refers to a person who makes a performance in collaboration with others or as a solo-performance, without a pre-written manuscript. A deviser is often both the maker and the performer of the work and might be described as a creative artist with many different functions in the performance making process (e.g. performer, producer, writer, costume designer, and so on). During my PhD work, I started to name devising »Egenskapt teater« in Norwegian in order to include all these aspects, and we will return to this notion later.

Primary and secondary experiences

Russian psychologist Lev Vygotsky (1930/2004) inspires a theoretical framework for my study of devising. His cultural–historical theory provides a theory on creative processes and meaning-making, and the relationship between culture and the individual (Connery, John-Steiner, & Marjanovic-Shane, 2010). Vygotsky emphasized creativity as an important developmental activity with an interrelated connection between the individual and society. Vygotsky (1934/1994) argued that the individual and the environment mutually constitute each other. The environment does not exist independently of the individuals who live in and

through its surroundings. The individuals are influenced by the surroundings, we interpret and act on our surroundings and thereby change it. Vygotsky (1930/2004) argues creative acts are rooted in the individual lived experience, closely related to the society in which they live. In the creative process lived experience is transformed, changed and mediated into new experiences, new meaning-making and new aesthetic expressions.

Creative activity is based on the ability to combine elements, and this capacity is called imagination or fantasy by Vygotsky (1930/2004, p. 9). He argues that imagination is often referred to as something that is not actually true and does not correspond to reality. But the opposite is the case, according to Vygotsky (ibid), in that all creative elements are derived from reality. In his little, but very inspiring and thoughtful book *Imagination and Creativity in Childhood* 1930/2004 (which is also translated to Swedish) he argues that all creativity is derived from our lived experience. He argues there are four connections between reality and fantasy. These are past experiences, secondary experiences, emotions, new experiences.

This paper focuses on the two first: past experiences and secondary experiences. The first and most fundamental association between imagination and reality is related to lived past experience. All the creations of fantasy are always made from elements of reality that are a part of a person's past experiences (Vygotsky 1930/2004, p. 13). The combinations of the elements are 'fantastic' but the elements themselves are derived from reality. Trolls, for example, exist in fairy tales only, but all the elements from which a troll is constructed are found in real life. Some elements are enlarged and some elements are reduced and then combined in new ways. The elements are derived from reality, but it is the way the elements are combined that is fantastic. Hence, past experiences are the basic elements of creation.

The second connection emphasizes the importance of secondary and borrowed experiences, also called social experience by Vygotsky (1930/2004, p. 17). Through other people's descriptions and expressions, through their experiences, we are able to envision an event we have never actually experienced ourselves. But others' experiences need support from our own fantasy in order to create meaning.

If you have never experienced the African desert, for example, you need to have experienced other concepts like thirst, sand, heat, infinite spaces and so on, and by combining your own experience of these concepts you are able to envision what a desert is and how it feels to be in a desert (Vygotsky 1930/2004, p. 16).

This ability to connect to experiences that one has not directly experienced is a fundamental human function for understanding, learning and imagining, in that it exceeds our own narrow circle of experience:

With the help of our imagination we are able to assimilate someone else's historical or social experience. In this form, imagination is a completely essential condition for almost all human mental activity (Vygotsky 1930/2004, p. 17).

It is obvious that this ability is essential for experiencing a central human function like empathy. Empathy enables humans to relate to, and to recognize, others' feelings and experiences.

The social, or borrowed, experience is an essential human quality that is especially relevant in theatre, where the ability to connect to someone else's experiences is crucial both for the

performer who creates a character or persona, and for the viewer who experiences a theatrical 'not real' universe.

Devising past experience and secondary experience

In my PhD case studies, the students used both past experiences and secondary experience as impetus for their creative work. One who used past experience as a main resource was case Nancy. Nancy used her autobiographical memory as impetus to develop a stand-up solo show based on her memory from she was a ballet dancer. She danced ballet from when she was a little girl until she was fifteen. She was then severely bullied by her fellow dancers because they considered her to be too fat to be a ballet dancer and this made her stop dancing. Ever since. In this performance work she uses the devising process as an opportunity to re-discover her love for dance and overcome her bad childhood experience expressing herself as a dancer again, telling her story.

Nancy starts the process by looking at her diaries from her childhood and this makes her remember how she felt at that age. It is urgent for her to tell a true story based on her autobiographic material. She is using her past experiences as a starting point and the primary material for making the performance work. Through the devising process her story is edited, generated and re-structured into a performance and a new experience for Nancy.

Another case from the PhD, worked with a different starting point. They worked primarily with secondary and borrowed experiences: their collective perceptions of experiencing war crimes that happens in faraway places. It was a collaborative work based on appropriated material; impressions of war, using Harold Pinter's Nobel Prize speech in literature as inspirations as well as his written drama "Ashes to ashes". These two texts were appropriated into a new script and a new performance experience for the devisers. In this way they cultivated and processed their collective secondary experiences of war in their creative performance work.

The two different starting points: past experiences, using autobiographical material, and secondary experiences, turned out to be vital for the entire process for the students. The analysis made me develop a model for different modes of devising (presented subsequent) where devising processes based on primary past experiences is called life-based devising whereas processes based on secondary experiences is called self-made devising.

Life-based or self-made aesthetic practice

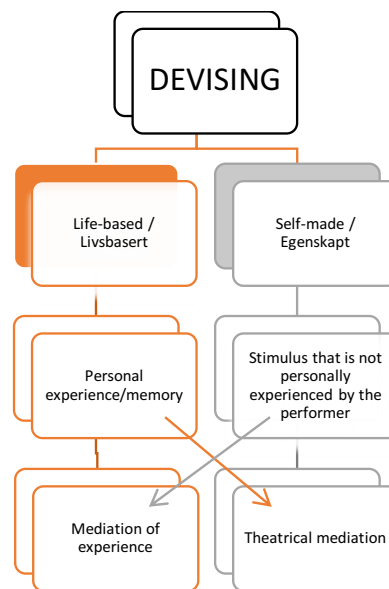
My study shows that there exist two meanings of »devising«, that might be given Norwegian names and definitions, and which may add understanding to, and help specify, the nature of the different processes.

The analysis shows that some processes are linked to primary experiences and starting points from their lifeworld (the column to the left in the model subsequent), whereas other processes starts with secondary or borrowed experience as a source for the theatrical work (the column to the right). The artistic intention in some processes is mainly connected to the deviser's subjective lifeworld and can therefore be given the Norwegian name »*livsbasert*« devising, which means »life-based« in English. Life-based devising means that the deviser's lived experience is used as main material in the devising process. This material is generated, processed and developed into new experiences during the creative work. The process of

subjective meaning-making and mediation of experiences through the devising process is an essential aspect of life-based devising.

It is also evident that some devising processes do not start with personal material. They may start with borrowed or appropriated material (including concrete material as props, scenographic elements, texts, photos) not directly experienced by the performer. In the Harold Pinter example from the PhD case study, I found that the material was interesting for the devisers but they had no experience of war themselves and therefore 'borrows' the experience. This kind of devising process can be called »egenskap« in Norwegian, which means »self-made« in English. This notion stresses the inventive aspect of devising.

The two different devising processes are demonstrated in the model that follows:



Model of »life-based« and »self-made« devising

The analysis shows that there are different levels of meaning-making in creative work (last row). In life-based devising, mediation of experience can be described as primary, whereas mediation of theatrical form is key matter in self-made devising.

Having said this, it needs to be emphasized that there is no clear cut distinction between these two types of devising, as the arrow in the model illustrates. It can easily be argued that all devising is connected to the deviser's lifeworld, and all devising processes are, in a sense, life-based. Still, this research finds that there is a difference in the way experience is used and developed, either as personal experience or as borrowed experience.

In a self-made devising process, secondary experiences can be developed into new primary experiences, and important mediations of experience can be achieved in addition to the theatrical mediation.

Educational implications

This study of devising is situated within theatre education, and the students were inspired to »do anything they liked« in the devised production. It appeared to be different challenges for the teachers when the students decided to work with either primary or secondary material in the devising process. When students worked with life-based material, they were vulnerable to assessment from the teacher, as the students perceived the creative product and the creator of the work to be the same. Critique of the performance work was experienced as critique of their personal life-story. The students who created self-made devising had more distance to their work and were more robust when they received others' evaluation of their work. This had implications for how the teacher would assess and comment on the students' work.

The terms »life-based« and »self-made« devising might be a useful distinction in theatre education when deciding the kind of process desired in a devising production. That is to say, are we planning a process where life-based material is prime matter or will the process be based on borrowed material or task and formula-based exercises? The two different approaches can cause significant differences in how the working process is supervised and assessed. Works that are based on the deviser's lived experience are often deeply personal expressions and can pose special challenges for the teacher or facilitator. It might be more challenging to give feedback to life-based work than self-made work that is not closely connected to the deviser's personal experiences. If the teacher facilitates a life-based work, the feedback and the assessment should consider such »special challenges«. Within the educational field, directors and teachers must allow students freedom of expression while also helping them develop their own aesthetics in relation to the range of critical standards in our field.

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Lisa Nagel og Lise Hovik

Presentation: The SceSam Project – Interactivity in Children’s Theatre

Abstract

SceSam is an artistic research project (2012-15) in which we have examined interactivity in performances for children (age 3-9) through theory and practice (Nagel and Hovik 2015). Organized as a team of researchers in a research group, practitioners and theoreticians have explored the complex landscape of interactive theatre for children through performances, in seminars, in workshops and in articles. Together with mentors from SceSam, four different artist/companies have developed their own interactive performances, researching different aspects of the performers’ relationships with the child audiences in workshops. Lisa Nagel is the artistic leader of the project, which she has developed together with fellow researcher Lise Hovik and producer Hege Knarvik Sande.

Keywords

Scesam; theatre; performance; children’s culture; ...

Intention

Our intentions with SceSam have been:

- To investigate interactivity in performing arts for children through a combination of theory and practice.
- To facilitate an arena where artists and academics may meet and exchange knowledge and experiences.
- To generate and distribute new knowledge about these theatre forms and the relationship between the performers and the child audience in particular.
- To contribute to the development of new and interesting interactive performances for children.

Interactivity

SceSam takes as its starting point the general situation in the field of performing arts for children, where children’s participation, collaboration and interactivity occurs in a large number of productions. At the same time, the discussions concerning the aesthetic value and function of interactivity in the same productions, is to a large degree missing (Hovik and Nagel 23.04.14).

Within SceSam, the term interactive dramaturgies in performing arts for children has worked as an overarching term to describe a broad spectrum of performance formats that in different ways invite children to participate. As a consequence, the term has also been used about productions that do not invite children to take part physically, but that instead provide for *inner* participation (Helander 2014). This way of using and understanding the term emerges in SceSam’s Working Model (Hovik and Nagel 23.04.14, Hovik 2015), as a varied array of participation formats that range from quiet absorbed observation to collaborative participation.

Within the interactive performing arts, there is the latent possibility of theatre *for* children becoming theatre *with* children, and sometimes also theatre *by* children, activating children’s play culture (Mouritsen 1996). SceSam has been interested in how the artists have handled the encounters between these three different discourses, and we have seen their choices in light of aesthetic theory, drama pedagogy and theories of children’s play culture.

It has been our desire with SceSam to facilitate the exploration of interactivity in performing arts for children through both theory and practice in order to constructively contribute to the development of this field. We also wanted to relay this knowledge to artists, pedagogues, mediators, producers and other participants in the field of performing arts for children. Thus, SceSam’s knowledge production and research findings will be made public in a textbook on interactive artistic methods and on our website.

Interdisciplinarity

The SceSam project can be understood as an answer to four different needs in the field of performing arts for children:

- The need for research from the perspective of cultural politics
- The need for interdisciplinary artistic research

- The need to research interactivity as an artistic strategy in performing arts for children
- The need for formal education

SceSam’s ambition has been to contribute to strengthening the position and improve the quality of performing art for children. The foundational idea of SceSam is that the very meeting point between practical and theoretical knowledge is decisive in terms of developing quality in performing arts for a young audience. This notion is supported in a report evaluating different projects for children supported by Arts Council Norway, where SceSam is mentioned as an example of a successful project bridging the gap between the fields of children’s culture, performing arts and arts education (Haugsevje, Heian, and Hylland 2016:74-76).

Interdisciplinarity has been an important approach in SceSam. By combining the fields of art and academia and by inviting amongst others directors, performing artists, drama pedagogues, theatre researchers and researchers of children’s culture to collaborate, we wanted to tackle interactivity in performing arts for children from many different angles.

Artistic Research

The SceSam project developed a research profile based on the differing perspectives of artistic research (that is interpretive research *ON* art, instrumental research *FOR* the arts and performative research *IN* the arts) complementing each other (Elkjær 2006, Hannula et al. 2005, Borgdorff 2012). We regard all three forms as equally valid, and recognize the insight offered from both academic and artistic knowledge production.

Thus, the research was to be carried out in close collaboration between artists and researchers. The artists set their own research questions and the academic researchers were to complement the enquiries by entering into dialogue with the artists. It was a prerequisite for participation in the SceSam project that the artist had clear intentions to research, and that research questions and concurring research methods were clearly formulated and documented. This is not always the case during an artistic production, and especially not so in the field of performing arts for children.

The specific research methods in the different productions included artistic methods where the artists themselves reflected through theatre workshops with children. They also documented their work in different media formats and styles (mind maps, reflective writing, pictures, film, conversations, interviews), focusing mainly on their own investigative process. In addition, the artists were encouraged to include the observations of the participating mentors from SceSam and observations and comments made in group conversations, as well as analyses and interpretations of the overall documentation. In order ensure methodological stringency and at the same time establish a common framework for the SceSam artists, we suggested that the artistic research process should consist of the following phases, which we expected the artists to reflect on and answer during the process:

- Intention
- Research question
- Reflection on context
- Reflexion on methods
- Documentation
- Evaluation

Education

During the SceSam project we have mapped the different discourses affecting the relationship between art and research. Moreover, we have pinpointed performing arts for children as a field where the discourses of drama education / drama pedagogy, children’s culture and adult concepts of art (first and foremost the concept of autonomy), meet and challenge each other constantly. On a more practical level, we have been dealing with challenges concerning the relation between artistic ideas and limitations offered by the practical framework for artistic productions, both in theatres and in schools. We have also dwelled extensively on profound questions concerning interactive methods and strategies.

An important insight is that artistic development in performing arts for children is intrinsically connected with the access to updated and research based knowledge on art, as well as drama pedagogy, children and childhood. In Norway there is no formal education for artists who wish to produce and perform for children. This is evident in the field, and it means that SceSam in fact bridges a gap, or fills a void, that is there, mainly due to the lack of a proper education in the Norwegian educational system.

Forms of dramaturgy

In the following, we will present the four SceSam-projects and one preliminary project. The examples will highlight some of the artistic challenges we have encountered during the project period. Moreover, the examples will serve as examples in our discussion of interactivity on a dramaturgical level, where we suggest a corresponding relationship between a set of dramaturgical strategies and different types of interaction with children during a performance. The forms of interactivity will be presented in what we refer to as SceSam’s Working Model (fig. 1). The model is an analytical tool developed by Hovik and Nagel during the research process (Nagel & Hovik 23.4.14).

Fig. 1. Interactive Dramaturgies in Performances for Children: Working Model

Fig. 1. Interactive Dramaturgies in Performances for Children: Working Model						
Forms of Dramaturgy	1. Closed dramatic form	2. Closed narrative form	3. Closed activating participation	4. Open installation or moving participation	5. Open inviting dialogue form	6. Open improvising form
Children	Quiet absorbed observation	Participation through verbal input	Participation through mirroring or conducted action	Physical or scenographic interaction	Dialogue interaction	Creative collaboration through participation
	Content that appeals to children’s creative imagination Children may try to join in through comments or by calling out	Children are asked to help or give advice to the actors and contribute verbally	Children are asked to move or make sounds from the hall	Children are invited into the stage universe, and play a planned part either physically or spatially	The children are invited to participate in dialogue form to develop the stage actions	The children are spatially and physically involved in collaborative action. The children’s play skills are activated
Actors/performers	Monologue function	Selective function	Instructive function	Directing function	Pedagogical function	Listening and improvising function
	Full artistic control Able to listen to and be aware of, but not react to input from the children	Selectively listening Dilemma regarding what to follow up and what to leave	Must inspire and encourage, but has few dilemmas	Dilemma and unpredictability around what to follow up and what to leave	Guide and support children as part of the play Dialogue form Drama-pedagogical expertise	Improvising expertise. Risk of chaos and playful experiences Drama-pedagogical expertise

The Birdsong Trilogy

This preliminary project formed a trilogy inspired by birdsong and the listening attributes of playing. It is arranged for three improvising musicians in interaction with two actors and a dancer. The trilogy consists of the performances *Spurv/Sparrow* (age group 0-2), *Nattergal/Nightingale* (age group 3-5) and *Hakkespett/Woodpecker* (age group 6-9).¹ Each performance explores suitable forms of interaction for children of different age groups. The storyline of *Sparrow* is episodically arranged around a nest with eggs, and the children can move around freely and participate in the performance however they wish. *Nightingale* centers around a musical adventure and during the play, the actors address the children directly to get ideas for a task they need to solve. The children are also invited to join a dancing bird orchestra on stage. *Woodpecker*, which is about friendship, exclusion and bullying, introduces the performance through a dialogue with the audience. A playful form of rhythmical interaction is the central element in the performance, which ends with the children being invited up onto the stage to learn a pat-a-cake clapping game. All the performances include scenes where different forms of interaction are in play. The performances build on traditional children’s theatre dramaturgies, apart from *Sparrow*, which has an open dramaturgy that invites the toddlers to participate freely together with the actors on stage (Hovik, 2015). The artistic challenges in such an open dramaturgy would be for the actors to stay attuned and improvise with the children and each other in a very attentive and including manner. *Sparrow* works on the concept of open and improvising form (5 and 6) in the Working Model.

Fowl Play

In the physical and visual character driven performance *Ugler i mosen/ Fowl Play*, friendship is put to the test when two friends decide that the third person in their group is too bossy and has to be taken down a peg or two.² The actors relate directly to the audience in a theatrical performance format, which at certain points is open to contact between the performers and the audience. During the performance the children are directly involved in the moral dilemma of the piece when they suddenly become party to what at first seemed like playing, but in actual fact turns out to be bullying. The performances took place at a school for age group 8-10.

Fowl Play maintains a classic division between stage and audience, with a clearly defined stage area and a separate space for the audience in a central position in front of the stage. The acting style of the three actors is explicitly theatrical with big and exaggerated movements, gestures and mimes. They address us directly through eye contact and speech, but without being open to input from the children. It is only half way through the performance that the audience is invited to participate more actively. The children are then included in the moral dilemma of the audience by having to take care of some stolen objects for two of the characters in the play. This simple action makes the audience complicit in bullying the third character, and as the children realize this, they take on a decisive role in the performance: They have to choose what to do with the stolen things. This scene is the strongest part of the performance, and it probably continues to affect the involvement of the children, even though the actors close the interaction towards the end of the performance and re-establish its theatrical autonomy. This performance elaborates on different dramaturgical strategies, and moves between a closed dramatic form (1) and an open dialogic form (5).



From Hakkespett/Woodpecker. Photo: Sivert Lundstrøm

The Wizard of Oz

In collaboration with Brageteatret, director Hilde Brinchmann developed an interactive wandering theatre performance based on the well-known story about the Wizard of Oz.³ In this particular version, the mixed audience of children and adults can wander along with Dorothy on her trip from dreary Kansas to the magical Land of Oz, and together with her, the audience fight against the Wicked Witch of the West. In the performance the spectators participate »acting the part of the audience«, as Dorothy herself says in the play.

In *The Wizard of Oz* the defined starting point for Brinchmann was to investigate the relationship between an explicitly linear narrative and the audience’s opportunity to wander along with the actors throughout the performance. The wandering theatre dramaturgy, similar to a station dramaturgy, emphasized participatory forms that conveyed a feeling of group belonging, presence and closeness to the action. The main purpose was to continuously maintain the fiction of the story. However, there were some sequences that challenged the boundaries between the artwork and the audience, by making the role of the audience more than just wandering spectators. For example, in the last act the children and Dorothy try to get home from Oz, and to do so, they have to hold hands, close their eyes and shout out loud the things they miss the most from home. In this scene the children are included as collaborating individuals and they thereby transgress the role of audience. Although this scene can be described as an open, inviting dialogue form (5), the performance mainly applies the open dramaturgical concept of moving participation (4), keeping the linear narrative as the guiding principle of dramaturgy.

Kandisia

In the performance *Kandisia*⁴, artistic director Jarl Flaaten Bjørk uses the *Neda* and the *Farida* cases (about child asylum seekers who are forcefully returned to their country of origin after many years in Norway) as a backdrop for the performance narrative. The framework is the story of the fictional country *Kandisia*. The child audience is given the role of people from that country, and the children get to know the young girl *Kakadue (Cockatoo)*, who has fled with her family across the sea from the war-torn Syrimando to the promised land of *Kandisia*.

At the beginning of the performance, the children are invited to take part in well known children’s games such as *Tag*, *Copycat*, and *Red Light/Green Light*, before the performance gradually transforms into something that is more similar to traditional theatre. The actors move from playing children’s games to role play, and in this way approach the theme of the theatre performance. Flaaten Bjørk uses games as a way of activating and creating involvement around the relationship between the mundane fair/unfair and the more formal justice/injustice, centering around the questions of the value of rules in games and in life.

Flaatenbjørk Kompani’s performance stands out from traditional theatre by beginning inside children’s play culture (category 6). After a while, the children begin to notice that there is an external leader of the games: *The Voice*, who decides the rules and directs the game. Gradually, the performance develops into a sort of process drama, which could also be described as an open inviting dialogue form (5). Then the performance changes towards a more closed activated participation (3) as the actors perform the story in front of the children. This performance is a good example of how one performance can move through several forms

of interaction, ranging from open, improvising form (6) to closed narrative or activated participation form (2/3).

Run! Now!

In the performance *Nå løper vi / Run! Now!*⁵ Pia Maria Roll uses the children’s book *Watership Down* by Richard Adams as a backdrop for a documentary theatre performance about the Kurdish siblings Sara and Buzhan Baban’s flight from Iraq. The two explore their childhood memories from their homeland, the refugee camps and the dangerous flight, and. Roll mixes the siblings’ documentary content with physical and poetic scenes, hinting to the rabbits on the run in the children’s book classic. Historical recordings from their childhood are woven together with live music and expressive exploration, searching for the hidden stories of the past, such as a scene explaining how Sara was taught to behave in kindergarten during a bomb raid. The present situation of refugees in contemporary Norway implicitly makes the performance a part of the public debate on asylum politics.

Roll’s artistic research is about how to work with documentary material as part of fiction, and how to combine a complex contemporary political issue with performing arts for children. Roll is inspired by Brecht and considers theatre’s most powerful potential to be in the social encounter. She explores how a theatre performance can actively relate to a sense of what the audience is able to do, knows and wants: Not obediently, but actively, as in a conversation. *Run! Now!* is a personal documentary insisting on storytelling creating presence in the meeting between actors and audience, regardless of dramaturgical means such as open or closed forms or how the conversation between stage and audience is acted out.

Roll relates to interactivity in the broadest sense of the concept, a view based on the idea that all dramaturgies in one way or another are interactive. *Run! Now!* moves basically between the closed categories 1 and 2 in our working model. However, the performance has an opening sequence where the actors invite the children to participate in the making of scenographic paper elements (4 and 5). This allows the children to relate personally to the actors, to establish a physical connection to the stage set, and thereby possibly creating a sense of ownership to and confidence in the theatrical play.

Further thoughts

The relationship between art and research is crucial, albeit not frictionless. One main research finding would be that the artistic process to some degree is in conflict with the artistic research itself. As the artistic work is driven by very personal forces and ideas, it is sometimes difficult for the artists to relate to external research questions. This is mainly because the work is so dependent on their own visions and on what actually happens in the specific processes, in collaboration with other artists. Unpredictable frames of production or sudden ideas can evoke new questions and other interests during the artistic process.

In this situation, we find that we have been able to keep the dialogue between art and research productive, and the reflective writing by both artist and researchers has allowed us to thoroughly explore the various research questions about interactivity. The theatre productions have provided us with intriguing cases to analyse, and most importantly, a wide range of dramaturgical forms. Our academic contribution to the field would be to offer theoretical concepts and ideas related to artistic practice, enabling a more nuanced discussion.

Moreover, SceSam’s extensive work on children’s participation in performing arts has provided results that inspire us to continue our research within this field. We hope that the performances, the dramaturgical formations developed together with the child audience and the writings and reflections of SceSam can inspire others to works in this very interesting cross disciplinary field of art and research.

Notes

1. Teater Fot/Lise Hovik in collaboration with Trøndelag Theatre. Premiere November 24th 2012 at Trøndelag Theatre
2. Konstellasjonen / Janne Brit Rustad in co-operation with Flatåsen School. Premiere March 13th 2014 for year three at Flatåsen School in Trondheim
3. Brageteatret/Hilde Brinchmann. Premiere November 7th, 2014 at Brageteatret in Drammen
4. Flaatenbjørk Kompani / Jarl Flaaten Bjørk in collaboration with Teater Innlandet. Premiere at Teater Innlandet, Hamar, October 22nd, 2015
5. Pia Maria Roll in co-production with Brageteatret and Teater Ibsen. Premiere at Brageteatret in Drammen, January 9th, 2016

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Alicja Galazka

Presentation: Creating emotional awareness through drama in the second language acquisition

Abstract

Drama as a teaching medium seems to be a solution for working with students not only on linguistic progress but also on developing their emotional potential. It helps to develop students' emotional and social competences which are extremely important in second language acquisition. This article focuses on using drama as a medium of working with children in a bilingual nursery in Poland. It describes the project based on the action research taken in Poland.

Keywords

drama; emotional development; kindergarden

The term *emotional intelligence* is a fairly known one in educational parlance and links to the ideas of Daniel Goleman, who argues the importance of developing pupils' emotional intelligence. Goleman considers that anger, sadness, fear and other negative emotions can have damaging effects on our well-being and therefore our lives, and can also have a negative impact on a child's ability to learn. Students learn best when they are in a state of rational and emotional balance, or what Goleman refers to as *flow*.

We know that body and mind are linked physically, cognitively and emotionally and teachers need to recognise and support the integrated development of all three areas within their teaching and to seek safe and positive ways of doing so. Thinking and acting cognitively but without reference to emotion can have negative consequences, as can reacting and acting emotionally without applying rational thought. Emotional intelligence enables students to make good decisions and act in positive ways, with reference to their own well-being and the well-being of others. This is a very important life skill (Corrie, 2003).

Developing emotional intelligence helps students to know, understand and manage their emotions through reflecting on them and linking them consciously and rationally to their actions. In drama, the actions may be *pretend* but nonetheless the decisions and consequences of decisions played out draw on and have resonance within the real world of the child. Emotional intelligence is personal but it is gained partly with reference to understanding the impact and effect of one's own emotions on others and taking some responsibility for that.

Drama offers a stimulating and rich opportunity to discuss and understand our own emotions, attitudes and beliefs through observing, empathizing with, feeling and exploring the emotions of characters both portrayed and interacted within a role. When a student is playing a character of their own creation within a class drama, they have to consider how to react and act as another person. To do this successfully they will need to draw on what they know and have actually experienced emotionally. They will need to link real and imagined emotional experiences in order to develop a plausible character. Although the student will develop the character through working in the role, they will be consciously or unconsciously feeling and responding as themselves within the drama and this may support the development of their emotional intelligence as it will be a teacher and class mediated experience. When students are devising drama there is opportunity for trying out a range of ways of reacting as a character and discussing with other people which is the most constructive. Characters' actions and the consequences of actions can be considered rationally and emotionally with others, acted, re-enacted and reflected on individually and together with their peers, and with the teacher as a mediator. Drama also gives the opportunity for the modeling of constructive interactions and relationships – modeling caring relationships and conflict resolution strategies for example. Observing or enacting characters who are behaving with emotional intelligence can give students fresh ways of acting and talking in emotionally charged situations, of observing and trying out what the positive impact might be on them and on others if they respond in different ways. Conversely, considering why emotionally unhealthy characters are behaving as they do and replaying scenes in which we can see how the outcomes could be different for that character also informs us emotionally. A good drama lesson can be a safe forum within which participants can be guided and managed to become increasingly aware of emotions, it can be a help to recognize and name them and can enact and rehearse, taking control of

them competently and intelligently. This may be done in the role but the feeling through engagement with the role is real and the learning is transferable (Gałązka, 2011).

Participants are not held personally responsible, once outside the drama, for the actions and feelings of the characters they create and portray within the drama. Emotional competence has a *feel-good* factor, which is intrinsically motivating.

Drama supports personal and emotional development

Drama involves a significant focus on reading non-verbal messages and portraying and communicating them through gesture, eye-contact, movement, positioning and so on. The non-verbal and verbal messages are juxtaposed for greater clarity of meaning. Verbal types of behavior are also better recognized and developed as drama relies on and develops active listening and response. It supports the understanding of sub-text and the meanings lying behind spoken and written words which is extremely important in a language teaching. As a teaching method, it includes elements of play and therapy. Its basis, as said before, is creative activity realized mainly by spontaneous improvisation of children in a role. The sense of drama is to create a situation in which students could identify themselves with other people or even things, play a role of some character, and take on a different personality. During role-play, students usually work in pairs or groups. This teaches them in making decisions together, listening to each other, assessing their own suggestions, and those of their friends. They learn from themselves and others, which becomes a basis for building trust and self-confidence. Students work in groups on solving a problem and thanks to this they become more relaxed and less self-conscious about possible language mistakes they make. The role of the teacher is to create such working conditions that the pupils have a chance for development, which is the authentic form of learning. Proper use of drama in teaching facilitates social, emotional and creative development of the student, makes learning easier, allows the teacher to obtain interesting results in realization of educational and formative aims. Thanks to improvisation which is the basic strategy, the teacher and pupils »in roles« create imaginative »initial situations containing a problem, a conflict and step-by-step they move towards the solution of this conflict, developing their emotional intelligence. The effectiveness of this strategy is based on the sense of security, which is created thanks to the presence of the teacher, who can influence their expression and communication (Gałązka, 2012).

An empirical example

Creative, emotional and social abilities and the skill of using them are a significant factor of a child's development at a younger kindergarten and school age, determining to a high degree his or her further functioning in adult life.

In Tarnowskie Gory, Poland, the *Pre-schooler's European Language Academy* project was realised by Centrum Edukacyjne FUTURE in the *Future Language Kindergarten*. The aim of the project was to work out a complex training module taking into account the age and potential of 5 to 6-year-olds and their parents. Innovation is the introduction of bilingual pre-school education, everyday contact with the language and a drama-based method of work. The mother tongue of children was Polish and the second one English.

Kindergarten's mission is to support a child in their individual development, to treat them as a partner and to show the direction in which the development can and should go. To reach

an optimum level of development, all the educative activity of the teachers is focused on using creative activating methods in work with all children. The main method used is drama. As a teaching method, it includes elements of play and therapy (working with emotions). Its basis, as said before, is creative activity realized mainly by spontaneous improvisation of pupils in a role. The sense of drama is to create a situation in which pupils could identify themselves with other people or even things, play a role of some character, and take on a different personality. During role-play, children usually work in pairs or groups. This teaches them to make decisions together, listen to each other, assess their own suggestions, and those of their friends. They learn for themselves, and with others, which becomes a basis for building trust and self-confidence. Children work in groups on solving a problem and thanks to that they become more relaxed and less self-conscious about any possible language mistakes they make. The role of the teacher is to create such working conditions that the pupils have a chance for development, which is the authentic form of learning. The proper use of drama in teaching facilitates social, emotional and creative development of the children, makes learning easier, allows the teacher to obtain interesting results in realization of educational and formative aims. Thanks to improvisation, which is the basic strategy, the teacher and pupils »in roles« create imaginative »initial situations« containing a problem, a conflict and step-by-step they move towards the solution of this dramatic tension developing their emotional intelligence. The effectiveness of this strategy is based on the sense of security, which is created thanks to the presence of the teacher, who can influence their expression and communication. This is obviously a simplified description. In reality, the truth is reached and knowledge gained in a multi-aspect way, emotionally and intellectually engaging the class participants, using different strategies and techniques of drama. Except for classes aiming at increasing the language capacity of children, the pre-school education program realized by the kindergarten also includes the curriculum, which remains in accordance with the established priority, which is the content and language integrated learning (Gałązka, 2012).

Method

The research was carried out by the method of a pedagogical experiment with pretest and posttest. Two diagnostic tools were applied before and after experimental drama project which became the basis for estimating the changes in the children's functioning and their linguistic progress. These were:

1. *The open question* concerning understanding emotions was asked individually during a brief conversation with the child. The children's replies were noted down. Each child was asked about the causes, expression, experiences and behavior as well as facial expressions associated with experiencing emotions such as: joy, sadness, anger, fear, jealousy, shame, guilt, compassion. In determining the facial expression associated with experiencing different emotions, the children had to indicate »the face« corresponding to the emotions selected from the set of the proposed »faces«. The recorded answers given by the children were then assessed by competent psychologist.
2. *Interpersonal Awareness Test* is a test constructed at Mellon University. It consists of two parts. The first one contains 11 stories, telling the general situations that may cheer, scare, upset or angry a child. The second part of the test contains 12 stories depicting the child

tested in the behavior that results in another child's joy, fear, sadness or anger. Before listening to the stories the children are shown the drawings of faces representing the four emotional states and every child is helped to identify each of them correctly. Each story in the first part is accompanied by the child's drawing of an empty, devoid of facial details face, performing the activity described. The tested child is asked to complete the face with a selected image showing most fully the feelings of the child from the story. The face drawings are presented in a random order, and the examined identifies the appropriate emotional state with the presented image

3. *Drama workshops* were based on the stories which are used in Interpersonal Awareness Test, and plenty different drama strategies and conventions were used. The most frequently used were:

- *Active storytelling* which was sometimes combined with physical theatre. The teacher was telling a story and children were becoming physically anything they hear in the story. It was done individually, in pairs and small groups. It helped children to make a storyline memorable and encouraged speedy responses and every child could contribute.
- *Physical Theatre* – it involved using the body (or several children's bodies) to represent and portray not just people in a drama but objects, scenery,
- *Role on the Wall*. This involved drawing an outline of a character (either full body or head and shoulders) and writing information about the character in and around the outline. The information was categorised, e.g. what we know/think we know/want to know about the character? Or, for example, what the character says, does and feels. »Role on the Wall« is done collectively and referred back to and maybe added to at different points in the drama. It helped to support and encourage justification of opinions and viewpoints about characters and evaluate character's behavior
- *Teacher as a narrator and teacher as a storyteller*. The teacher was acting as a narrator or storyteller for parts of the drama for various purposes. This may be as an introduction to set the scene. The teacher narrated during the drama to gather and feedback the ideas that were generated in role by the children. to move the plot forward in time. The main purpose of that was to model how drama can be told as a narrative, to stimulate anticipation about what might happen and to make children aware that their ideas were listened to.
- *Teacher in role*. This was potentially the most important strategy that drama teachers had at their disposal. The teacher was a co-participant in the drama and took on a role (or several roles), interacting with the children in role. It helped to give or gather information in the drama as an active and interactive co-participant. It allowed also the teacher to focus, facilitate and enable children working in role, from a position within the drama to model committed working in role

Besides such strategies were also often used working in role, visualisation, still image, small group playmaking, slow motion, sensory journey and speaking objects and some other.

- *Language progress* was measured according to CEF. All children started their linguistic education at the beginner's level

The selected research findings

The classes conducted for the children in the form of expressive drama have shown that working on the understanding emotions, resulted in deepening the interpersonal skills among the children. Significant improvement of inter- personal relationships in the group was observed and a visible deepening of understanding the emotion of compassion – co-feeling shown. Increase in the comprehension of the essence of empathy (compassion, co-feeling) in the behaviour of children was reflected in the quality of the interpersonal relationships observed in the group of the children involved in the experiment.

The change, which was visible in a very particular way, is the quality of the children's understanding of the essence of the emotion of »compassion« – in the comparison of the results of the initial and final examination of the children. The results allowing to make a comparison of the children's understanding of the essence of the emotion »compassion« in the initial and final test highlight a very important change which occurred after drama activities. Compassion was the emotion known the least to the children of all emotions.

Linguistic progress

Additionally, the linguistic progress of the children was measured. Children made significant progress in English. They fully understood all instructions given in English (60% increase among 6 years old and 40% increase among 5 years old) and they were able to communicate with simple sentences (such topics as food, colours, animals, family, festivals, holidays, toys, hobbies, emotions, physical appearance, numbers, likes and dislikes etc.).

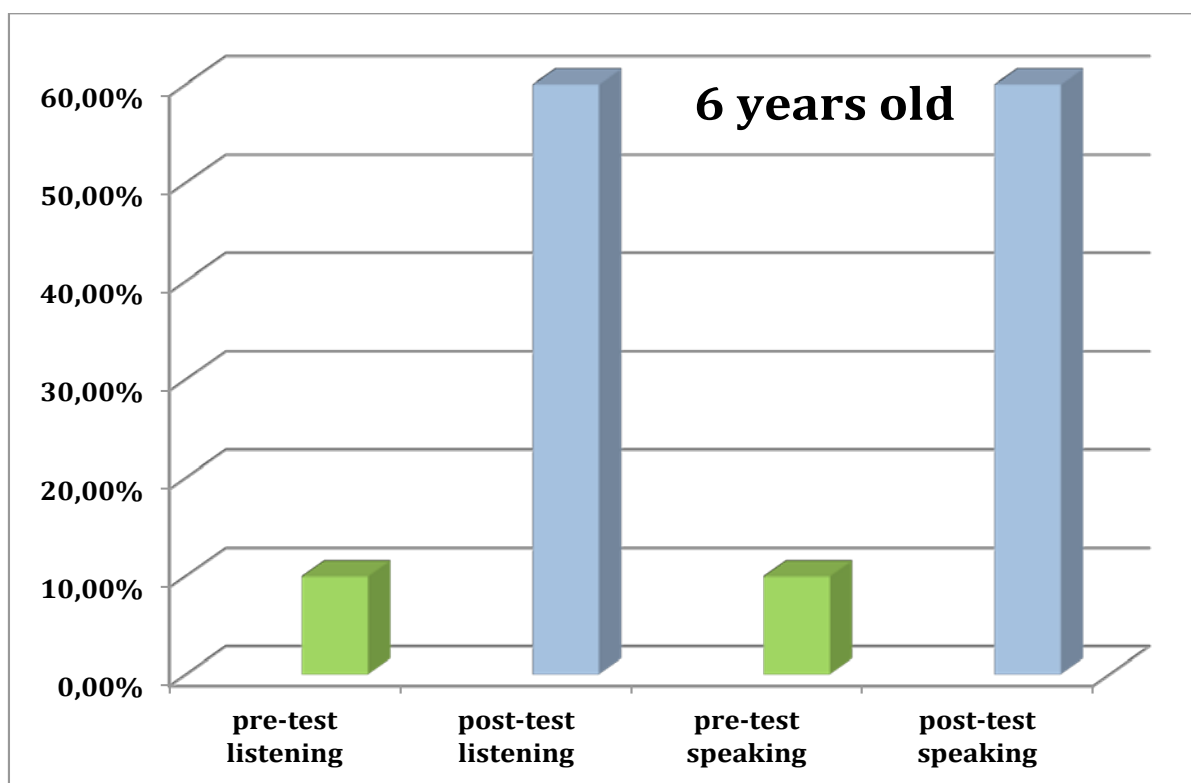


Figure 1. Progress made in a group of 6 years old

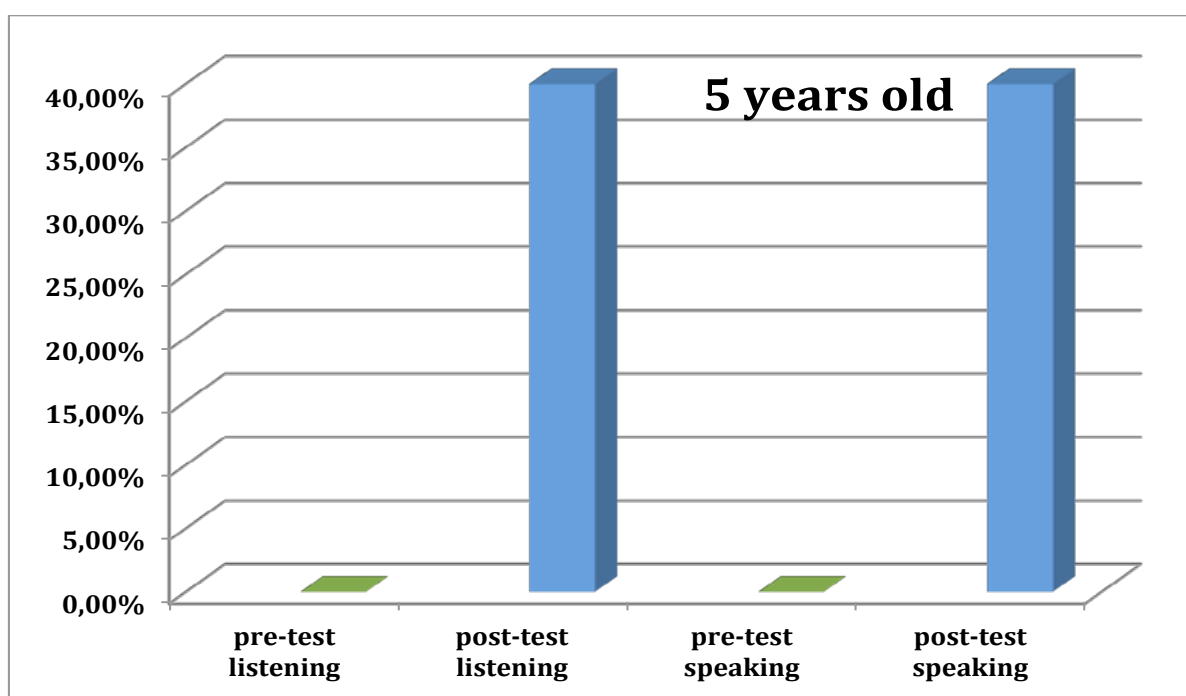


Figure 2. Progress made in a group of 5 year's old

An example of teacher's observation

»Tomek – he was five when we started the project. He could not make a proper contact with his peers, frequently manifested aggressive reactions during classes. He often showed prejudice towards other participants and made malicious comments about the others. Tomek exhibited a tendency for anxiety and neurosis. His inclination for withdrawal was noticeable. He did not understand the emotion compassion and in his behaviour was no empathy at all. I found him very difficult to work with. During the project it was nice to observe how Tomek's behaviour was changing. Step by step he was getting more involved in drama activities and he started to cooperate with other children. His performance in tests applied also confirmed that his understanding of emotions especially compassion increased and his behaviour got more empathetic. As for his linguistic progress he turned out to be one of the best students. He did not know English at all when we started a project. After 12 months he fully understood all instructions given and he was able to conduct conversation with simple sentences. (May I have some more...; I would like to get, The wolf is unhappy, Marry is sad etc) What was really outstanding was the fact that Tomek learnt to listen other children as at the beginning he used to interrupt all the time when somebody else was speaking«.

Conclusion

The undertaken project illustrated how drama can be used in working with young children on emotional development. Drama allows treating each child very individually and provides tasks within fictional contexts which are cognitively and affectively challenging for each individual student. Drama can be an effective medium of reducing the developmental asynchrony among children who suffer from inability of social and emotional behaviour. Drama used in a

foreign language teaching is extremely effective, not purely because of the linguistic progress students can make, but also because it develops emotional and social competences needed in a foreign language context.

After a 12-month drama project a significant change was noted both in language skills development and behaviour. Children visibly changed their behaviour. Their level of empathetic skills increased enormously. They understood much better the meaning of emotions especially »compassion« The drama tasks specially devised for them allowed them to use their emotional and cognitive potential They learnt how to express the emotions and how to be more co-operative and empathetic in a group.

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Mirja Karjalainen-Väkevä

Presentation: Using improvisational skills in teaching music and drama

Abstract

How can techniques adapted from improvisation in music and drama promote creative teaching and learning? Firstly, I discuss why improvisation is important in teaching. I present aspects of improvisation relevant to both dramatic and musical improvisation, and reflect on how these skills could also serve teaching, especially in the subjects of drama and music.

Keywords

Drama; Boreale; Music; Improvisation; Explore; Express; Exchange.

In this article I discuss how techniques adapted from improvisation in music and drama can promote creative teaching and learning. Firstly, I discuss why improvisation is important in teaching. I present aspects of improvisation relevant to both dramatic and musical improvisation, and reflect on how these skills could also serve teaching, especially in the subjects of drama and music.

The need for this research and the interest in it came from the new National Core Curriculum for Finnish comprehensive schools, which will come into force in 2016 (POPS 2014). According to the new curriculum, learning should be participatory and collaborative and should promote creativity. Teachers should be able to develop new learning environments in which students learn such things as multiliteracy in order to respond to the challenges of the twenty-first century. The new curriculum gives teachers a chance to explore new terrains of creative learning and learn better ways to promote creativity. This also means that teachers have to become increasingly creative themselves by developing learning environments that enhance creativity in their students. Fresh ideas are needed to support teachers' challenging role as guides to creativity. My belief is that teachers would benefit from studying improvisation, which is a central element in creative actions, including the act of teaching. Moreover, improvisation serves as an example of the collaborative construction of knowledge.

Teaching and improvisation share similar paradoxes (Lobman, 2011), such as tension between rules and freedom (Sawyer, 2011) and unpredictability (Burnard, 2011). Recent research shows that developing improvisational skills helps teachers deal with these paradoxes in their work. For example, in Burnard's study some teachers learned from collaborating with composers how to behave more flexibly and became more improvisational in their teaching (Burnard, 2011). Lobman's research showed that, after attending improvisation workshops, teachers improved their interaction skills by applying creativity, taking risks and listening to and accepting children's ideas (Lobman, 2005). By understanding that teaching is partly improvisational, teachers can use improvisational conventions to develop their imaginative skills and thereby their teaching skills (Dezutter, 2011; Lobman, 2006; Sawyer, 2006; Sawyer, 2014).

Improvisation has aims, terms, concepts and rules, all of which help to make it a fluent art. Which elements of improvisation could be recognised, adapted and practised in teaching? In order to identify the common elements in dramatic and musical improvisation, I examined how these are discussed in selected literature: I included scholarly literature and manuals on musical improvisation (Bailey, 1993; Berliner, 2009; Monk, 2013), theatre improvisation (Frost & Yarrow, 1990; Halpern, Close & Johnson, 1994; Johnstone, 2012; Johnstone, 2014; Spolin, 1999) and improvisation in teaching (Dezutter, 2011; Lobman, 2005; Lobman, 2011; Sawyer, 2006; Sawyer, 2014). I focused on collaborative improvisation literature, which serves drama and music teaching better than does individual improvisation. In this literature the following concepts for enabling successful collaborative improvisation are discussed: *shared cultural conventions, presence, spontaneity, accepting ideas, the idea that mistakes do not exist, and group mind.*

Shared cultural conventions

Collaborative improvisation is possible only if the participants share certain cultural conventions, such as language, gestures, phrases or structures. When musicians improvise, they collectively combine and develop in real-time previously learned musical ideas to create a new, personal, unique and surprising whole (Berliner, 2009). In theatre improvisation the cultural conventions include, for example, formulaic speech, catch phrases and references to cultural works (Sawyer, 2006).

In teaching drama, improvisation is more complicated, because a drama teacher improvises on two levels: by using theatre improvisation conventions in the rehearsals and by using pedagogical conventions in teaching. Teachers improvise as they navigate among pedagogical options, change plans and create conventions that suit different groups. Students not only learn theatre improvisation, but also the pedagogical conventions that enable such extemporization.

Presence

Being present is essential to improvising. Being present means »...*concentrating without straining, attending and behaving in accord with the situation*« (Frost & Yarrow 1990, 101). An actor or a musician should follow through each moment to observe the impulses given and to make connections between the impulses in the moment (Halpern et al., 1994). The whole is made up of ideas that link together, and the improviser must be able to respond to the impulses by being fully present.

Teachers who use open learning environments have to face unpredictability and prepare themselves for a variety of learning processes. Teachers have to concentrate on the ongoing action and listen to their students in order to react to their impulses. Focussing on being present helps the teacher to make connections between impulses and to react spontaneously in real-time.

Spontaneity

In music and theatre improvisations performers spontaneously and creatively combine learned conventions. Jazz musicians »...*want to go into a solo with anything preconceived*« and »...*go in with an open mind and let it develop*« (Berliner 2009, 2). They tend not to plan improvised parts beforehand, but rather trust in intuition and react spontaneously to others' playing. Improvisation happens within certain frames by spontaneous use of shared conventions.

The improvising teacher has to have the courage to »live in the moment« and make spontaneous decisions within the pedagogical and curricular frameworks. Acting spontaneously according to the needs of different groups allows a learning environment to become collaborative, yet at the same time the teacher has to be aware of the frameworks.

Accepting ideas

The major rule in collaborative improvisation can be expressed in two words: *yes and* – , meaning accepting and continuing ideas without judging them as good or bad (Halpern et al., 1994; Johnstone, 2012; Monk, 2013; Sawyer, 2014). All ideas are good enough to be developed during the improvisation process. Also, accepting and continuing ideas makes

improvisation fluent and advances the action. Thus, accepting an idea does not mean that you have to literally say »yes« to everything; it means an open attitude to the things that are happening.

In a school context the teacher may face situations in which accepting all the ideas expressed is not possible. Learning is outlined by various parameters (i.e. the curriculum and the pedagogical aims), and some ideas may conflict with these parameters. The teacher has to decide whether the ideas are accepted and actualized or, if that is not possible, how the ideas could be part of the learning process, for example, through discussion.

Accepting and continuing ideas offered by the students enables a teacher to create a collaborative learning environment. Acceptance makes the students' ideas important and encourages them to express themselves. Furthermore, being aware that all ideas are good enough can encourage the students to express themselves freely. By responding to impulses, the teacher acts as an example of a creative and collaborative practitioner. Students see an example of what it is to act collaboratively in a creative process: to give an impulse and then to accept and continue the impulses of others.

»Mistakes don't exist«

The idea that ideas are not judged as good or bad means that there are no mistakes in improvisation. All ideas can be accepted, and they become the collective material of the group (Halpern et al., 1994). Put another way, the job of fellow improvisers is to accept the ideas expressed and make them part of the whole. By so doing, the student performers enact the idea that there are no mistakes, just parts of the shared collaborative process that emerge piece by piece. Creating the whole might include ideas that compete with each other. For example, in an improvised act some ideas might get more attention and carry on the story or in a musical improvisation some ideas might become motifs repeated several times. Still, all the ideas are important as parts of the whole.

At school students create the whole, piece by piece, in a collaborative learning process with the teacher. Some ideas in collaborative learning can be focussed on and developed more than others, but all are important in the learning process. Competing ideas can help define the main themes, and surprising suggestions which at first might seem to be mistakes can lead the process in interesting new directions.

Group mind

In successful collaborative improvisation the performers work for the whole group, not for themselves as individuals (Monk, 2013). The members of the group are working towards the same, shared, goal. Ideally, working together towards the same goal develops into a group mind (Sawyer, 2006), which means that the group works as if it had 'one mind, many bodies'. Usually, this happens in theatre groups, for example, in which the performers have often improvised together and know each other well.

Achieving a group mind in a school class can be complicated. Pupils' motivations for learning differ, as do social skills. A group mind can be seen as the result when the other core concepts of improvisation are working in practice. One way of achieving a group mind is to work towards the same goal by following the rules of improvisation.

The improvising drama teacher – simultaneously a teacher and an artist

In teaching improvisation the drama teacher improvises on two levels: both as a teacher and as an artist. Firstly, in teaching improvisationally, the teacher uses pedagogical structures and frameworks creatively as cultural conventions enabling improvisation. The teacher has to know a wide range of pedagogical options in order to be able to accept students' ideas and guide the whole process within the curricular framework. Secondly, whenever teachers participate in artistic improvisation by using conventions of the art form, they serve as an example of an improvising artist who is simultaneously scaffolding the students.

By developing improvisation in both teaching and in art (i.e. in the theatre), a teacher can develop creative instruction and thereby promote students' resourcefulness. The teacher promotes the learning of creativity by organizing environments in which creativity is possible. In these circumstances the teacher supports and encourages the students' imaginative actions by being an example, both as a teacher and an artist.

The theme of the conference called Drama Boreale 2015 was to *explore, express, and exchange*. In developing creative learning environments, teachers *explore* the creativity of teaching. Teachers *express* themselves as teachers and artists by promoting students' self expression. They also *exchange* ideas in collaborative learning processes with the students. In this challenging task the elements and conventions of improvisation can help teachers to act and react more collaboratively with the students.

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Pernilla Ahlstrand

Presentation: To listen with your body

Abstract

This is the (slightly revised) english summery attatched in the dissertation *Att kunna lyssna med kroppen. En studie av gestaltande förmåga inom gymnasieskolans estetiska program, inriktning teater* (Ahlstrand 2014). The full version of the dissertation can be read online.

Keywords

Drama; Boreale; Performative capability; Bodily; Explore; Express; Exchange;

Background

Knowledge in Theatre has traditionally been acquired within a master-apprentice tradition (Johansson 2012, Järleby 2003) where knowing was continually developed and transformed through practice (cf. *community of practise*, Lave & Wenger 1991). Today theatre as an art form is studied and taught in Sweden at national institutions for higher education in the arts of film, radio, television and theatre with BA and MA programs and courses. Still there are some traces from the master-apprentice tradition, for example when actor students as part of their education have placements at professional theatres.

Theatre has been a school subject in the upper secondary school's national arts program in Sweden since 1992 and has its own syllabus and grading criteria. When theatre becomes a subject in upper secondary school it is transformed, through a didactic transposition (Chevallard 2005). In other words, when the art form becomes a school subject the conditions of the art form change. Teaching now takes place in a classroom and not by participating in professional theatre activities. To meet the school's requirements for planning teaching activities with colleagues as well as assessing and giving feedback to students, theatre knowledge needs to be articulated.

The previous two curriculum reforms in Sweden have developed competency-based syllabuses. There is an emphasis on certain ways of knowing to be developed; teaching is described as something that aims to develop subject-specific capabilities. *Stage performance*¹ (acting) is a central part of the school syllabus for theatre and is supposed to lead to the development of *performative capability*, which is the focus of my dissertation.

There are different views on how to teach theatre in schools, Hornbrook (1991) for example repudiates the view that one should not affect the students' creativity, but rather let them create intuitively from their own sense of what is right. He argues that theatre, in the same way as other Arts, has its roots in a rational, social behaviour, and he chooses to downplay the psychological aspects such as the existence of creative and aesthetic sides of the individual that just need to be nourished in order to flourish. Bailin (1998) also discusses how knowledge and skills in theatre as a subject are prerequisites for being able to be creative and innovative. Bailin questions the idea of creativity being essentially a free activity and points out, that some drama and theatre teachers tend to work from a romantic idea of free creativity, e.g. such as improvising without any limits or rules to relate to.

It is in the creative process itself that the teacher makes both educational and aesthetic evaluations, choices and assessments, which are all more or less explicit. The challenge is to try to articulate the basis for these choices, judgements and evaluations which of necessity take place in a didactic practice. In order to do this one needs to determine and explore what subject-specific theatre knowledge actually means and what is particular for a *performative capability*.

Research in the field of assessment in Sweden shows that teachers in all subjects often fall into difficulties when they are required to articulate knowledge in relation to giving assessments and feedback (Korp 2006; Skolinspektionen 2010; Skolverket 2010a, 2010b; Tholin 2006; Zandén 2010). This suggests that subject-specific knowing is an unexplored area in many school subjects. The tacit dimension of knowledge has been brought to attention by assessment researchers, which further complicate the issues (Price & Rust 1999, O'Donovan et al. 2001; Freeman & Lewis 1998, Webster et al. 2000). For example, some research

shows that even if teachers try to articulate and specify assessment criteria, the student does not always easily understand these criteria; also teachers have a tendency to evaluate student accomplishments differently (Sadler 2012). Further research is needed to gain a better understanding of how to approach issues of assessment in the educational context. It is only by engaging with the tacit dimension of knowledge that we can better develop our understanding of what such knowing actually consists of.

Research questions

The purpose of this thesis is to analyse subject-specific capabilities in theatre education at upper secondary schools in Sweden. The research questions are formulated as follows:

How can we recognise knowledge within theatre education in upper secondary schools, specifically the meaning of knowing a performative capability, and how can this (partly tacit) knowledge be articulated and specified?

Tacit knowledge

In the dissertation I use three perspectives of tacit knowledge developed by Polanyi, Schön and Wittgenstein. Polanyi (1958/1998 and 1967/2009) describes tacit knowledge or rather tacit knowing as the relationship and integration of two different forms of consciousness, the *subsidiary* and the *focal*, where the *focal* can be articulated and the *subsidiary* is tacit. In other words, when you learn something part of the knowledge making process is implicit (tacit).

Seen in the perspective of Polanyis two terms of knowing, the *proximal* and *distal*, knowledge is ambiguous and mutually connected forming a meaning-relationship. When you learn something you focus on certain parts of a whole, your attention is aimed on the *focal*. Polanyi (2009, p. 18-19) gives the example of the pianist who in order to develop her skills sometimes focuses on a part of the whole, like the finger work, the whole in this case being a piece of music. Later when the pianist focuses again on the piece of music as a whole, that which had been *focal* moves back to being a *subsidiary* of consciousness. This is done through a shift where what had been *distal* becomes *proximal*, from being focally aware of something ones consciousness transfers away from the details and becomes one with the body (the *subsidiary* consciousness).

Schön (1983) proceeds, just like Polanyi, from the perspective of skilled practitioners, who often know much more than they are able to articulate about their profession. According to Schön, this knowledge is partially tacit. Schön distinguishes between reflecting on a practice and reflecting in a practice (reflect on their *knowing-in-practice* as opposed to *reflection-in-action*). The former is about looking back and reflecting on experiences in earlier projects and situations in order to explore and understand your present actions. Schön means that reflection-in-action is about reflecting in the situation. The concepts of *knowing-in-action* and *reflection-in-action* offer us certain possibilities to apprehend and explore part of the ephemeral knowledge found in theatre by allowing the practitioner to verbalize and reflect *in* action upon the knowledge of the situation.

Wittgenstein (1953/1992) stressed that assertions can only have meaning in relation to their own specific contexts, and that the significance of concepts depend on how you use them,

as rules in a *praxis*. Language and concepts are, according to the late Wittgenstein, connected to our actions and practices. We participate in different *language games* depending on the activity or the situation. The practice forms the language and makes it comprehensible within its (own) context. The concept *language game* is therefore important in the understanding of how knowledge is tacitly transformed in the classroom.

Method

In the dissertation I am using *learning study* (Pang & Marton 2003; Marton & Pang 2006) as a research approach. In a learning study a group of teachers and a researcher collaborate and develop a research lesson in a cyclical process of planning. The research lesson is evaluated and revised up to 2-4 times. The teachers and researchers select together an *object of learning*, a defined area in the subject. A pre-test is designed in order to ascertain the level of knowledge of the students in this particular area. The findings from the pre-test are then used as a starting point to design the research lesson with the help of *variation theory* (Lo & Marton, 2012), the research lessons are then applied, tried out and revised.

What is critical for learning (*critical aspects*) something specific is explored through a systematic teaching process (see e.g. Marton & Pang, 2006). The learning study has often been presented as a hybrid of the Japanese *lesson study* (Fernandez, Cannon & Chokshi, 2003; Lewis et al., 2006) and a *design experiment* (Brown 1992; Marton & Pang 2006). Once again, specific knowledge concerning teaching and learning is produced through a process of planning, evaluating and revising the lesson based around an *object of learning*; this also helps the students understanding of the object.

The way in which I use the learning study in the dissertation differs however somewhat from how it is more often used. My questions concern the meaning of knowing a performative capability. I do not focus so much on the results of the research lessons in terms of students learning or on the design of the lessons themselves, rather I use the data from the learning study as a way to describe and analyse the object of learning per se, and use the pre-test from the learning study cycle for phenomenographic analyses. The four different pre-tests were chosen and planned together with the teachers and the pre-tests were recorded on video.

Analyses – Phenomenography

In phenomenography, qualitatively different ways of experiencing a phenomenon are analysed and the results of this analysis form *categories of description* (Marton, 1981, 1994). By comparing the differences between expressions concerning a certain phenomenon, qualitatively different ways of experiencing the phenomenon can be distinguished. These ways of experiencing are described in metaphorical terms as *qualitatively different categories of descriptions*. The units of analysis are »ways of experiencing« which cover linguistic as well as non-linguistic aspects. Phenomenography emerged from empirical studies of learning in the early 1970's, and was mainly based on interviews. I analyse and categorize filmed material through different expressions in relation to the *object of learning*. With expressions I refer to speech, movement, gaze etc. By analysing differences between ways of experiencing, the categories of descriptions can be constructed, described and related to each other.

Variation theory has emerged from the phenomenographic tradition and describes learning as a process in which to identify new aspects of something (Marton & Booth 1997; Marton

& Pong 2005; Runesson 2006). In order to identify and discern new aspects of an *object of learning*, one must have experienced variations of this object in the past. If everything in the world was blue, then one would have no concept of the meaning of the word »blue«, nor would one understand the concept of »colour«. However, when you discover that there is red and green, then you have experienced a variation and *discerned a difference*. Variation then is the prime factor needed for discernment, which is essential for learning. If at the same time one perceived that the object was smaller or larger, or had a different texture, then one would have simultaneously discerned other aspects as well.

Phenomenography looks for the meaning of something (in this case the meaning of knowing the object of learning) rather than trying to explain what something is. It is the description of how a phenomenon in a variation of different ways, is experienced by people. In the classroom there is a limited number of ways of experiencing a phenomenon, which in turn means that it is possible to separate one way of experiencing from another.

By experiencing variations one can distinguish different aspects of the object (Lo & Marton 2012; Marton & Pang 2006; Pang 2006; Runesson and Marton 2002; Runesson 2006). More complex ways of knowing are characterised by the simultaneous discernment of more and more differentiated aspects of a phenomenon (Marton & Lo 2007; Lo 2012) and it is in this way that one can approach the meaning of knowing the object of learning.

Results

The results consist of four chosen *objects of learning* which help to examine the meaning of knowing:

1. The capability of expressing presence in a specific situation.
2. The capability to collaborate in a mutual performance (written text).
3. The capability for scenic interaction during a dialogue.
4. The capability to affirm each other in a mutual performance (improvisation).

The results are described as categories (different ways of experiencing the *object of learning*) and as aspects. The aspects emerge as differences between the ways of experiencing (the *object of learning*) and through the process of the research lessons.

1. *The capability of expressing presence in a specific situation*

The analysis generated the following categories:

Expressing presence in a specific situation as...

- *Imitation* – imitating a similar situation that you have experienced before.
- *Interaction* – interacting with one's fellow actors.
- *Illustration* – to communicate one's expression to an audience/observer.
- *Incorporation* – combining a number of the above expressions and allowing them integrate and interplay with each other.

Different aspects of the object of learning emerged as differences between the categories (critical aspects) and these aspects were described as: being able to maintain one's concentration and

the uphold an illusion; being able to react to a situation; being able to physically relate to a co-actor through one's body; being able to communicate a situation previously experienced.

The teachers completed a number of research lessons. The aim of the research lessons was to further deepen the knowledge of what it is you need to know in order to experience the concept of presence. During these lessons further aspects also emerged: being able to communicate actions; being able to be relaxed and focused at the same time; being able to identify different theatre genres.

By investigating the object of learning the different ways of expressing presence in a specific situation are specified. In a teaching situation the object of learning is often taken for granted, however in a learning study cycle it is made visible and articulated.

2. The capability to collaborate in a mutual performance (written text)

The analysis generated the following categories:

Collaborating in a mutual performance as...

- *Follow* – being able to dynamically give focus
- *Lead* – being able to dynamically take focus
- *Fuse* – being able to dynamically give and take focus in a complex way

Analysis of differences between the ways of experiencing resulted in the following aspects to be discerned: being able to stay focused; being able to physically give and take focus alternatively; being able to see one's own (and everyone else's) function as parts of a mutual performance. The teachers then constructed research lessons and another aspect of the capability to collaborate appeared in the material: being able to describe aesthetic taste.

3. The capability for scenic interaction during a dialogue

The analysis generated the following categories:

Scenic interaction during a dialogue as...

- *Staggering steps* – characterized by the focus being on the text and what is being said
- *Creating actions* – what is said between the lines, often expressed through the body and gestures
- *To be in the situation* – an openness towards what is happening in the moment in any given situation

In the analysis of differences between the categories aspects emerged and were described as: being able to memorize, analyse and interpret a text; being able to confront oneself in a room together with someone else. Other aspects of being able to interact also emerged during the research lessons such as: being able to maintain the energy and drive of a story; being in the here and now; being able to be relaxed and attentive at the same time.

4. The capability to affirm each other in a mutual performance (improvisation)

The analysis generated the following categories:

Affirm each other in a mutual performance as...

- *Drive* – focus is on one's own narrative
- *Duplicity* – focus is both on its own and the others narrative
- *Interplay* – focus is on the mutual narrative and the direction that the improvisation is taking

Aspects emerged as differences between the categories such as: being able to establish a situation and a relationship; being able to listen to the other's narrative; being able to develop and perform a joint improvisation.

After conducting the pre-test a first research lesson was devised. Further aspects of the capability to affirm emerged in the subsequent research lessons such as: being able to determine the course of events; being able to give positive impulses; being able to understand the difference between a conflict and a problem; being able to work with temporality.

Through the analyse of the four different objects of learning, the categories, the aspects which emerged as the differences between the categories and the additional aspects that were revealed during the research lessons have all helped to pinpoint the object of learning and through this articulation some aspects of performative capability were identified.

Synthesis and discussion

In the phenomenographical analyses common traits or characteristics of the four different objects of learning emerged. What appears prevalent in the analysis is a physical dimension – a bodily knowledge that I call *Bodybildung* (cf. with the German word *Bildung*, formation).

As a result of the analyses a synthesis appears where the common qualities in this case were: *Bodily liability* – which can be seen as developing a shared narrative. *Bodily creativity* – the development of an action or a story, and finally *Bodily confidence* – the development of a trust in relation to a text, person or an object.

Using such a synthesis and the results generated in process of specifying the objects of learning could be useful for teachers in the process of planning lessons, giving feedback to students, for assessments and grades, for discussing the content of lessons with other teachers, to help explain the *object of learning* in the classroom and ultimately for us begin to recognize different levels of knowing.

When dealing with objects of learning the complexity of an object is defined. Most teachers have preconceived notions of the object of learning based on past experience and know-how. Through working systematically with the object of learning in this way, we develop our understanding of an object and can thereby focus on the difficulties of a certain student or student group. Teachers and students can learn from this situation, develop their knowledge and deeper understanding of the object of learning whereby a mutual relationship between objects, teacher and student comes to light.

Notes

1. The main course in the school subject theatre is in Swedish called scenisk gestaltning, which is translated to stage performance by the National agency for education (Skolverket). (Retrieved 2014-06-13). Available from: <http://www.skolverket.se/laroplaner-amnen-och-kurser/gymnasiutbildning/gymnasieskola/oversattningar>

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Jan Viggo Iversen

Refleksjon: Frivillig arbeid ved Drama Boreale 2015

Abstract

Samspillet mellem individ og fælleskab set i et dannelseperspektiv (Norsk: karakterbygging), perspektiveres i relation til erfaringer fra arbejde i Borealens korps af frivillige unge danske universitetsstuderende.

Keywords

Drama; Boreale; Dannelse; Karakterbygging; Demokrati; Explore; Express; Exchange;

Refleksjoner i lys av demokrati og danning

I teksten tar jeg utgangspunkt i min deltakelse som frivillig på Drama Boreale 2015 som ble holdt i Silkeborg DK 3.-7. august 2015 (<http://dramaboreale.dk/>). Jeg skriver om hvilken betydning samhandling og kommunikasjon kan ha for at en konferanse kan løfte seg fra helt ok, til noe helt spesielt. Ytterligere avgrensning er knyttet til mine medaktører som jobbet frivillig innenfor gruppa som ble kalt Icebreaker.

I første del av teksten vil jeg si litt om meg selv og foranledningen til å delta på konferansen. Deretter vil jeg si litt om Boreale, før jeg går over til å skrive om gruppa som jeg var medlem i, av ledelsen kalt Icebreakers. Teorien knyttes til en rapport som et norsk utvalg har skrevet i tilknytning til danning i høyere utdanning (Bostad & Dannelsesutvalget, 2009). I tilknytning til dette perspektivet redegjør jeg for hvordan jeg forstår demokrati og danning i lys av en artikkel jeg henviser til. Siste del av artikkelen omhandler beskrivelse og refleksjoner knyttet til samarbeidet mitt med de andre Icebreakers, og eventuell sammenheng med demokrati og danning i lys av konferansens tema.

Litt om meg selv

Jeg har utdanning innenfor drama/teater og har undervist i faget på høyskole i over 20 år. Nå underviser jeg studenter som skal bli lærere på yrkesfaglig studieretning, og hadde derfor ikke planer om å melde meg på Drama Boreale.

Jeg ble oppfordret til å melde meg som frivillig, og takket ja da jeg fikk tilbud om å delta. Jeg fikk også mulighet til å delta med en presentasjon sammen med tre kollegaer fra Finland, Norge og Danmark. Jobben som frivillig ville gi meg mulighet til å bli kjent med det danske vertskapet på en helt annen måte enn om jeg »bare« var deltaker. Aksept for at jeg kunne presentere et paper under utforming, ville gi meg mulighet for faglig tilbakemelding fra kollegaer som deltok på konferansen (omtales ikke i denne artikkelen). Konferansen ble en foreløpig milepæl i mitt forskningsarbeidet om drama og demokrati som jeg jobber med innenfor det nasjonale forskningsprosjektet drama – demokrati og danning.

Tema for konferansen interesserer meg faglig og yrkesmessig, men jeg var spent på hvordan jeg kunne få til å planlegge sammen med mitt danske vertskap når jeg bor i Levanger, og Silkeborg er der de andre møtes. Her smelter den globale verden og den digitale teknologien sammen. Jeg ble underrettet ved hjelp av mail, men også facebook og dropbox. Ved et par anledninger hadde jeg også telefonsamtale med leder for konferansen.

Konferansen

Drama Boreale –δρᾶμα Boreas (<https://no.wikipedia.org/wiki/>) Drama – som direkte oversatt betyr aktivitet eller handling og nordavinden. Jeg oversetter det til handling i de nordiske landene. Det var deltakere fra Danmark, Sverige, Norge, Finland, Island, i tillegg Hellas og Spania. Til sammen godt over 100 deltakere i alderen 20 – 70 år. Jenter og gutter – kvinner og menn. Alle samlet for å utforske, uttrykke og utveksle ulike former for opplevelser og kunnskap knyttet til drama og teater. Nedenfor vil jeg trekke inn begrepene utforske, uttrykke seg, utveksle i fenomenet demokrati og danning.

Jeg har ikke til hensikt å analysere organisasjonen, men ser at den har likhetstrekk med tidligere Drama Boreale konferanser. Jeg var selv i ledergruppa i 2006 da konferansen ble

holdt i Norge. Likevel er det som om noe nytt skapes hver gang. Det enkelte vertskap må finne sin egen form ut fra kultur, geografi, økonomi, personell, rom og utstyr.

Denne gangen var det Danmark som var vertskap, og de hadde lagt konferansen til Silkeborg (Jylland). Man kan reise med fly, tog, båt, bil, sykkel eller til fots. Alt avhengig av hvor din reise starter. Hva møter deg når du kommer fram? En trivelig liten dansk by, omkranset av ei elv og fine kurslokaler.

For alle som har deltatt på denne eller lignende konferanser, vet man hvor stor logistikk som må planlegges. Den faglige delen er selvfølgelig viktigst, men det er mye mer som må til. Måltidene er viktige. Hyggelige omgivelser og trivelig vertskap. Påmelding til konferansen, registrering ved ankomst, åpningsseremoni, bankett, avslutningsfesten, kultur, sightseeing, festivalkro og transport. Skal jeg ta sjansen på å evaluere ut fra observasjoner, var det en vellykket konferanse på alle disse områdene.

Icebreakers

Jeg var plassert i ei gruppe som ble kalt Icebreakers, uten at jeg fikk noen nærmere forklaring på hvorfor dette navnet, eller hvilke oppgaver som til slutt skulle vise seg å inngå i denne gruppa. En del av forklaringen ligger nok i at jeg ikke var tilstede under planleggingsmøtene i Danmark. Alle frivillige skulle møte søndag – dagen før registrering – til gjennomgang og klargjøring. Etter en lang reise fra Trondheim via Oslo til Billund, ble jeg hentet av en kollega som jobbet frivillig, og kjørt meg til Silkeborg der de fleste allerede hadde kommet og var i gang med forberedelsene.

Jeg kjente ikke noen av de andre i gruppen på forhånd, men ble umiddelbart hilst velkommen, og tatt godt imot. Leder for Icebreaker var ei ung jente med faglig bakgrunn innen drama/teater. Alle frivillige har bakgrunn innen drama/teater, både fra universitet og fra praktisk drama-arbeid. Gjennomsnittsalderen på Icebreakerne var 22-23 år. Heretter kaller jeg mine medarbeidere for de unge. Hvorfor er det et poeng? Det er for å få fram hvordan mine forventninger totalt ble overgått i møte med disse unge menneskene, og hvordan jeg reflekterer over min egen forforståelse.

Ettersom dette ikke er en detaljert rapport over hvordan arbeidet ble organisert, fordelt og gjennomført, vil jeg nøye meg med å gi ei kort skisse av oppgavene vi hadde. Vaktene ble delt fordi dagsprogrammet varte fra ca 08:00 til ca 17:00, og så kveldsvakter som startet rundt kl 1900. Arbeidet bestod i å ha ansvar for de ulike arrangement, utstyr, informasjon og hjelpe til med avvikling av konferansen. På kveldstid deltok de frivillige i å avvikle åpningsarrangementet, buffet, konferansepub, og avslutningsfesten. Innimellom dette var det anledning for Icebreakerne å få med seg faglige bidrag på konferansen. Vi fikk nok med oss mindre enn vi hadde trodd på forhånd, men til gjengjeld fikk vi mulighet til å knytte kontakt med alle som hadde presentasjoner og deltakere som spurte om hvor de skulle gå.

De unge brukte både sin teoretiske og praktiske kunnskap. De var interessert i det faglige programmet, de hadde kunnskap om hvordan de skulle utføre praktiske oppgaver, og de hadde kunnskap om hvordan de skulle samarbeide og kommunisere. Det er lett å tenke seg at dette skal gå av seg selv når man har hatt lang tid på å forberede seg, men slik er det ikke alltid. En annen ting er hvordan man holder ut når man har fått uregelmessig søvn, lange dager og ting som man må ta på sparket.

Det sier seg selv at ikke alt kan være planlagt, og man må forvente litt »verbal knuffing«, men selv ved stress som oppstod på grunn av manglende beskjeder eller beskjeder tolket på ulike måter, viste de unge seg fra en side som er forbilledlig. Deres vilje og evne til ypperlig kommunikasjonen og samhandlingen er den viktigste grunnen til å jeg skriver denne artikkelen. De unge var tilstedeværende og smilende. De så hverandre, og selv hvor travelt de hadde det, tok de seg tid til et høflig svar og hjelp dersom det var nødvendig. De jobbet sammen, men var også selvstendig i å se hva som måtte gjøres. De støttet hverandre, og de hilste og ga plass når noen kom bort og ville sette seg. Hver kveld (og) stilte alle opp, og neste morgen var de igjen parat. Da konferansen var slutt tok alle et godt farvel med hverandre, og det kom invitasjoner om å være venn på Facebook. På ei hektisk lita uke hadde vi blitt kjent med hverandre, og vi uttrykte glede over å jobbet så godt sammen. Hva kunne det skyldes? Tankene gikk til samtaler jeg har hatt om demokrati og danning.

Demokrati og danning

Dannelsesutvalget (Bostad & Dannelsesutvalget, 2009, p. 48) skriver i sin innstilling. *»Vi er ikke vant med karakterbygging ved norske universiteter. Høyere utdanning må ta inn over seg de intellektuelle og psykologiske konsekvenser av verdens tiltakende enhet«.*

Jeg er ikke kjent med hvordan det står til med karakterbygging ved danske universitet, men det som utvalget peker på her opplevde jeg i praksis. Hvilken betydning intellektuell og psykologisk modning kan bety i møte med det mangfold som de unge Icebreakers fikk av oppgaver og utfordringer i løpet av konferansen. Utdanning er periodisk systematisk påvirkning av kunnskap i et skjevt maktforhold (Bourdieu & Prieur, 1996)

Dannelsesutvalget peker her på honnørord som demokratisk dannede samtalepartnere som kan vise solidaritet og evne til å handle utenfor sin egen livsverden, med alt hva det innebærer av bakgrunn og verdier knyttet til religion, kjønn, politikk og kultur. Dannelsesutvalget (Bostad & Dannelsesutvalget, 2009, p. 48) skriver:

I denne situasjonen bør det være universitetenes særlige bidrag å utdanne informerte borgere som kan leve med de tvetydigheter livet i den moderne verden byr på, og virke som demokratisk sinnede samtalepartnere som også kan kjenne solidaritet og handlingsevne utenfor sin egen livsverden. Det handler om behovet for økt religiøs, kjønnsteoretisk, politisk og kulturell kompetanse i en kompleks ny verden.

Hva innebærer denne dannelsesprosessen? Noen av disse spørsmålene drøftet jeg sammen med studenter under ei internasjonal uke ved UCC (Pædagoguddannelsen Nordsjælland). Jeg hadde tatt utgangspunkt i en artikkel som belyste demokrati i et sosiologisk perspektiv (Gunnar, 2010). Demokrati blir her forklart med at deltakerne ikke er underlagt andre lover enn dem de gir seg selv, og beslutninger treffes i fellesskap. Samtalen eller kommunikasjon er svært viktig. Samhandlingspartene må akseptere og anerkjenne argumenter som understøtter de kravene til gyldighet som alltid er virksomme i språklig kommunikasjon. Deltakerne innordner seg frivillig når de ser det rasjonelle i argumentasjonen. I utdanningsinstitusjoner vil maktforholdene være definert av posisjonene aktørene har (Bourdieu, Nicolaysen, & Wacquant, 1995), noe som er veldig viktig å ta i betraktning dersom man samtidig vil stimulere til kritisk tenking og likeverdig samhandling. Aktørene utvikler evne til å tenke

kritisk, nyansert og fantasifullt. De har respekt for saklighet og tar etiske hensyn i møte med mennesker med ulik bakgrunn og verdier. De dannes til borgere i en globalisert verden. Måten danning kan skje på er selvsagt ikke bare en, men mange, og det finnes flere kunnskapsformer (Aristoteles, Rabbås, Stigen, & Eriksen, 1999). Teoretisk kunnskap om demokrati og danning som *akademia* måtte tilby, gir oss hjelp til å forklare og forstå demokrati. Dersom man skal få opplevelser som danner grunnlag for erfaring, må man ha mulighet for å handle i et rom (Biesta & Schneekloth, 2009). Drama og teater kan være det rommet som gir mulighet for å utforske, uttrykke og dele erfaringer. Dermed er forholdene tilstede (jf. min forståelse av demokrati og danning) for at universiteter og profesjonshøgskoler kan spille en viktig rolle. I dette rommet må det i utgangspunktet aksepteres likeverdighet. Det kan bety at det ikke nødvendigvis er universitetene som har svaret på demokrati og danning i praksis, men like mye unge mennesker som har lagt ut på ei dannelsesreise i en globalisert verden der eldre fagansatte ikke kan være modeller med sine verdier som var gyldig da de var unge. Danning i et demokratisk rom må kunne utforskes av studentene og de ansatte sammen. Da er det mulighet for dannelsesprosesser som skaper samhandling.

Refleksjoner over egen opplevelse i lys av teoretisk rammeverk

Hele konferansen ble for min del så mye mer enn jeg hadde forventet – på alle plan. Ved sengetid hver kveld kjente jeg en glede som jeg i ettertid fant ut at jeg ønsket å reflektere over. Jeg har deltatt i mange kurs og konferanser opp gjennom min utdanning og yrke, så jeg regnet nok ikke med at denne konferansen skulle bli så spesiell. Under konferansen opplevde jeg overskudd, glede, trivsel, samhørighet og at vi alle var nyttige – for konferansen og for hverandre. Vi bidro med praktisk og teoretisk kunnskap til beste for hverandre, og for konferansen i stort. De unge hadde god kunnskap om samhandling og fordeling som ivaretok den enkeltes personlighet og ressurser. Kunnskap som de til en viss grad hadde på grunn av at flere kjente hverandre, men også fordi de var lydhøre for alle aktører som var involvert i konferansen. Jeg opplevde faglig årvåkenhet og motivasjon for jobben som frivillig. Ville de sammen aktørene opptrådt på samme måte med de samme oppgavene ved en ny konferanse? Strukturene og aktørene samspiller med de ressursene som er tilgjengelige, og innenfor de posisjonene som er mulig å få. Derfor vil demokrati og danning være i kontinuerlig bevegelse, men det vil sannsynlig ha stor betydning hvilken kunnskap aktørene har med seg inn i de strukturene de beveger seg innenfor. På den bakgrunn vil jeg hevde at de unge sannsynligvis ville bestrebet seg på å opptre på tilsvarende måte i alle offentlige sammenhenger.

Hva er sammenhengen mellom de erfaringene jeg hadde og de teoretiske refleksjonen? Hvordan har denne kunnskapen utviklet seg, og er det tilfeldig at de har den faglige og personlige interessen for drama/teater? Det er ikke sikkert de unge har svaret selv engang. Slik sett kan universiteter bidra til refleksjoner over måten de unge er i verden på, og dermed gi en teoretisk dannelse. Men, det blir like viktig at universitetene endrer måten møtet med de studerende skjer på, og gir rom for de stemmene som måtte ønske å bli hørt. Enveis påvirkning vil neppe bli anerkjent. Diskursen om demokrati må også inneholde mulighet for å forhandle om hva demokrati er eller kan være i vår del av verden. Mine refleksjoner knytter jeg til hva jeg opplevde og observerte, og setter dette i sammenheng med tema for konferansen, og en diskurs rundt dannelse og demokrati. Opplevelsene er mine, men refleksjonene kan være ulike. Dette er ikke bare et tilbakeblikk på en konferanse, men like mye et blikk på hvordan

god kultur og god samhandling også er helsebringende. Det kan være vanskelig å måle god helse, men jeg er sikker på at jeg kom tilbake fra denne konferansen med bedre helse enn jeg hadde da jeg dro, og jeg hadde fått fornyet kunnskap om demokrati og danning. Jeg stilte spørsmål om hva som kan gjøre en konferanse til noe enda mer enn helt ok, og svarer at det kan skje dersom man har oppmerksomhet på om man gir rom for aktørene til å handle og samhandle. I forberedelse av en konferanse kan man være opptatt av å være kritisk søkende til hva som fremmer og hva som hemmer demokrati og danning, og evaluering av konferanse kan undersøke om disse målene også ble innfridd, eller i det minste, om deltakerne følte at dette var noe de hele tida kunne strekke seg etter.

Sluttkommentarer

Jeg bygger ikke på en teoretisk analyse av systematiske observasjoner, men er et forsøk på å forstå og delvis forklare mine erfaringer ved hjelp av teoretiske begrep. Jeg problematiserer ikke forholdet mellom struktur og aktør, men prøver å gi et perspektiv knyttet til samhandling mellom aktører i gruppen frivillige som jeg deltok i. Andre faktorer som sikkert har påvirket min opplevelse av konferansen er ikke belyst. Jeg kan blant annet nevne forberedelse og presentasjon sammen med andre fagkollegaer, eller utbytte av å være deltaker på andre faglige bidrag enten det var presentasjoner, workshop eller SIG (grupper for spesielt interesserte). Disse faktorene har jeg vanligvis størst oppmerksomhet på. Denne gangen var det min erfaring som frivillig som ble det sterkeste avtrykket, og som jeg ville skrive om.

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Klaus Thestrup

Filmiske indtryk under Drama Boreale 2015

Klik her for visning af film:

<https://www.youtube.com/watch?v=9sdeClhWEhg>



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Posters from the summing up**

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Plancher fra opsamlingen fredag

About Drama Boereale 2015

Kim Jerg

Nordic Survey: Nordic Drama Pixi 2015

– Drama teaching & education in the Nordic Countries – a short cut

John Andreasen

Nordic Survey-answer: Swedish report 10.04.2015

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