Aalborg Universitet

Staging Identities and Multiplied Dialogic Spaces in Higher Education

Chemi, Tatiana; Firing, Kristian

4-1-2020

Staging Identities and Multiplied Dialogic Spaces in Higher Education

Tatiana Chemi
Aalborg University, tch@hum.aau.dk

Kristian Firing
Norwegian University of Science and Technology, kristian.firing@ntnu.no

---

Staging Identities and Multiplied Dialogic Spaces in Higher Education

Tatiana Chemi
Department of Culture and Learning, Aalborg University, Denmark

Kristian Firing
Institute of Teacher Education, Norwegian University of Science and Technology, Norway

> *What we call our soul, is it just something passing by,*
> *a result of our night sleep and our newspaper reading,*
> *dependent on the barometer stand and the butter prices?*
> *Or is it the explanation that we have as many souls inside*
> *of us as there are tiles in a game-bag. Every time the bag*
> *is shaken, a new one appears: a jester, a hard-hitter, a*
> *night-owl.*
>
> Henrik Pontoppidan (1897)[*]

Abstract

In this paper, we address the topic of dialogic pedagogy in a performative key. No place cultivates dialogue in all its complexity as theatre: here all elements are *always*, *necessarily* in relational conversation with each other. This dialogue is of a unique kind: theatre performs dialogic processes as embodied exchanges between humans, non-humans (props, costumes, scenography, sounds) and imagined-humans (characters). We look at embodied/relational theatrical practices in two different contexts in higher education, with the purpose to collect new insights on the practical and conceptual role of performance in education. Our objective is the exploration of the stage experience, with its embodied dialogue and building of imagined identities. Our empirical study consists in two different set of data collected at two different higher educational programmes where theatrical tools are applied to non-arts education. The novelty of this paper lies in the conceptual and empirical rethinking of performance and performativity in higher educational practices, by giving processes of *redoubling* of bodies, realities, worlds, identities a focused attention. We make use of theories about performance, dialogism and identity-building. In the concluding section, we sum up original findings and possible take-aways for the reader: 1) *limen*, 2) being naked, 3) embodied knowledge, 4) stage empowerment. Against the background of this knowledge, higher education can reinvent ways of establishing embodied conversations, which allow for multiple meanings to emerge from bodies and senses, rather than exclusively from rationality and logic.

Keywords: redoubling, theatre in education, applied theatre, staged identity, drama

---

Staging Identities and Multiplied Dialogic Spaces in Higher Education

We imagine our reader picking up our paper during the ordinary frenzy of preparing for the next class. Our reader has probably been drawn to us by the catchy title, by the appropriate key-word, or by the topic that fits right into an emerging curiosity. Our reader stops for a while and seeks new knowledge that can be applicable in practice to the future class. In order to allow our reader to gently move from a frenzy of educational preparation to slow knowledge and reflection, we will disclose what our journey will be about, how the journey unfolds and what the reader can expect to take away. In this paper, we address the topic of dialogic pedagogy in a performative key. Looking at dialogism or dialogic pedagogy has been fundamental in constructivist pedagogy where learning is conceived as the learner-teacher relational exchange in iterative continuum (Dewey, 1961). We believe that no place better cultivates dialogue in all its complexity as theatre: here all elements are *always*, *necessarily* in relational dialogue amongst each other. This does not mean that *language* is always present or enacted in words, on the contrary. Theatre, especially in its post-dramatic practices (Barba & Savarese, 2019), performs dialogues as embodied exchanges between humans, non-humans (props, costumes, scenography, sounds) and imagined-humans (characters). Looking at theatrical practices in education, giving a special interest to the dialogic-relational aspects, can possibly give us new insights on education. We start by looking at two different set of empirical data where theatrical tools are applied to higher education, and we delve into performance, performativity and the processes of *redoubling* of bodies, realities, worlds, identities. Our journey advances through the material and immaterial history of performance, looking at the meaning of words, places, things, agencies. We engage in theories about performance, dialogism and identity-building. In the concluding section, we sum up findings and possible take-aways for the reader. In this paper, we investigate how knowledge about performance, performativity and performance in education can suggest new interpretive and pedagogical directions. Our main findings cover the following themes: 1) being naked, 2) bodily knowledge, 3) stage empowerment. We found out, for instance, that the simultaneous blurred presence of stage/scene, visible/hidden, person/character can be used to understand differently (in a poetic, metaphorical way) pedagogical processes that make what is hidden (behaviours, assumptions, values, and agencies) visible. Why is this relevant to educators? Being educators ourselves, we believe that a different approach to higher education is possible and necessary. This approach must include a multiplicity of relational and dialogical forms, which can engage all the participants in the classroom (learners *and* teachers) in original and meaningful (*ergo* creative) learning processes.

Stage, *skené* and performance

Staged activities are defined as such because they happen on stage or use the *locus* of stage as a metaphor. The stage can be a physical place dedicated to professional or amateur performance but it can also be a mental space that performers shape in real-life settings. Folklore and travelling theatre or mediaeval religious performances used to occur in public urban spaces, transforming the *piazza* or *agora* into a stage. This tradition, lost in the bourgeois convention, was taken up in contemporary practices, such as *happenings*, improvisational theatre, forum theatre (Boal, 2008) or *barters* (Rasmussen, 2006). Whether the physical stage is fixed or flexible it is composed of the fundamental elements of front and back. The frontstage, where the performance happens is properly called *stage*, from the French *étage* meaning story or platform and indicating the raised stand where actors perform (Etymonline, 2017b). The backstage is the space where performers prepare for the stage and is more properly called *scene*, from ancient Greek *skené*, meaning shadow or a performing space covered with a piece of fabric (Etymonline, 2017a). The very word *scene* or *scenic* "indicates a hidden place where the actors would put their masks on" (Chemi, 2018a, p. 194) before going on the open stage. Goffman (1959) has explained the relationships

between the two topologies and used it to explain the expression of social roles. When we define educational activities as *staged*, we ascribe their design to the broader tradition of staging and performing activities, in their simultaneous hidden and visible elements.

What we define as staged is to be understood as synonym of 'on stage', a social dimension that, as in Goffman (1959), includes frontstage and backstage. The presence of hidden elements can be paradoxical in theatre, whose etymology is so strongly related to the sensory perception of sight, *ergo* to what is visible. Originating from the ancient Greek *theaomai* (Etymonline, 2016), theatre indicates the act of looking at repeatedly or of pondering. Similarly to what Goffman (1959) explains for social roles, on-stage activities negotiate their meaning between frontal expression (visibility, stage) and hidden action (back, scene). Participants activate epistemological tools that draw from what is not conscious, explicit or yet externalised. The ability of shaping actions that are intelligent, sustainable and appropriate to tasks is core to performative activities and their learning potential. Performance consists in shaping action by means of repetition and/or obliteration, as its etymology exemplifies (Fels, 2011): *per* (repetition and/or destruction) + *form* (shape) + *-ance* (action). Educational facilitation tools that are based on staged activities rely on the construction and deconstruction implied in per-for-mance, which allows for multiple meanings to emerge from bodies and sensory experiences, rather than exclusively from rationality and logic.

Performance in education

Because of its complexity -rather than *in spite* of it- performance can open up educational environments to spaces that are double, redoubled, embodied, enacted and profoundly dialogical. In practices that integrate drama and education (and that are *not* drama education), purposes vary accordingly to specific contextual needs. This has partly been reported in Fleming (2012) and generally attributed to the field that he defines "learning *through* drama" (p. 69), also found in McGregor, Tate and Robinson (1977). According to Fleming (2012), full synonyms of *learning through drama* can be several. *Development through drama* (Way, 1967) extends the output of drama activities to a broader understanding of learning as human development. *Drama as education* (Bolton, 1984) is based on the understanding of drama as a metaphor for education and closely related to Heathcote's *process drama* (Hesten, 1994). *Learning through imagined experience* (Neelands, 1992) poetically extends the dramaturgical activities to a broader experiential stimulation of imagination. *Drama for learning* (Heathcote & Bolton, 1994) explicitly hints at the instrumental use of drama for educational purposes. To these definitions, Chemi (2018a) added few others. *Theatre in education* (Jackson, 2002) places the attention on a topographic relationship ("in"). *Science theatre* (Chemi & Kastberg, 2015) emphasises the cross-disciplinary meeting of scientific and theatrical content-areas. *Applied theatre* (Gjaerum, 2014, O'Toole & Bundy, 1993), though, is the broadest and most encompassing definition of all, pointing at the application of theatre to contexts other than the properly theatrical one. The latter does not limit the application of theatre to education, but includes the educational amongst other contexts.

These perspectives share common assumptions, such as the possible applicability or transferability of theatrical tools to educational tasks. The educational value of dramaturgical experiences or encounters, both in themselves and in integrated cross-disciplinary tasks, shape (often enhanced) learning outputs by means of theatre/education partnerships. Finally, theatre is assumed to bring about an alternative perspective on learning, by means of body, senses, movement, spaces, relationships and metaphors. Encounters between theatre and education are established in order to facilitate change by means of a special kind of metaphors (embodied and enacted in spaces) and reflections, which are relational and dialogical -and even co-creative or collaborative.

Within this tradition, the role of educators is not to teach about drama but to design feasible and believable metaphors, and to facilitate or guide participants through their experience, giving a special attention to the liminal stages from real to on-stage life, and back again. Participants *feign* to be other than themselves and this make-believe is accepted as legitimate play. Dramatisations in any context imply the emergence of actions, *personae*, spaces that do not exist in ordinary reality. Even in dramatised educational exercises where there is no apparent dramaturgy, director, script or characters, participants are asked to enter the space of make-believe where they are a different person and experience different events, as compared to their ordinary life. The Goffman (1959) distinction between "deceit" in real life and "feigning" (p. 14) in on-stage situations can be useful to introduce the concept of redoubling of perceptions about identities and dialogical spaces.

In on-stage dramatisations, the characters retain elements of the participants' ordinary life, but are not limited by and to it. In reality, we argue that dramatisations that occur in non-theatrical contexts follow the same principles of staged theatre: the facilitator or educator takes the director role and attributes the characters by means of tasks, or visible markers corresponding to psychological roles and behaviours. Only apparently dramaturgy is missing: the stages in the process build up a progression that can be defined as dramaturgical, as is the decision-making about the behavioural strategy to apply *on stage*. Participants, as actors, shape expectations about their role (Goffman's "promissory character" of the staged activity, 1959, p. 14) and build a credible fiction around their actions. The difference between theatre performance and applied theatre resides in a second-order experience that multiplies the staged and ordinary realities. If the stage consists of the redoubling of ordinary reality, in education the experience of this metaphorical redoubling is congenial to reflections on ordinary life. We will argue that the liminal journey, in and out of the participants' reality and the embodied metaphors to which they are asked to relate, contribute to shaping unexpected acknowledgements and understanding about self and one-self.

Our objective is to explore in which ways the staged experience in higher education, with its embodied dialogue and imagined identities, might generate bold and safe learning environments, where adults creatively reflect and co-create knowledge about themselves to become better artists and leaders. Bearing this objective in mind, we want to explore the following:

1) How do the on-stage activities imply encounters that are both safe and challenging for people to open up and enter into dialogues to learn from?
2) How do the activities increase self-awareness of the participants' personal and social identity as a vehicle to become better artists and leaders?

Conversations and encounters

The encounter of human beings, dialogue and relationships has been explored by several philosophers and psychologists. The myth of Socrates, wandering around on the square in Athens talking to people, engaging in conversations propelled by his questions, is well-known. By asking questions he proved that a variety of individuals were able to release knowledge and solve complex problems. He saw himself as a midwife, one whose task was to redeem the other's knowledge through dialogue. Later, different perspectives on dialogism have been disclosed and developed.

When dialogues were found to be central to the development of identity and self-awareness, Western personality psychology, founded by psychologists such as Freud and Jung, developed social perspectives on the selves. Mead (1934) illustrates it below:

> The individual experiences himself as such, not directly, but only indirectly, from the particular standpoints of other individual members of the same group, or from the generalized standpoints of the social group as a whole to which he belongs. (p. 138)

The social view on the self is closely connected to the meeting amongst people. Our empirical cases address the transformation of the social self by means of communication, dialogues and human encounters. Buber maintains that the self requires the other to become, and becoming "I", the self encounters the other as a "You", realising that life is nothing but prolonged encounters (Buber, 1996, p. 62). Moreover, Buber writes that "the relation to the You is unmediated. Nothing conceptual intervenes between I and You. […] Only where all means have disintegrated do encounters occur" (Buber, 1996, pp. 62-63). From here we may ask how authentic meeting between people affects the people involved, especially when our interest is the mediated encounter of selves by means of *fictive* encounters. Mead (1934) points at the fundamental role of dialogue as an (authentic) encounter in itself:

> it is where one does respond to that which he addresses to another and where that response of his own becomes a part of his conduct, where he not only hears himself but responds to himself, talks and replies to himself as truly as the other person replies to him, that we have behavior in which the individuals become objects to themselves. (p. 139)

From this, we notice that the meeting between people leads the persons involved along two dimensions: the meeting takes place in the relation between people and the encounter makes people experience themselves as subjects.

To explain the dialogue between people, a traditional communication model illustrates communication schematically: a sender sends a message to a receiver. To transmit the message, it must be encoded by the sender, sent through a channel containing different degrees of *noise* (disturbances to the flow of communication) and finally decoded by the recipient. The recipient, in turn, might assume the position as sender in the dialogue, and attempt to transfer his/her message to the other party. To this communication model Bakhtin (1998) offers an alternative perspective by using the term *utterance* as a unit to analyse language in social contexts. An utterance could be a word, a sentence, or more sentences, it could even be nonverbal (Bakhtin, 1998). The utterance encompasses the social dimension through the terms "answer", "voice" and "recipient". *Answer* implies that human beings are in a dialogical position where the circumstances require an appropriate reply about their space, their identity, or they require individuals to respond to their surroundings (Holquist, 2002). The *voice* is more than the words of an expression: it represents our personality (Bakhtin, 1998). *Recipient* means that utterances are formed according to whom we address, they reveal the *other*'s presence in the dialogue. This can be illustrated by the fact that if we listen to a telephone conversation and do not know or hear the other party, we still can guess the relationship between the parties. The recipient influences the person we hear talking on the phone. Using the utterance as unit of analysis, Bakhtin (1986) describes the communication process in the following way:

> When the listener perceives and understands the meaning (the language meaning) of speech, he simultaneously takes an active, responsive attitude toward it. He either agrees or disagrees with it (completely or partially), augments it, applies it, prepares for its execution, and so on. […] The speaker himself is oriented precisely toward such an actively responsive understanding. He does not expect passive understanding that, so to speak, only duplicates his or her own idea in someone else's mind. Rather, he

expects response, agreement, sympathy, objection, execution, and so forth. (pp. 68-69)

We see here that both parties in the communication are active in relation to the other. It is therefore impossible to separate the communication poles into a sender and a recipient, as the two parties come into contact with one another and affect each other. The participants to dialogic exchanges share knowledge, but they also influence each other through their reciprocal utterances, and develop new knowledge, which neither parties were aware of before the dialogue started. However, there is more to this process: "Communication in the sense of significant symbols, communication which is directed not only to others but also to the individual himself" (Mead, 1934, pp. 138-139). People not only construct new knowledge when meeting each other, they also develop new knowledge about themselves. Therefore, Bakhtin's voice is rather a plurality of voiceS that engage in dialogic exchanges. Dialogism in dramatised situations demands pedagogical dispositions towards change, transgression, plurality and ambiguity. No educational space can embrace this complexity better than theatre.

Redoubling and redoublings

In professional theatre, this liminal phenomenon is explained as a redoubling (Szatkowski, 1985) of roles in a composite relational model. Drama, play, theatre are activities that all originate from what Stanislavski defines the "magic if" (2013) that is the capacity of human beings of engaging in imaginary tasks that answer to questions such as: "what *if* I were someone else?", "what *if* this object was something else?", "what *if* this situation was to take a detour?"

Szatkowski (1985) proposes to look at acting as the art of transforming actors into characters, and to look dialectically at the two different areas of real life (actors) and staged life (characters). In the original Danish text, Szatkowski defines this transformation as *fordobling* (literally: re-doubling). This concept is similar to Boal's (2008) *metaxis* or *mataxis*, fully discussed in Allern (2002) and defined as the *in betweenness* of performative situations. *Metaxis* describes the "state of belonging completely and simultaneously to two different, autonomous worlds: the image of reality and the reality of image" (Boal, 2013, p. 43) and, according to Allern (2002), must be understood as simultaneous participation in different belongings. The implications of the redoubling of realities in performative situations are many. First of all, it substantiates the separation of emotions, feelings and behaviours on stage and in real life, but also their interconnectedness. Understandably enough, audiences can be deceived by actors and might find it difficult to discern actor from character. This happens because acting tends to aim at achieving believable effects, if not decidedly realistic ones, in given theatrical traditions, such as Realism and Naturalism. However, verisimilitude relies on nothing but craft and the reality of acting does not (ought not to) uncritically confuse the levels of life in the world and on stage. This claim goes back to Diderot (1883), to whom acting was nothing but the work of the intellect and the application of technical knowledge about scene and performance. Himself emotionally touched by Garrick's performance, Diderot aimed at understanding the truth of acting as the dual interaction between the actor's real and on-stage life, while at the same time acknowledging his sense of awe as a spectator. In Diderot's analysis "actors work out the conformity to reality of their actions, speeches, appearance, voice, movements and gestures, into a staged form that affects audiences by means of these tools. Actors would not improve their performance by trying to stimulate fictitious emotions in themselves. On the contrary, this deceitful attempt would necessarily have the effect of inauthenticity" (Chemi, 2018a, p. 35).

$$\frac{\text{A*}}{\text{A}} >< \frac{\text{B*}}{\text{B}}$$

Figure 1. The aesthetic redoubling according to Szatkowski (1985, p. 143).

What is challenging in on-stage activities with non-professional performers is that they can resist the dramaturgical switch from real to stage life. The transformation from person to character is routinely cultivated in children's play and game activities that are based on playful make-believe, and also in professional actors, because they are trained in finding solutions to the problems of "what if?" and "as if." Child's play is forgotten in youth and adulthood but in the case of professional performers, leaving a gap in performing skills, such as imagination of consequences, alternative uses and applications of possibilities. The consequence is that learners feel anxiety for playful tasks that often imply improvisation, humour, investigation of alternative behaviours, and end up with a sense of inappropriateness. Participants in tasks that demand the application of the -lost, forgotten or dormant- performing skills might respond with adverse reaction. Thus, the facilitator of on-stage activities has a fundamental role to let the participants feel safe throughout the processes of learning.

Methodology: Making the hidden visible

Setting roles and relationships on stage implies that what is hidden becomes visible in a poetic or metaphorical fashion. Unconscious, implicit, tacit (Polanyi, 1962) or internalised phenomena become apparent, to the extent that participants can –sometimes surprisingly- see them, becoming aware of them, starting to not take for granted what becomes explicit and externalised. Thoughts, behaviours, values and beliefs in organisations can be hidden as much as made visible, but they can also dwell in a zone that is in between clarity and blurring, such as in the theatre space. When individuals engage in performative dialogues, their reflection, sharing, learning becomes an act of agency: they *act* on insights. Both our empirical cases draw from performative methodologies (iterative embodied dialogue), they share the same educational theme (staging of identity and relationships), and are set in similar contexts (higher education). Last but not least, their common thread is the belief in creative approaches to teaching that include bodily and performative elements. Even though the cases are retrieved in geographically different places, they occurred within Scandinavian cultures that tend to be quite homogeneous. For this reason and for our interest, we chose not to look specifically at cultural influences. In future studies, it might be interesting to look at the ways in which cultural backgrounds influence participation and learning in staged activities. For the time being, we will focus on how the dialogic space offered in the staged experiences can allow for relational and transformational experiences to emerge. Specifically, we will look at the quality of experience and at the dramaturgical elements of these experiences.

Multiple cases

Cases from a Danish Master programme module on arts-based methods in education and from The Royal Norwegian Air Force Academy (RNoAFA) were selected for investigation because both were well-established educational programmes encompassing practical training and in-depth reflection processes. Wanting to examine two ongoing training programmes and using different data-collection methodologies, we chose a multiple case study design (Creswell, 2007). Below, we describe two cases encompassing dramatisation activities in higher education.

Context 1 - The Staged cocktail party. The *Staged cocktail party*, played out at a Danish Master programme module on arts-based methods in education, is a dramatized version of the social behaviours occurring at formal get-togethers (Firing, Skarsvåg & Chemi, 2019). It is used in higher educational contexts in order to initiate reflections and conversations about a number of issues, such as social roles, hierarchies, psychological perception of self, body language and relationships. Rules are simple and divided in three successive stages:

1) Warming up – getting the role. The facilitator has the role of game-master and distributes to the participants numbers from 1-6, by applying a self-sticky label on the participant's forehead. All participants can see all the other numbers except their own.
2) The activity - playing the role. The participants are instructed to walk into the room as if they were attending to a cocktail party, making sure to discreetly but decidedly avoid low-status numbers (number 6 being the lowest: the losers) and try to hang out with high-status numbers (number one being the highest: the kings and queens).
3) Reflection – stepping out of the role. When participants are invited to step out of their role, they are firstly invited to guess what number they were playing and how it felt. Secondly, they share in smaller groups their experiences on stage and how these relate to their ordinary life experiences.

The facilitator of the *Staged cocktail party* has a fundamental role: to let the participants feel at ease with make-believe, with the transformation to another role, with the playfulness necessary for a positive learning experience. This means, for instance, that the facilitator must be explicit about the liminality of actions like the attribution of roles (putting the numbers on the participants' foreheads) when participants step in into fiction, and also when participants step back to their real life again.

This kind of dramatisation draws from play and game (Firing, Fauskevåg & Skarsvåg, 2018), and is based on stripped-down-to-the-core dramaturgical principles. Even though it is a naked form of drama, here "nakedness, emptiness or absence of equipment is not deficiency or neutrality, but rather the place of possibilities. The actors who work in these spaces remove themselves from the conditioning of tools or equipment, and are—become—free to develop the equipment they carry on their own bodies" (Chemi, 2018a, p. 199). This nakedness is only apparently lack of dramaturgical elements. In reality, all the stage elements have a playful version. The facilitator takes the director role and attributes the characters by giving the numbers as visible markers of psychological and socio-cultural roles or behaviours. Dramaturgy is present in the successive stages of the process that build up a progression that can be defined as dramaturgical, going from positive (for the kings and queens) or negative (for the losers) arousal, to adjustment ("what is going on here?") and from observation, to decision-making about the behavioural strategy to apply (coping or eventually choosing a different behaviour). According to Barba and Savarese (2019), this dramaturgical form derives from ancient ancestors, being already described in Horace's Ars Poetica. The practice of *palco nudo* (It. naked space) is also present across different cultures, and a strong influence on the twentieth-century avantgardes (Barba & Savarese, 2019, p. 135). In our cases, the stage was naked not only for practical reasons, but principally in order to affect the participants' emotional experience, as the participants themselves confirm.

Context 2 - Scenes from the theatre. *Scenes from the theatre* invites participants into a performative activity using the theatre stage as a mediating place for performance and learning. This method is used at The Royal Norwegian Air Force Academy, where the educational philosophy is based on experience-based learning to which reflection processes stand out as a key in learning processes (Dewey, 1961; Kolb, 1984). Through practical training the cadets are engaged in a variety of situations. On the one hand, education is designed in week-long hands-on activities that aim at letting the cadets experience situations close to what they may face in the *Theatre of War* (Firing, Fauskevåg, & Skarsvåg, 2018). On the other hand, education can be designed as smaller cases where the aim is that the cadets sense and disclose knowledge in interaction with the other students, the coaches and the situation they are a part of (Firing, Skarsvåg, & Chemi, 2019). Rules are simple and divided in three successive stages:

1) Preparation – crafting the manuscript. The cadets are given 2-3 weeks of preparation, to give a presentation about leadership with the aim of enhancing others' and own learning
2) Performance - playing the role. The participants step on stage and deliver a 5-10 minute speech with the help of rhetoric key-words, such as Ethos, Pathos and Logos
3) Reflection – writing and providing feedback. The audience write in their learning diary as own preparation and provide feedback to the *actor* on stage.

Here, the dramaturgical principles in action are the provision of the stage as a place of possibilities and the invitation to the participants to perform. The actor who works in this space is filled with anxiety but also with the freedom to develop personal experiences to learn from. Against this background (backstage), we would like to explore how the participants in these dramatised activities experienced being on the theatre scene (frontstage) with the aim to learn about themselves, building on their professional and personal identity by means of dialogue.

Data Collection

With a multiple case study design (Creswell, 2007), it was important to us that the situations under investigation were already a part of the curriculum at two institutions, so our research did not entail any additional burden to the participants. The students were given an informed consent form stating that participation in the study was optional, and that they could withdraw from the study at any time without having to provide any reasons. The study was conducted according to ethical regulations (Stake, 2005), such as information storage and anonymity. The *Staged cocktail party* that was played during a Danish Master programme module on arts-based methods in education, and involved 11 participants (3 men, 8 women), together with their two female educators and a male facilitator. Data material was collected using overt participant observation (Jorgensen, 1989), during which an observation protocol was used actively to collect field note and photos were taken. When the three successive stages were played, the researchers conducted informal conversations with the participants, documented in the observation protocol. *Scenes from the theatre* occurred at the end of a leader development programme at The Royal Norwegian Air Force Academy, and involved 24 participants (16 men, 8 women), together with their two male educators serving as facilitators. Data material was collected using overt participant observation (Jorgensen, 1989), during which an observation protocol was used actively to collect field note and photos were taken. About one week after the case, in depth interviews with six of the participants (lasting from 30 to 40 minutes) were conducted. The interviews were audiotaped and transcribed to obtain an accurate basis for analysis (Creswell, 2007).

Data Analysis

When multiple cases are chosen, a typical format is to first provide a detailed description of each case and the themes within the case, called within-case analysis (Creswell, 2007, p. 75). Having a variety of data sources from two different cases, we started by within-case data sorting of the material (artefacts were made textual and analysed together with fields notes and transcriptions of interviews). Further analysis was based on the open and axial coding. Open coding revealed experiences of being on stage in accordance with feeling naked, sensing, body and feelings as preliminary categories. From here axial coding was revealed through the constant comparative method (Corbin & Strauss, 2008), and the categories were developed. Finally, we conducted a cross-case analysis (Creswell, 2007, p. 75), a process that brought forward four main categories:

> 1) Limen
> 2) Being naked
> 3) Embodied knowledge
> 4) Stage empowerment.

The results are presented and elaborated below by means of a narrative that intends to let the reader hear the participants' voices in their directness.

Multiplied dialogic spaces

The bridging to one's life is fundamental in the staged activities in education. By means of reflection and reflexivity, participants are invited to connect the staged experience back to real-life events. The experience does not automatically harvest learning, but rather, as in Dewey (1961), it must be mediated through reflection *about* the undergone experience. Once more, a ritual action marks this trespassing: for instance, in *Scenes from the theatre* the actors/participants step *off* stage and the participants in the *Staged cocktail party* guess their number/role and remove the label from their forehead in order to look at it. In both cases, this step in the process is accompanied by light-hearted laughter and fun. This contributes to landing the bodily and emotional experience in reflections that are personally meaningful to participants. In this phase, learners engage in conversations out of metaphor about their feelings, reactions, thoughts, insights and surprises. Metaphors that are embodied on stage tend to be strongly perceived in the participants' bodies and often enter their reciprocal dialogues in form of poetic examples for concrete insights. The facilitator has here the role of guiding the participants' connections to metaphors, to bodily experiences, to make-believe and fantasy. This form of dialogism is open and inclusive of the participants' experience: it acknowledges that the participants are the experts of their own experiences and makes use of the participants' own metaphors and artistic expression. New knowledge emerges through the poetic -and embodied- language of the participants' narratives. Both dramatisation exercises analysed make a plurality of perspectives visible to the learners, allowing them to safely experience traumatic or painful situations. The redoubling of roles and identities influences the dialogic space, multiplying it in turn. The learning harvested, according to the participants, can be summed up in the following experiences: trespassing/liminality, being/feeling naked, embodied understanding and authentic relational reach-out (empowerment on stage).

Limen

Participants in change and learning processes based on artistic activities partake in a complex experience. They enter the artistic space as individuals and they bring to the collective process their own bodies, emotions and knowledge, but also their own assumptions on who they are,

on their role in relationships, on others' behaviours. Learners enter arts-based experiences with a set of social behaviours that are part explicit and part internalised and tacit. When learners are invited to a playful dramatisation, such as the *Staged cocktail party*, they are implicitly asked to work on themselves and to make explicit their hidden assumptions. Against this premise, we argue that the communication established amongst participants builds on multiple levels. In this way, dialogues occur not just between the participants to the conversation, but amongst a multiplicity of performed roles.

When the facilitator/director assigns the numbers/characters to a given participant this physical act has the role of changing the participants' social roles into acting roles. Differently from professional actors, these participants do not know their role and have to guess it, by noticing how the other actors interact with them. In anthropology, the attribution of roles (the facilitator gluing the number on the participant's forehead) would be defined as a ritual, which function is to mark the trespassing from one reality to the other. The *limen* (Turner, 1982) of real life is left behind and learners enter the fictive dimension. In this space, participants are allowed to be someone or something else than in real life, because this space is *staged*, it is make-believe and it is metaphorical. The threshold dimension is implicit in any transformation (Goffman, 1959) and it marks the boundary between before and after. The transformation implied on stage involves real individuals with real bodies, and at the same time their fictive characters. Therefore, the boundaries multiply horizontally (actor-actor relationship) and vertically (actor-character relationship). In the cases we present, the liminal function is constituted of sensory and bodily rituals: the allocation of the roles/numbers in the *Staged cocktail party* or the stepping *on* the theatrical stage in *Scenes from the theatre*. Accepting to go through these rituals is a contract with the facilitator, an explicit acceptance of a transformation. One participant to *Scenes from the theatre* says about the stepping on stage: "I was afraid, but at the same time it might not be the feeling that was most prominent, it felt a bit cool too, something like that, *now I'm up here*" (all the unreferenced quotations from now on will refer to the original empirical data that we have collected from the two cases). When the participant trespasses this *limen* consensually, he/she feels -and is- bound to the task, regardless what is waiting on the other side of the experience. Often, what is waiting can be defined as the realm of not-knowing, of investigation and play, and of serendipitous insights.

Being naked

In *Scenes from the theatre*, a participant aimed to reach a deeper understanding about himself, and thus chose to talk about experiences of being bullied at school and being bullied at work, the latter in the form of social exclusion. He gave us the following utterances after his performance:

> Being in the theatre was cool. The room was incredibly cool, baroque [style] and you stood above all the intense eyes. I was afraid of not being able to stick to the script, to fall out of it, make a fool of myself in front of the spectators. I was nervous. It was challenging to talk about it, so it was important to try to keep the emotions in balance. But it helped to focus on one of the spectators, it made me feel safe. […] To stand on stage was like being naked. It was both safe and unsafe at the same time, really a cocktail of different things. But on that scene, I also felt empowered because I was above the audience and not below them, so I felt quite powerful.

This participant sharply expresses his journey from the unsafe situation of being required to step on an unusual space (the stage) to the arousal he ends up experiencing, a success in the shape of individual perception and peers' acknowledgement. It is interesting to hear how this participant negotiates his partaking to the dual belonging to his personal identity and to

his on-stage identity. Joining in both identities makes him feel vulnerable (naked) and vulnerability leads him to the acceptance of a redoubled situation. Here, as in Boal (2018), the participant simultaneously starts belonging to different identities. This transformation, necessary in any learning process, can only occur safely in "spaces and situations where borders can be broken safely" (Chemi, 2018b, p. 37). These situations are often related to the possibility of making mistakes without life-threatening or costly consequences. For instance, as a result of the cocktail party experience, participants that found themselves high up in the hierarchy (they carry the high numbers -one or two) experienced emotions such fun and being loved or appreciated, while those carrying low numbers (five to six) experienced sorrow, guilt and shame. Participants are stripped down to the essentials, having nowhere to hide, being exposed to reciprocal encounters and interactions. Nakedness, here, might represent a place of possibilities to explore emotions, regardless their positive or negative character, awareness and emotional reactions. A participant to *Scenes from the theatre* addresses this dramaturgical possibility as such:

> I remember the mood right afterwards. It was a bit like "holy shit, he just dropped the bomb". People said it was amazing and that I owned the crowd. Many people gathered around me and said that it was incredibly good. After the feedback I felt a strong liberation, I felt quite proud. But I was also a little scared, what do people think of me now? But I received positive feedback, so I felt confident that this was good.

Especially in military training, the value of being allowed to experience emotional reactions without having to actually risk dying, is exceptional. The metaphor used in the quote above ("dropped the bomb") is telling of the participant's strong emotional involvement and of the extent to which he feels threatened. However, shifting from one's individual reality to the reality on stage makes it possible for the learner to transgress his own limits, eventually approaching emancipation. One significant syntactic choice in the participant's quote is the use of third person in referring to himself, "holy shit, *he* just dropped the bomb" (our emphasis). This -probably subconscious- expression is telling of a perceived redoubling, where the character on stage can surprise his actor, leaving him with a positive feeling of achievement. The participant's address to himself constructs a dramaturgy that breaks with the monologic (the actor/character talking to himself) and rather establishes an "internal dialogism" (Bakhtin 1981, p. 279). Stepping through the *limen* of stage, the participant becomes his explicitly staged self. Making this -otherwise hidden- dimension allows him to achieve unexpected insights on the topic at hand (identity) and also on the methodological approach to plurality (the double).

According to Biesta (2016), this is what Foucault would call "the *pluralization* of truth" (p. 75), that is, the awareness that human experience is not singular, but truly plural. The consequence being that transgression is not a limit but an enabling tool, which leads to emancipation, where emancipation is not *achieved* once for all, but is a constant practice of critical ontology: "emancipation is no longer an escape from power through demystification but becomes a practice of transgression […] in order to show that things do not have to be the way they currently are" (Biesta, 2016, p. 75). The participant's emancipatory feeling ("I felt a strong liberation") runs through the experience on stage, where he is called to create a dramaturgy based on his life. By means of this task, he redoubles his identity into a character on stage and an unexpected acknowledgment emerges. This performance happens before an audience of peers, who witness the learning process *in the flesh* by means of feedback mechanisms ("I received positive feedback").

A different approach to visibility/invisibility emerges from the *Staged cocktail party* experience. Here, nakedness is due to a playful obstruction: the participants are aware of the fact that they are being attributed a role, but they cannot see which role they have been

given. This can provoke a feeling of embarrassment and inappropriateness, regardless the role's position in the relational hierarchy (low/high). Participants with low numbers report of feeling uncomfortable because they were rejected, but high-numbers-participants also make reference to distress in the task of rejecting, even if playfully, other participants. Undergoing these experiences of exposure allows the participants to engage bodily channels of understanding, and to broadly reflect on one's explicit strategies in the (playful) performance of self.

Embodied knowledge

Dramatisations bring the body (back) to the learning process, establishing a dialogical relationship that goes beyond words. A cadet in the Norwegian case wanted to do what scares her most: to stand on a stage in front of many people talking about something personal, having full attention and having all the spectators' eyes on her. She chose to not prepare herself with the intention that the feelings would emerge in her naturally. She shared the following utterances after her performance:

> It was very frightening, experiencing the uncertainty during the performance. I chose not to think how this would be received. I thought that right now I'm going to learn. When I got up to the scene, I only took the three monkeys [artefacts] Logos, Ethos and Pathos with me to support me. I used my body, my feelings and the three monkeys to figure it out along the way. It happened naturally: the feelings, the body and the words. Being on scene was unpleasant. The fact that the audience was watching me was uncomfortable. The atmosphere was very set. However, I felt that I was interacting with the audience; we were on the same wavelength. The audience is the judges who are watching you, but there were no negative signals anywhere. That was somehow a confirmation that I was on the right track. The worst thing was just when I finished and sat down on stage, then I felt vulnerable. I knew I had put in everything I had to offer on stage. I also felt very relieved. Getting feedback was very good. Afterwards, I went away awhile before I could sum up the experience. Late that night, when I had reflected on it, I could feel that "this was great". It was a great experience.

As for her male colleague, the stage experience feels like transgression of one's limits. The challenge is accepted because the contract is stipulated (with the facilitator and the audience) and because she can see the purpose of it (learning). The way she approaches the dialogue with the spectators is intuitive and bodily. In absence of other references, she chooses to hold on to what cannot be escaped: one's body. As her performance is monological, she solves the problem of solitude on stage by bringing with her artefacts with which she can establish a silent and parallel conversation. Redoubling happens here in the actress's body and between her and the artefacts.

Of a different character, but similar in its interplay with intuition and bodily knowledge, is the reflection that one participant in the *Staged cocktail party* shared in the debriefing stage. She told the story of how she had experienced the multiplication of identities in a real-life cocktail party by means of a playful invention. Attending her husband's work-place party, she was getting bored and feeling isolated. Suddenly, she started introducing herself to the guests as a kindergarten pedagogist, just to observe the guests' reactions. As she instinctively had expected, the guests immediately lost interest in her and left her to her peaceful corner where she waited, undisturbed, for the party to be over. Her association to the *Staged cocktail party* experience emerged from the social roles that shine through bodily-tangible but verbally-unspoken interactions. This is a well-known psychological phenomenon that consists in the fact that "non-verbal cues leak true feelings more than the meaning of words" (Wilson, 1985, p. 103). Similarly to the low-status roles in the *Staged cocktail party*, kindergarten workers

apparently do not arouse any strong interest in real cocktail party guests. The cocktail party phenomenon induces participants to establish unspoken dialogues by means of bodies *as if* they were on a scene: "a great deal of social signalling takes place through non-verbal channels such as posture, gesture and facial expression as well as the meaning of words, […] these signals can be understood, albeit sometimes unconsciously, by other people" (Wilson, 1985, p. 95).

The participant looked back at her experiment with humour, having seen her assumptions on the pedagogists' low social status amongst other professionals so clearly embodied in the guests' interactions. In this case, she established a redoubled fiction known only to herself, in order to investigate the authenticity of the others' interactions. The effect on her of the *Staged cocktail party* was to remind her of the real-life experience and to re-enact it. In Goffman terms (1959), this feigning was about the adoption of "a social face […], thus ensuring the projection of a constant image" (p. 19). The reflective conversation gave the participant opportunity to connect the two experiences together and to eventually distance herself from the inauthentic interaction.

Stage empowerment

The last clear illustration of the quality of experience during the dramatisations concerns the perception of human relationships. During *Scenes from the theatre*, a cadet aimed at becoming a safety representative, and chose -in this developmental context- to share a story about his primary school memories, when he was bullied for years and was very much alone. He had not talked about this to anyone before, not even to his parents. This was the first time, and he considered it a transformative moment. He told of his experience after his performance:

> I was quite calm, but 30 seconds before I got up I felt like I had 1000 apples in my throat. I had to take 10 seconds to calm down before I got on stage. But it was quite okay meeting the audience, and they were genuinely ready to listen to what I had to say. I got more contact with the audience here than in the classroom, I felt the audience, I felt that they were with me, especially when I told of my personal experiences, they were right by my side. I noticed the mood. Some sat a little more forward, others had eyes wide open, and one even forgot that he had coffee in his hands. I liked standing on stage; it was quite fun. It gave me the opportunity to reach people.

Paradoxically, staging one's thoughts, feelings or stories, is perceived as more authentic ("I got more contact") than real-life interactions. Even in the case of this cadet, who is clearly basing his performance on his intimate life, the dramatisation requires the redoubling of his personal experience (actor) to the staged version of it (character). In this case, the distance between the two dimensions is not substantial, as it was, for instance, for Anthony Hopkins, caring and loving person (actor), impersonating the man-eating psychopath Hannibal Lecter (character) in the film *The Silence of the Lambs* (1991). Dramatisations in educational contexts, especially if aimed at developmental purposes, come closer to psychotherapy than to performance itself. As Wilson (1985) lists, psychodrama techniques are often based on different forms of redoubling: the double, mirroring, soliloquy, monologue and role reversal (pp. 158-159).

The staged version of one's life-story is one the participant can control: "I had the possibility to say something that everyone was listening to, and you control the way you get the message right". By exercising rhetorical and dramaturgical control on life events and relationships, the participant feels empowered, excited, relieved:

> I was a little excited when I received feedback, but it was quite a good mood. Because I had not talked about this to people earlier, so now I had aired my emotions to them. I had shared some of my thoughts and feelings. I had not talked about it before. I was left with a good feeling. I had put the message across to the audience. It felt good.

Reflections on the staged experiences happen in these contexts always dialogically, either with a real audience (colleagues, peers, participants) or with one's (redoubled) self. Similarly, the cocktail party experience gave the participants a clear awareness about the empowering potential that the act of entering the stage holds. Utterances such as "I will keep up trying to treat the others as a number one" and "stop treating me as a number six" might spill-over in real-life situations, as workplace, school or family context.

Conclusion(s)

In our contribution, we have investigated a dialogic pedagogy that makes use of performance, body, metaphor, reflection, reflexivity and relational actions. Dialogic spaces in education rely often on verbal expression or communication (Bakhtin, 1986), differently from dialogic spaces in artistic contexts, where dialogism is en-acted or em-bodied. Enactment hints at the establishment of actions, action-reaction and relational dynamics, but also at the fundamental role of embodied metaphors. As we have heard from the participants' experiences, the dramatised metaphors act as transformational educational tools and not merely as aesthetic expressions or playful entertainment -even though sensory perception and playfulness are fundamental to the dramaturgical process.

The body and its (redoubled) metaphor constitute the core of a pluralistic, emancipated and creative pedagogy, to the extent that possibly multiplied -rather than *just* redoubled- dimensions ought to be addressed. The levels of representation on stage can be understood as redoubled or divided between the ordinary level (actors in real life) and the extraordinary level (characters on stage). However, if postmodern identities bring the challenge of being multiple, neither the actor's nor the character's identity can be said to be single. On one hand, actors encompass a number of dimensions: past (where I come from), present (who I am), future (what/who I can become), and relational (how the others see me). On the other, modern and postmodern characters are complex and multi-layered, just as -or even more than- the postmodern self. A proposed extension of Szatkowski's (1985) model that takes into consideration the discussed multiplicity of dimensions could be the following:
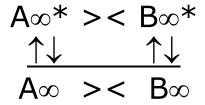
$$A_\infty^* \ >< \ B_\infty^*$$
$$\uparrow\downarrow \qquad\quad \uparrow\downarrow$$
$$\overline{A_\infty \ \ >< \ \ B_\infty}$$

Figure 2. Plurality in aesthetic redoubling (inspired by Szatkowski 1985).

What happened in the model is that the symbol *ad infinitum* (∞) was added to indicate the co-presence of multiple identities, both for actors and characters. Moreover, the horizontal (actor-actor and character-character), vertical (actor-character) and transversal (other character-actor) dimensions of dialogical interactions have been made visible by means of arrows in opposite directions.

Our theoretical and empirical investigation shows that making the iterative character of relational exchanges in pedagogy visible means that participants become (more) aware of the fundamental paradox in performative practices: the simultaneous presence of different - sometimes opposites- qualities in the same event or phenomenon. In educational and organisational practices, an understanding of theatre and performance tools as reaching beyond drama pedagogy or drama education can ignite processes of creative application of these tools in non-artistic educational and organisational contexts. Breaking down performance tools to simple and usable elements -as in the cases presented here- can make performance and performativity approaches (more) accessible to the classroom: with no need to "perform" or put up a performance, performativity can become a new ontology in education. As the participants in the presented cases show, experiencing the spaces in between visibility and invisibility can offer opportunities for unexpected epiphanies. The insight that was hidden suddenly shows up, the self-understanding that was denied makes its way through the performed or the reflective dialogue, the participant is taken aback by unexpected knowledge.

The consequences of these findings in education are several. First of all, methodologies that help to achieve knowledge about complexity and how to cope with it without reducing it to simplified objects are what educators need if they intend to work creatively (Chemi et al., 2015). Creativity in education is about reaching original insights that are appropriate to the learners' unique journeys. Secondly, applying insights on performative redoublings into the classroom can contribute to extend the educators' way of designing educational programmes and understanding the relational consequences of specific educational dramaturgies. Topics that engage learners in multiple perspectives, complexity, relational entanglements or becomings are in need of methodologies that can embrace paradoxes. Last but not least, knowledge about performative dialogues (including the materiality of bodies and objects) can open up to a broader trialling of original dialogic exchanges in the classroom.

However, it is necessary to call for caution in the application of these methodologies to the classroom: if the gap between implicit and explicit values or behaviours is too wide, if individuals are not able to develop coping strategies that will help them make sense of complex experiences or if participants are not appropriately guided through the experience, they will perceive frustrations that can be dangerous to the individual and the organisation, if left unsolved. Moreover, if staged experiences are not fully embraced in a deep understanding of the transformative elements, and of the dynamic between front and backstage or between staged and real life, this staged tool can engender crisis rather than learning and development.

Future studies might investigate in which ways the multiplied ontology is practised on stage, and to what extent this is related to creative core-processes, such as serendipity (Chemi & Christoffersen, 2018). Serendipitous epistemology is based on movements that embody actions, curiosity that values enquiry, and surprises that require appropriate responses or adjustments: a democratic perspective on creativity as truly empowering education (Adams & Owens, 2015, Harris, 2014). Last but not least, future dialogic practices on stage ought to address what is not necessarily present either in the *Staged cocktail party* or in the *Scenes from the theatre*: the agentic imagination of alternative actions or behaviours as a consequence of the insights harvested from the dramatisations. As in forum theatre (Boal, 2008), the cocktail party could empower its participants in systematically imagining and trying out different responses to the same role or a multiplicity of bodily and relational reactions to a number of different roles. This dramatised form could truly make room for multiplied -and therefore emancipatory- dialogic exchanges, provided that a safe haven (Chemi, 2017) for exploring and learning through bodily-emotional experiences is established.

References

Adams, J. & Owens, A. 2015. *Creativity and Democracy in Education: Practices and politics of learning through the arts*. London: Routledge.

Allern, T. H. 2002. Myth and metaxy, and the myth of 'metaxis'. *Playing Betwixt an Between. The IDEA Dialogues. Bergen: IDEA Publications*, 77-86.

Bakhtin, M. 1986. *Speech Genres and other Late Essays*. Austin, Texas: University of Texas Press.

Bakhtin, M. 1998. *Spørsmålet om talegenrane*. Bergen: Ariadne forlag.

Bakhtin, M. M. 1981. *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press.

Barba, E. & Savarese, N. 2019. *The Five Continents of Theatre: Facts and Legends of the Material Culture of the Actor*. Leiden & Boston: Brill/Sense.

Biesta, G. J. 2016. *The Beautiful Risk of Education*. London and New York: Routledge.

Boal, A. 2008. *Theatre of the Oppressed*. London: Pluto Press.

Boal, A. 2013. *The rainbow of desire: The Boal method of theatre and therapy*. London and New York: Routledge.

Bolton, G. M. 1984. *Drama as Education: An Argument for Placing Drama at the Centre of the Curriculum*. Addison-Wesley Longman Ltd.

Buber, M. 1996. *I and Thou*. New York: Touchstone.

Chemi, T. 2017. A Safe Haven for Emotional Experiences: Learning perspectives on participation in the arts. In T. Chemi, S. G. Davy, & B. Lund (Eds.). *Innovative Pedagogy: A Recognition of Emotions and Creativity in Education* (pp. 9-25). Rotterdam: Sense Publishers.

Chemi, T. 2018a. *A Theatre Laboratory Approach to Pedagogy and Creativity: Odin Teatret and Group Learning*. London: Palgrave MacMillan.

Chemi, T. 2018b. Transgressive or Instrumental? A Paradigm for the Arts as Learning and Development. In T. Chemi & X. Du (Eds.), *Arts-based Methods and Organisational Learning: Higher Education around the World* (pp. 19-40). London: Palgrave Macmillan.

Chemi, T. & Kastberg, P. 2015. Education Through Theatre: Typologies of Science Theatre. *Applied Theatre Research*, 3(1), 53-65.

Chemi, T. & Christoffersen, E. E. 2018. *Serendipitetens Rum: Odin Teatrets Laboratorium*. Aarhus: Klim.

Chemi, T., Jensen, J. B. & Hersted, L. 2015. *Behind the Scenes of Artistic Creativity: Processes of Learning, Creating and Organising*. Frankfurt am Main: Peter Lang.

Corbin, J. & Strauss, A. 2008. *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (3rd ed.). Los Angeles: Sage.

Creswell, J. W. 2007. Qualitative Inquiry and Research Design. Choosing among Five Traditions. Thousand Oaks, California: Sage.

Diderot, D. 1883. *The Paradox of Acting*. London: Chatto & Windus.

Dewey, J. 1961. *Democracy and Education. An introduction to the philosophy of education*. New York: The Macmillan Company.

Etymonline 2019. Theatre. In *Online Etymology Dictionary*. Retrieved 29 December 2019 at https://www.etymonline.com/word/theater?ref=etymonline_crossreference.

Etymonline 2017a. Scene. In Online Etymology Dictionary. Retrieved 17 September 2017 at www.etymonline.com/index.php?allowed_in_frame=0&search=stage.

Etymonline 2017b. Stage. In Online Etymology Dictionary. Retrieved 17 September 2017 at www.etymonline.com/index.php?allowed_in_frame=0&search=stage.

Fels, L. 2011. A Dead Man's Sweater: Performative Inquiry Embodied and Recognized. In Schonmann, S. (Ed.). *Key concepts in theatre/drama education* (pp. 339-343). Rotterdam: Sense Publishers.

Firing, K. & Skarsvåg, K. I. 2018. Maktlaben: Et situasjonsbasert perspektiv på lederutvikling. *Necesse, 3*(1), 129-138.

Firing, K., Fauskevåg, O. & Skarsvåg, K. I. 2018. Theatre in Military Education: Play and Reality. In T. Chemi & X. Du (Eds.), *Arts-based Methods and Organisational Learning: Higher Education around the World* (pp. 41-63). London: Palgrave Macmillan.

Firing, K., Skarsvåg, K. I. & Chemi, T. 2019. Using "The Staged Cocktail Party" to Improve Leaders' Mentalization in the Norwegian Military. In E. Antonacopoulou & S. Taylor (Eds.). *Sensuous Learning for Practical Judgment in Professional Practice: Volume 1: Arts-based Methods*. London: Palgrave MacMillan.

Fleming, M. 2012. *The Arts in Education: An Introduction to Aesthetics, Theory and Pedagogy*. London: Routledge.

Gjaerum, R. G. 2014. Applied theatre research: Discourses in the field. *European Scientific Journal, ESJ*, *9*(10).

Goffman, E. 1959. *The Presentation of Self in Everyday Life*. New York: Anchor Books.

Harris, A. M. 2014. *The creative turn: Toward a new aesthetic imaginary* (Vol. 6). Springer Science & Business.

Heathcote, D. & Bolton, G. 1994. *Drama for Learning*. Portsmouth, NH: Heinemann.

Hesten, S. 1994. *The Construction of an Archive and the Presentation of Philosophical, Epistomological and Methodological Issues Relating to Dorothy Heathcote's Drama in Education Approach* (Doctoral dissertation, University of Lancaster, UK). Retrieved 18 June

2018 at
https://web.archive.org/web/20060116044236/http://www.partnership.mmu.ac.uk/dha.

Holquist, M. 2002. *Dialogism. Bakhtin and His World* (2nd ed.). London: Routledge.

Jackson, A. (Ed.). 2002. *Learning Through Theatre: New Perspectives on Theatre in Education*. London: Routledge.

Jorgensen, D. L. 1989. *Participant Observation. A Methodology for Human Studies*. Newbury Park: Sage.

Kolb, D. A. 1984. *Experiential learning*. New Jersey: Prentice-Hall.

Mead, G. H. 1934. *Mind, Self, and Society. From the Standpoint of a Social Behaviorist*. Chicago: University of Chicago Press.

McGregor, L., Tate, M. & Robinson, K. 1977. *Learning Through Drama: Report of the Schools Council Drama Teaching Project (10-16), Goldsmiths' College, University of London*. Heinemann Educational for the Schools Council.

Neelands, J. 1992. *Learning Through Imagined Experience*. London: Hodder & Stoughton.

O'Toole, J. & Bundy, P. 1993. Kites and magpies. *Learning through theatre: New perspectives on theatre-in-education* (pp. 133-49). In Jackson, A. (Ed.). *Learning through theatre: New perspectives on theatre in education*. London: Routledge.

Pontoppidan, H. 1897. En indre stemme. *Politiken*, 12. Marts 1897. Retrieved 7 June 2018 at https://politiken.dk/kultur/boger/art5689074/Enetaler.

Polanyi, M. 1962. *Personal Knowledge: Towards a Post-Critical Philosophy*. London: Routledge.

Rasmussen, I. N. 2006. *Il Cavallo Cieco: Dialoghi con Eugenio Barba e Altri Scritti.* Roma: Bulzoni Editore.

Stake, R. E. 2005. Qualitative Studies. In Denzin, N. K., & Lincoln, Y. S. (Eds.). *Handbook of Qualitative Research* (pp. 443-466). London: SAGE.

Stanislavski, C. 2013. *An Actor Prepares.* London: Bloomsbury. (I ed. 1936).

Szatkowski, J. 1985. Når kunst kan bruges. *Dramapædagogik i Nordisk Perspektiv II* (pp. 136-182). Rødekro: Forlaget Drama.

Turner, V.W. 1982. *From Ritual to Theatre: The Human Seriousness of Play.* New York: Performing Arts Journal Publications.

Way, B. 1998. *Development Through Drama*. Prometheus Books. (I ed. 1967).

Wilson, G. 1985. *The Psychology of the Performing Arts*. New York: St. Martin's Press.

About the Authors

Tatiana Chemi, PhD Associate Professor, Department of Learning and Philosophy at Aalborg University, Denmark. Chair of Educational Innovation, where she works in the field of artistic learning and creative processes. She is the author of many published articles and reports and is also the author of *Artbased Approaches. A Practical Handbook to Creativity at Work*, Fokus Forlag, 2006, *Kunsten at integrere kunst i undervisning*, Aalborg Universitetsforlag, 2012, *In the Beginning Was the Pun: Comedy and Humour in Samuel Beckett's Theatre*, Aalborg University Press, 2013, and *The Art of Arts Integration*, Aalborg University Press, 2014; *Behind the Scenes of Artistic Creativity*, with Julie Borup Jensen and Lone Hersted, Frankfurt, Peter Lang, 2015; 'Distributed Problem-Solving: How Artists' Participatory Strategies Can Inspire Creativity in Higher Education', in C. Zhou (ed.). *Handbook of Research on Creative Problem-Solving Skill Development in Higher Education,* IGI global. 2016; 'The Teaching Artist as Cultural Learning Entrepreneur: An Introductory Conceptualization', in *Teaching Artist Journal*, Vol. 13, 2, 2015. With Xiangyun Du she edited *Arts-based Methods and Organisational Learning: Higher Education Around the World*, for the Palgrave Series Studies in Business, Arts and Humanities (2018) and *Arts-based Methods in Education around the World*. River Publisher (2017). In 2013, Aalborg University Press named her Author of the Year. Her latest work focuses on examining artistic creativity cross-culturally, arts-integrated educational designs in schools and theatre laboratory. The latter brought her to author *A Theatre Laboratory Approach to Pedagogy and Creativity: Odin Teatret and Group Learning* published in 2018 by Palgrave and to editing *The Five Continents of Theatre*, by Eugenio Barba and Nicola Savarese, published for Brill/Sense in 2019.

Kristian Firing (PhD), currently serves as an Associate Professor at the Institute of Teacher Education at the Norwegian University of Science and Technology. He loves to contribute to the students' learning process. He likes to bring art-based methods into the learning process, both within the classroom and into other contexts such as the theatre. Through his coaching, he tries to practice the art of meeting, walk through the learning process together with them and leave them with increased self-efficacy. His areas of research interest include leadership development, experience-based learning, art-based learning, reflection, coaching, writing, social psychology, mindfulness, sport, and many more. He is currently involved in research projects exploring coaching in crises, art-based learning, theatre as an arena for leadership development and coaching among school leaders.