

Sol-Britt Arnolds-Granlund

Beyond the obvious

- three acts in educational drama



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BEYOND THE OBVIOUS

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Three Acts in Educational Drama

Sol-Britt Arnolds-Granlund

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Abstract

Researching research is not a common theme in educational drama. Nor is the educational drama process from a participant perspective a typical focus of research, at least not if the participants are disabled. Yet this is the theme of this thesis, a drama in three acts.

The aim of this thesis is to describe, analyse, and discuss both the ways in which research within educational drama can be carried out and represented, and the experiences of the participants of the educational drama process.

The theoretical framework that steers the research process is built up of two pairs of frames, each of them, like Russian nesting dolls, containing further frames. The first frame, relating to the outcomes of conducting research in educational drama, comprises philosophical, representational, and personal theories. As the second question asks what educational drama is, the subject related frame is built up of pedagogical, drama educational, and aesthetic theories.

The study in its entirety follows the structure of the researcher's hermeneutical learning process and takes the form of a journey starting from what is familiar, stretching towards what is new and different, and finally returning back to the beginning with a new view on what was there at the start.

The thesis consists of two separate but related studies. The first, a familiar study conducted earlier, *Alpha* in Act I, was carried out among upper secondary school pupils. In the second, the new and therefore unfamiliar study, *Omega* in Act III, the participants are adult individuals who are physically and communicatively disabled. In between these two Acts an element of "Verfremdung" where the Alpha study is systematically scrutinized as the purpose is to teach and to manage the reader to think. Meta-discussions on the philosophical issues of the study are conducted throughout the text, parallel to the empirical parts.

The outcomes of the first research question show that philosophical, methodical, and representational consistency is crucial for research. While this may sound like stating the obvious, this has nevertheless not always been considered fact, especially not within qualitative research. The outcomes further stress that representational issues are also to be recognized when presenting non-rational aspects of educational drama. By wording the world, through the use of visualising language, the surplus of meanings of educational drama can be, as they are within this study, made visible, sensible, and almost tangible, not only cognitively understandable.

The outcomes of the second question point to the different foci of the studies, with *Alpha* focusing on the rationally retold experiences and *Omega* focusing on non-rational experiences. The outcomes expose educational drama as a learning process comprising doing, reflecting, and being. The doing aspect communicates the concrete efforts in creating a piece of theatre, while the being aspect relates experiences of being as situated, embodied and sensuous, reciprocal, empowering, aesthetic and artistic, and existential. Reflection is the twine that runs throughout the process and connects both doing and being.

In summary, the outcomes could be formulated as "learning from learning how to make theatre".

Preface

Things do not always proceed as planned; this thesis being a prime example of this. Originally it was intended to be a follow up of an earlier study, the thesis for my licentiate degree. It was supposed to be a deepening of research on the educational drama process among upper secondary school pupils. But, unexpectedly, a phone call came to give the outlined research ambitions a new direction, initiating a new kind of expedition that would take me further, both physically and mentally, than I could ever have imagined. Many important and even crucially central persons have shared my journey, inspiring and nurturing my thoughts along the way, and I wish to thank them here.

Firstly I want to thank all those who will not be explicitly mentioned in this text. You, research fellows, colleagues, friends, and relatives, have built up the network in which I have rested during these years of struggle. Through our discussions and in spending time together, I have gained valuable insight, which has increased the quality of the upcoming manuscript. Your names are written in gold within my heart.

As this thesis consists of two studies, it has naturally engaged a large number of people. I am grateful to the participants who kindly joined my first research project some ten years ago: thank you for sharing this part of my journey. I further want to address a very special thank you to the participants of the second study. As you both move and communicate in a different way than do most other participants in educational drama research, myself included, I am fully aware that your involvement was not a matter of course and was at times much more troublesome than is usual among research participants. From the bottom of my heart, a humble thanks to you. Thank you also to the assistants who made your participation possible.

Warm and sincere thanks to my main supervisor, Professor Sven-Erik Hansén, who has read, read, and re-read the upcoming manuscript. Thank you for your patience and your genuine engagement throughout the process, mainly in structuring my thoughts. Two co-supervisors have also shared the path of my journey with me during different phases of the process. Thank you to lecturers John Somers from Exeter University, UK and Göran Björk from Åbo Akademi University. Without your viewpoints and comments at crucial phases of the journey I would not have ended up where I did. My gratitude also goes to my first supervisor Professor Anna-Lena Østern from NTNU, Norway. Your creative comments have taught me how to play and fly high.

Furthermore, the comments from my experienced and knowledgeable examiners, Professor Hansjörg Hohr from NTNU, Norway and lecturer in educational drama Hannu Heikkinen from the University of Jyväskylä encouraged me to continue and forced myself to sharpen my arguments further.

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Thank you to the Faculty of Education, my employer, which has given me the possibility to combine both research and teaching in my work. A very special thanks also to the Dean of the Faculty, Professor Christina Nygren-Landgärds. Without your positive support things have surely been different than they are at this moment.

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And last but not least, I want to thank my family. My thoughts go to my since long departed grandmother, Elsa Arnolds. As I now understand, I owe her a thank you for inspiring me in my theatrical and academic rambles. Yet most of all, I want to thank my husband, Bo. Your practical and mental support has been, and still is, priceless. During these years you have patiently wandered by my side, shared my journey and sometimes even carried me over difficult parts. Also I want to thank you for the countless moments in front of the fireplace when you, with never ending interest, listened to me and discussed my shifting topics and, above all, shared meanings with me. I am sure you will find your thoughts embedded in the thesis, hidden beyond the text. Finally, I want to address my thanks to our three children for showing their genuine interest in the progression of the thesis.

Dedicating the thesis to my beloved children, Markus, Malin, and Mattias.

Korsholm July 8th 2009

Sol-Britt Arnolds-Granlund

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1 Prologue

Today is a day like any other day at the office. I have just started dealing with my daily tasks. In a moment the phone will ring and I will take a call that will, while I am still unaware of it at the time, will put the wheels in motion for a change. It is still early and the phone remains silent. The only things to be heard are some soft murmurs in the hall and the shrill sound of a distant telephone which cuts through the silence. However, the one that will slowly begin to transform everything stands mute on my desk. For the time being my morning is carefree, characterized by trust and routine, much like the many mornings preceding it. Still, the phone has not yet rung.

I thumb through some papers absent-mindedly and prepare for the day's lectures. Nothing about them worries me. Once these courses come to an end I will resume work on my research. This does not cause me any concern either. I have already planned out how I will pick up from where I left off: new interviews, transcriptions, analyses, interpretation, categorizations and presentation. The path is fixed and feels self-evident, yet by no means simple. I will pull it off by working rigorously and carefully. I am determined to investigate and discover the educational drama process and describe it as realistically as possible.

Now, before the change has occurred, I think differently than I will do later. Now I think that the knowledge is out there waiting to be uncovered. I am currently not concerned about this, as I am focused on seeking it out. Before the phone call, and the beginning of a new Act, I regard myself as a researching onlooker who can, from some distance, analyse, describe and almost predict the reality that the staging will produce. This may be complicated, but the scene has been set and nothing seems impossible or worrying. Working rigorously and carefully is what matters now. By making use of what I regarded as conventional scientific methods I will produce new theory and knowledge, fully aware that science has its predetermined form of representation consisting of tables and figures. Yet the phone has still not rung and the new Act that will transform this thinking has not started. Not long left now. Soon it will occur, but not suddenly like lightning from a clear blue sky. Rather slowly in the shape of a new consciousness the change will gradually begin to transform my way of thinking. None of this has occurred yet. For now I continue to look forward with a calm sense of self-evidence and trust. The voices in the hall have increased and grown louder. It is just at this moment, on this morning marked by serene trust and routine that the telephone on my desk rings. The curtain goes up; a drama in three acts is about to begin.

"Good morning! I am the coordinating teacher from the Vocational School for Students with Special Needs¹. Would you be interested in running a drama course at our school? We want the students to put on a performance at the school's annual Christmas party" said a male voice early in the morning of what had been quite an ordinary day at the office. "Everybody should have the right to take part in

¹"Yrkesträningsskolan" then, today "Yrkesträningsskolan Optima".

education and culture!²" I thought to myself, so before I had taken the time to really ponder the deeper significance and implications of the request, I had already answered, "Yes".

This response was quite easy to give: even the carrying out of the project itself would not prove too difficult. What I failed to identify, or even anticipate at the time, however, was that my 'yes' answer would become a turning point, an epiphany³, in my approach as a researcher.

Yet the educational drama project clearly differed in both implementation and expression from other projects I had conducted. At any rate, from a teacher's point of view, the project itself was not really that peculiar, but mainly a question of making pedagogical choices. As is natural in any teaching process, I just had to relate to what was real and what was not. In order to succeed in doing this I simply had to develop different teaching and directing methods from the ones I had used in previous projects. It was necessary to become more sensitive in order to see, hear, and feel beyond the obvious, beyond the participants' involuntary movements and yelling. As most of the participants used means of communication other than verbal, I had to learn their language, not only the nonverbal⁴ and the symbolic Bliss languages, but first and foremost the discourse, the deeper meaning of their communication⁵.

In the weeks that followed the phone call I prepared for the upcoming first meeting with this class. I was informed that there would be four students in total and that the number of assistants would vary between two and four, depending on the availability of Health Care students completing their practical training at the Vocational School for Students with Special Needs.

In actual fact, I did not plan things for the first session in much detail, just mentally prepared myself for meeting the group. Through my first profession as a nurse I had learned not to see disability as an illness and I did not feel insecure about meeting these students, as I had been trained to take care of people with special needs⁶. I thought about the two factors before me: "Disability" and "Christmas". How

² "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." The 27th article of the universal declaration of human rights, Available <http://www.un.org/Overview/rights.html> Retrieved 15.12.2008

³ In Greek the concept means "a manifestation" and "to appear". The concept will be further discussed later on.

⁴ Within sociolinguistics, a distinction is made between the concepts of extra-verbal (time, space, proxemics), nonverbal (body language, eye communication, haptics), and paralinguistics (e.g. voice qualities) (Oksaar 1999). Here these concepts are used more or less as synonyms, referring to what exists beyond words.

⁵ Bliss is an international, supplementary means of communication that supports and replaces speech. The Bliss-language is a communication method for individuals with a speech disability and consists of symbols on a communication table that the individual who is disabled can point at with the aid of a laser. The symbols can also be written out with the help of a computer communication program. The meaning of the symbols can be read out loud with a special computer program. Papunet (2006). (The author's translation)

⁶ The basis for the view of disability within this thesis lies in the definition of health given by WHO: "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity." Available <http://www.who.int/about/definition/en/print.html> Retrieved 15.12.2008. Both the research and the instruction activities of this thesis are related to the definitions of disability according to WHO "The International Classification of Functioning, Disability and Health, known more commonly as ICF, is a classification of health and health-related domains. These domains are classified from body, individual and societal perspectives by means of two lists: a list of body functions and structure, and a list of domains of activity and participation. Since an individual's functioning and disability occurs in a context,

could these two stories, the life of the individual who is disabled and the Holy Nativity, be merged into one? At the time I had no theoretical knowledge on the topic, but I was excited by the prospect of finding a way to combine the two. There simply had to be some form of intertextuality⁷ between them. And so I continued on without any doubts, unaware of the prejudices I was entering the situation with.

My prejudices were not about doing drama⁸ with participants that were disabled, rather simply about carrying out research in educational drama in general. It was primarily the methods of data collection and analysis that concerned me. Either way, I do not believe that individuals can suspend their prejudices, and thus change their understanding, unless these beliefs are put at risk⁹ or challenged in some way. My prejudices would begin to be jeopardized from the very outset and this would continue as the project wore on. In order to illustrate the confrontation, I will now crosscut¹⁰ three of my main prejudices – observation without participation, reflective interviews, and categorization and realist tales¹¹ – with the immediate experiences I had regarding the school, the students, and "Nativity", which also became name of the performance that was created during the course. As the prejudices preceded the drama project, this seems a natural place to start.

Observation without participation

is a data collection method I have made use of in a previous study, *From representation to presentation*, which in this thesis is partially related and called *Alpha*. In this study I observed participants from a distance in order to avoid "contaminating" them with my presence. This was my first prejudice: I had determined a way things *should* be done by researchers entering the field of study. Could a study with participants who were physically and communicatively disabled be conducted using the same approach? My immediate assessment was that this would be somehow ethically wrong. It would feel as though I were distancing myself from them. Furthermore, it

the ICF also includes a list of environmental factors." Available <http://www.who.int/classifications/icf/en/> Retrieved 15.12.2008.

⁷ By "intertextuality" is meant that every text and every reading of text depends on prior readings of texts and codes. In the intertextuality as these texts meet new meaning will appear. About intertextuality see Kristeva (1980).

⁸ Within this thesis I use the concept drama and educational drama as synonymous concepts. These concepts refer to what also is called drama in education (DIE) and theatre in education (TIE). Within this distinction DIE is primarily regarded as theatrical curricular teaching methods and TIE is more focused on participatory performance programmes. Including a non-educational context these distinctions would be named applied drama versus applied theatre (Nicholson, 2005, 2-3).

⁹ According to Gadamer (1997, 146) the best way to pinpoint one's understanding or prejudice is to put it at risk.

¹⁰ A dramaturgical technique that can be used to weave together two scenes in theatre or in film. (Sundstedt, 1999).

¹¹ "Realist tales" refers to a form of representation derived from van Maanen (1988) who describes the author of such tales as an omnipotent onlooker who is, without being involved in the field of research, capable of catching the reality on a piece of paper and interpreting it correctly. See also Woods (1999) and Richardson (2000). I also refer to the 'scientific writing' concept, which represents a belief that words are "objective, precise, unambiguous, non-contextual, and non-metaphoric" (Richardson 2000, 925). The opposite of this form of writing is the "experimental" or the "literary" (Richardson 2000, van Maanen 1988, Woods 1999). These forms are further discussed in the thesis.

was undeniable that these students behaved differently than my regular students. In order to learn from them I would have to enter the process and become a part of it, not remain a mere spectator.

I knock on the door. Although this building, where the drama project is to take place, is familiar, the group and the situation are not. I am a guest teacher, only engaged for a few weeks. I feel my arms hang limply from my body. I've brought nothing with me to this first session and having no professional props to legitimize my position and purpose feels peculiar. Props can at times function as a type of protective shield and I had decided, on this first day, to meet the students simply as myself in order to try and find out who they are and what they want from me. I open the door and a small, narrow room opens up in front of me. As I enter the room I find myself behind a table that, strangely enough, has been placed directly in front of the door. The room is furnished with computer desks, chairs and Bliss map-stands along the longer walls. A large table surrounded by chairs, probably meant for meetings and coffee-breaks, can be seen by a window at the far end of the room. The room is crowded with eight people and three wheelchairs. Suddenly the room becomes quiet and I notice that everyone is staring at me. I take a deep breath and am just about to ask for the principal when he enters through another door on the opposite side of the room. "Welcome", he says and takes a few steps towards me through the crowd. I take his hand and suddenly the situation, as well as my role in it, has been defined: These are the students who I will co-operate with for the next eight weeks and I am the teacher that has promised to give them this course in drama. I know some of them from before, while others are entirely new to me. A lecture is just drawing to a close and I decide to use this informal time between subjects to walk around and say hello to the class. I can feel the air in the room is charged with excitement.

Reflective interviews

are other methods of data collection I have used in the research project previously mentioned. My second prejudice here is the only understanding I had about collecting data from participants, namely by conducting interviews and gathering logbooks or questionnaires. How would I conduct potential interviews with these particular participants? I did not know, and could not use, their language. Were they capable of keeping logbooks? Would it be possible to capture these experiences in interviews conducted at a later time?

I look at them. What do they expect? What do they want to do? "Hello, I am Marcus". A man, at least 190 cm¹² tall, stands in front of me. "Nice to meet you", he says. He looks straight at me, while at the same time not meeting my gaze, and I notice that he cannot actually see me. His voice is tense and a tad over-excited. I take the hand that is stretched out towards me. The tall man's posture is hunched forward, a little more on the left side than on the right. "We have been waiting for you and we all are so excited about what you will be doing with us. Aren't we?" Marcus turns his face towards the others in the room for confirmation. I can hear some affirmative sounds in the background while my brain is trying to work out what this man is doing here. Marcus is rambling on. Is he a member of staff, a student or just a visitor? I feel uncomfortable because I cannot immediately place him. He is not physically disabled

¹² Approximately 75 inches, or 6'3".

like the others, but something about him feels different nevertheless. I feel embarrassed because I suspect that my confusion is noticeable. Anyhow, no one comes to my aid. "I am happy to be here as well", I finally answer, while inwardly still trying to decipher it.

Ellinor is slumped in her wheelchair with her head hanging down to her chest. Her left arm is tied to the armrest and her right arm is slowly moving to and fro without any apparent reason. Her hands are stretched backwards and her fingers are widely spread-out. I lean down to look into her eyes and I take her hand. We have known each other for several years. We met in a music group that I was in charge of a few years ago. She has been looking forward to seeing me again, she says. I am also happy to see her again, I reply.

Frank is a big man, therefore his wheelchair needs a high backrest. He waves his arms around energetically while leaning forwards in the chair. Luckily, he is safely fixed to it; otherwise he would surely fall out. His face is lit up with joy and his eyes are scrutinizing my movements, my words, and I think even my mood. I can see an intelligent man behind those eyes. He clearly expects something special. I stand before him, take his right hand, look into his eyes and say: "Hello, my name is Sol-Britt. What's your name?" "Ooh" he replies. His voice is very deep and quite loud, as though it were a natural extension of his body. "I know you are Frank, although we have not met before. I have seen you at church and so I know who you are". "Oooh, ohh", he answers, much louder this time.

"liiiieeeeh!" I hear a loud, high-pitched voice from behind me. I turn around and see a short boy in a small wheelchair that reminds me of a stroller. His mouth is wide open. He turns his head from left to right and from right to left. When our eyes meet he screams even more: "liiiieeeeh! liiiieeeeh!" We have never met before. I lean down and try to take hold of one of the hands that are drawn up against his shoulders. He is spastic and has breathing problems. "Hi, I am Sol-Britt and I am a drama teacher". I can hear the difference in my tone of voice. It sounds the way it would if I were talking to a small child. The fact that he is extremely thin, coupled with his lack of height, is probably the signal that tricks my brain into using this tone. The situation is very strange, as I do not usually even speak this way with young children. "And this is David" says a young woman to David's right. She has taken his hands and is trying to help him calm down. "David is our youngest student. He is nineteen." I stretch my back and look at her. She looks back at me, but I can neither hear nor see any accusation in what she is saying or how she is looking at me. We are both fully aware that this is an easy mistake to make. I lean towards David again. I can tell that he has noticed my mistake, but he seems to have forgiven me. Does he have any other choice? "I am glad to meet you. It is good to get to know new people." My tone is more natural now, but I feel a little uneasy nonetheless. I want to be a good teacher and I do not want to start off on the wrong foot. I am grateful that the assistant did not let my solecism continue any further.

I would not say my first meeting with Ellinor, Frank, David, and Marcus was appalling, it was simply a bit confusing. This confusion was not so much with regard to the students themselves, as I knew some of them from before, but mainly about the pedagogical challenge that the project would provide.

As you have now become acquainted with the students of the Vocational School for Disabled Students, you are invited to take part in a new kind of Nativity. You will meet both the Virgin Mary and Joseph, and Lasse and Robert. Please take your seats and make yourselves comfortable.

Categorizations and realist tales

My third prejudice has to do with presenting the outcomes of a study. The way I had learned to do this was primarily by categorization, whereby interviews were at first transcribed and linguistically analysed. These analyses typically led naturally to three or four main categories that would be supported by statements by the participants.

"I am pregnant." "What?" "I AM PREGNANT!!" The Virgin Mary, sitting in a wheelchair at one end of the stage, interrupts her relative Elisabeth's floor sweeping. Mary is facing Elisabeth and she is glowing. She looks happy in the way that only a woman who has just received the good news could look. "But Joseph?" Elisabeth says quizzically. "Is it true?" "Please, sit down", Mary replies, "this is a long story". Mary's right arm is flailing with excitement; her head has fallen down to her chest. She is reciting her lines towards her knees, rendering them inaudible behind her blue headscarf. The members of the audience that are not familiar with the lines from before can thus unfortunately not follow Mary's story.

"Hello Lasse! How are you?" "Ooohh", Lasse answers. "I cannot wait to tell you the good news! Lena is pregnant! I am going to be a father! We are having a child!" Robert has risen from the visitor's chair besides Lasse's office desk. As he says this he hits his clenched right fist against his open left hand. He is excited. Lasse is laughing loudly and comments on Robert's exclamations by making sounds. The spotlight has moved from one side of the stage to the other. We are witnessing the meeting of two colleagues in an office. Lasse is sitting in a wheelchair behind the desk. "Ooohh", he says to Robert. "You want to say something?" Robert asks. And as though it were the most natural thing in an office setting, Robert helps Lasse with the Bliss map and reads what Lasse says out loud. "What" - "do" - "you" - "think" - "about" - "that?" Lasse is concentrating on the Blissing and his breathing is loud and intense. "What do I think about it?" Robert repeats. "It's fantastic! I am going to be a father! I will be the best father in the world! I will teach my son everything I can and he will be a big man in the future!" Robert has become excited again. Here Markus is truly in character. He gets up from the chair and turns towards the audience but his eyes do not meet theirs. If you did not know any better you might believe it is because of the spotlight. This is one of the last performances of the Christmas play with several weeks of hard work behind us.

The play continues. The assistants read some texts from the Bible from behind the scenes. The tragedy has been revealed: Mary's grownup son was killed, nailed to a cross. Robert's daughter was born disabled. The parents are heartbroken. "What shall I do?" a grief-stricken Mary whispers to her knees. "What shall I do?" a desperate Robert screams to the audience. The lights go out and biblical texts about the resurrection can be heard.

The play shifts. The actors go out of character and become themselves. Pictures drawn by David are displayed on a screen. "Many people cannot walk with their legs. Many people cannot see with their eyes". Peter, an assistant, reads a poem written by Frank. Peter stands directly behind Frank as he reads and the latter makes eye contact with the audience. The poem is projected onto the screen. Frank is focused and tranquil. His arms lie calmly on the armrests and his head sways slowly from side to side as he peers at us with a penetrating gaze.

Ellinor is up next. She has asked to be allowed to sing and has chosen the well-known Christmas song: "Let me light a candle". Peter, sitting on a chair to her right, will accompany her with his guitar. Ellinor's body is turned to the left where Christina is holding up the text. Before she begins she raises her head and looks at Peter. He is waiting for her to start. "Let me light a candle",

she starts quietly. "Light it just for you," more forcefully now. It is clear that Ellinor enjoys singing. Her tone is little off, a tad too high without reason at times. Her tempo varies and every once in a while Peter has to stop waiting for Ellinor to join in, but overall their co-operation is excellent. Ellinor is fully present and she is giving her whole heart to the audience. And we cannot keep up our defences. Sobs can be heard from the darkness.

The climax comes when David is brought back onto the stage by his assistant Susanne. He has a candle and a matchbox in his lap. No screaming or arm-flailing this time. David is concentrating. His eyes are focused on the table where he is supposed to place the candle and light it. Ellinor continues singing. Susanne takes the candle from David's lap and places it on the table. David follows her every movement with his eyes. When Susanne takes the matchbox to light the candle, David's arms rise from the armrests, ever so slightly, to show us that he is really the one lighting the candle. The song comes to an end. The candle on the table that was at first flickering waveringly has turned into a strongly burning flame. The group has just told the story of a different kind of Nativity.

As my prejudices clashed with my new experiences, both the process and project of change, "Nativity"¹³, became a crisis of research for me. This was not any kind of radical breakdown, but it was a crucial turning point in my professional progress. Beyond the manifest, beyond the image of these strangely moving disabled bodies, beyond the unusual noises that did not fill ordinary classrooms, there was another reality that forced itself deep into me, a reality that my defenses were not strong enough to shut out. The situation was iconic, almost holy. Words like 'authentic' or 'devoted' could possibly describe the experiences, and still these words fail to accurately capture them, because what I underwent filled all of my senses. A single thought swept through my consciousness: "If I were to carry out a study here and now, how would I go about capturing what I am feeling at this moment?" Were there methods, which were able to capture both non-uttered and non-utterable, aspects¹⁴? I had no idea. The only thing I knew was that employing the same methods I had used in the previous study, *Alpha* was out of the question.

In the end, it did not take long for me to decide to conduct the next research project, *Omega*¹⁵. It was at this point that my earlier understanding and prejudices were challenged and in conjunction with meeting this new group of participants my concern¹⁶ started.

On the surface it appeared to be a simple question of switching the research methods for new ones. Yet switching research methods showed not to be enough. Beyond methods, beyond what is obvious, there are conceptions of an a priori nature that have steered me, like any other researcher, and have created the framework of

¹³ Nativity is one of the three drama projects which are included this study. The two others are *Alpha* and *Omega*, which additionally constitute the research projects of the study.

¹⁴ According to the principle of tacit knowledge, Wittgenstein (1921/61) makes a distinction between things that are non-uttered and non-utterable.

¹⁵ The second research project in educational drama is named *Omega* and is presented within Act III of this thesis.

¹⁶ According to Eriksson (1992, 60), the research process starts with a concern instead of a problem. She claims that our search does not begin with our knowledge and our science but with our concern. By daring to feel concern within herself the researcher can direct her gaze towards what she feels is in order within her own area.

understanding within which the research is carried out.¹⁷ The concrete work I did could thus be regarded as materializations of my conception of reality and my perspective on life, or my ontological¹⁸ outlook. The manner in which I directed my research, the research methods I chose, and the way in which I describe the individual¹⁹ in the text, can all be considered representations of how I believe human beings can be studied, and this, in the long run, constitutes my epistemological²⁰ orientation. The drama- and research project *Omega* appeared thus not only be a challenging pedagogical effort for me as a drama teacher, first and foremost a process of philosophical and research methodical change for me as a researcher.

Now, as the Prologue of the thesis has been set I will proceed by presenting the Scenery, Programme, and Script for the thesis.²¹

¹⁷ Åsberg 2000.

¹⁸ The word ontology is derived from the Greek *óntos*, which means 'being' and *logos* meaning 'the philosophy of'. Consequently by *ontology* is 'the philosophy of being'. Åsberg (2000).

¹⁹ To avoid the inconvenience by using both masculine and feminine mode of personal pronoun, "he"/"she", "him/her", as a replacement of concepts such as "individual", "student", "human being", etc I will further use solely feminine forms, "she", "her".

²⁰ The word epistemology is derived from the Greek *episteme*, which means 'knowledge' and *logos* meaning 'the philosophy of'. Consequently, *epistemology* is 'the philosophy of knowledge' (Åsberg 2000).

²¹ The Prologue here has the function of prelude, a dramaturgical technique, whose primary purpose is to serve as a contract or agreement between the author and the reader. The prelude initially clarifies the genre in which the story takes place and hints at the conflict that the story is built up around. Furthermore, it also aims to stir interest and to introduce some of the people and surroundings that are central to the understanding of the contents of the thesis. Above all else, the Prologue indicates the time and the place of the crisis of understanding to which the entire contents of the rest of the thesis are related. While simultaneously constituting a prelude the Prologue will, in this manner, also function as the "point of no return" of the study, the point after which the story can no longer change course but must continue forward. The preludes can be of different types, e.g. dramatic, established, or mysterious. See Sundstedt (1999).

2 A drama in three acts²²

The revolutionary experience I had in conjunction with the "Nativity" drama project, portrayed in the previous chapter, occurred in between two drama and research projects, *Alpha* and *Omega*. Before the phone call that the Prologue relates, I had just carried out a research project that had ended with a licentiate degree²³. At the time of the phone call I had started to prepare to deepen and develop the contents for a doctoral thesis. The phone call, in this way, came to contribute to the crisis of research I underwent, and this, in turn, would come to contribute to the change that led from one level of understanding to another, consequently resulting in this thesis.

Here, in this thesis the change of understanding takes the shape of a drama in three acts, as the title of this Chapter announces, building on the earlier mentioned two studies, *Alpha*, the former, and *Omega*, the latter. The time between these studies spans 4 years. This period, and the change in my way of thinking about educational drama that occurred, has been condensed in the transitional analysis I term Epiphany, in Act II²⁴. In addition to these three acts, the project also includes the dramatization of the Christmas gospel, *Nativity*, described in the Prologue.²⁵

Chapter 2, now before us, is intended to serve partially as an introduction to the research project in its entirety, and partially as the place where the premises of the entire thesis are set in the "Scenery", "Programme", and "Script" sections. These parts present the theoretical frames of this study and are aimed to assist the reader in better comprehension of the rest of the writings. More detailed discussions will be conducted further on within the respective partial projects, within the acts where *Alpha* and *Omega* are dealt with, Act I and III.²⁶

²² By "Act" is meant "a part of a play or opera". Available <http://dictionary.cambridge.org/define.asp?key=814&dict=CALD> Retrieved 25.2.2009. The three acts of this thesis are Alpha, Epiphany, and Omega. These are not equal, as the first and the last are drama and research projects, while the middle refers to a process of reflection.

²³ A study with non-disabled upper secondary school students. See Act II 46. Arnolds-Granlund, S-B. (1997). *From representation to presentation. Students' experiences of a drama process*. Unpublished thesis for licentiate degree.

²⁴ According to The American Heritage® Dictionary of the English Language. <http://www.answers.com/topic/epiphany> "Epiphaneia" means manifestation and "epiphainesthai" means to appear. James Joyce (Irish author 1842-1841) used the concept of epiphany for the first time in his novel Stephen Hero (1944, 211): "By an epiphany he [Stephen; authors comment] meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments."

²⁵ See the drama project *Nativity* in Chapter 1, Prologue.

²⁶ The three drama studies, *Alpha*, *Nativity*, and *Omega* were carried out at two-year intervals between 1995 and 1999. In this thesis they represent different parts of the past whilst the meta-discussion, mainly appearing in Epiphany and *Omega*, is the most recent text.

2.1 Scenery – research design

By the scene and the scenery of the study are meant the research design, the different aspects that make a study possible. As a drama teacher, one of my core research interests has been to determine just what educational drama fundamentally is all about and what it is that essentially happens when people come together in a classroom to make drama. My experience has been that many parallel processes are taking place, though, hard to capture.

This complexity of the educational drama process has gradually been formulated into a question that will in this thesis constitute the underlying research problem and the starting point of the entire research event: "What is educational drama?" Comprising both ontological and epistemological issues, the "what" question is naturally followed by a "how": the research problem of the study forms the hub around which the rest of the research event is turning.²⁷ How research on something is conducted says as much about the object as the answer of the what-question. Therefore, emanating from this research problem, I will in the following, in order to facilitate understanding of the complexity of the thesis, present four aspects which together build up this study. These aspects are: the motives, the parallel processes, the roles involved, and the problem, aim, and research questions. Together they form the entire research design of this study and will be further elaborated in the following (Figure 1)²⁸.

Firstly, the four motives of research of this study are *the pedagogical*²⁹ motive, *the motive of philosophy of science*³⁰, *the critical and reflective motive*, and *the personal motive*. These motives make up the corner-stones of the thesis.

Secondly, inside these corner-stones three processes take place: the educational drama processes (*Alpha, Nativity, Omega*), the empirical parts of the research processes (*Alpha, Omega*), and the meta-discussion parts of the research process (*Alpha, Omega*).

Thirdly, the event puts me and the participants into different roles. The participants are participating both in the drama process and in the study. My roles are as a teacher, participating researcher, and fellow human being.

Fourthly, the problem of research generates the aim and the research questions of this entire study³¹.

²⁷ According to Winter (1992), the research problem of a study is a wonder which has been materialized as a question.

²⁸ Note, that the figure is to be understood as a model of the research design and should be read from outside in. The drama process in the middle is the core, the heart, which provides both the research and meta processes with meaning. These processes construct the answers to the first research question. The answer to the second research question is built up in the core, in the drama and research process.

²⁹ Observe that the concept "pedagogy" is hardly known in the Anglo-Saxon world. By pedagogics I mean here either the science of upbringing, teaching, and learning, or the normative activity of the teacher (Kansanen 1999a; 1999b; 2003).

³⁰ The discussion between the meanings of the concepts "philosophy of science" and "theory of science" represents quite a big issue and could need several pages of space. Anyhow, I have chosen to view these concepts as synonymous in the meaning that I regard the former to be of super ordinate meaning to the latter; theory of science is a part of philosophy that discusses the nature of scientific knowledge. About this difference between the concepts see, e.g. Lindholm (2007).

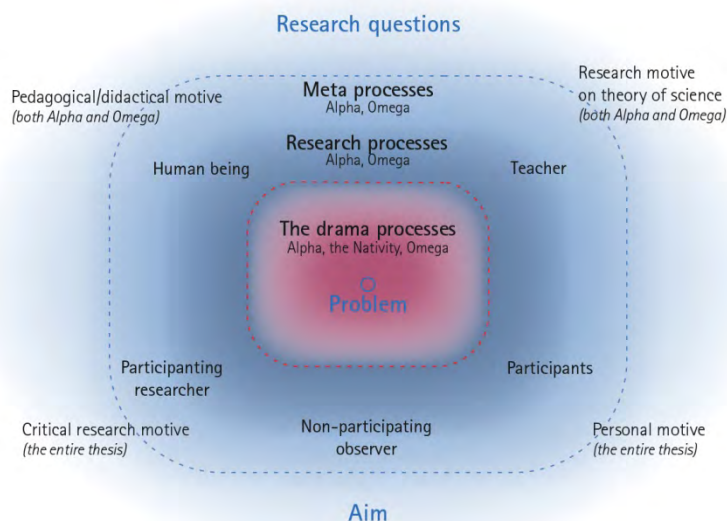


Figure 1. The four parts of the research design: motives, drama and research projects, meta-discussion, and participants.

The four motives each stem from a combination of professional and personal interests. The ambition for the first, the *pedagogic motive*, has been concretized in the three drama projects, *Alpha*, *Nativity*, and *Omega*, which together form the heart of the thesis thus nurturing the entire research project.

As a teacher, and especially as a drama teacher, I am, as can be expected, interested in learning processes in general and in artistic and aesthetic learning processes in particular. I regard the processes through which people come together and artistically create knowledge as an interesting and challenging research topic. Relatively few studies concerning participants' experiences with educational drama have been conducted to date, adding to the ability of these results to enrich our understanding of how to teach and carry out drama of this kind.

The second motive on *Philosophy of science* emanates from the initial, intuitive experience I had during the first drama project, *Nativity*, together with participants who were disabled. At first the philosophical questions mainly concerned methodological and methodical issues. While conducting the drama project, I intuitively knew that the methods used earlier would not be sufficient in a research setting as this. They would not be adequate enough in catching the experiences that occurred beyond words. Nor were interviews and logbooks intuitive enough to gather knowledge from this different group of participants, being communicatively and physically disabled. This methodical problem motivated me to start the investigation

³¹ I want to remind the reader that the aims that are formulated in the two research projects, *Alpha* and *Omega*, are subordinate to this main aim.

on philosophy of science regarding the previous study, *Alpha*. Maybe a philosophical enquiry would provide answers to my concerns. Possibly I would also get answers regarding how the coming study, *Omega*, should be conducted in order to meet the different needs and thus develop research in educational drama. The outcomes of this philosophical investigation is thus materialised into form of a meta-discussion throughout the entire study.

As the second motive has taken a more general standpoint, the third, critical and reflective motive more specifically points at an underlying reflective and critical attitude towards the *Alpha* study. It is mainly the philosophical positioning in general and the methods used in particular that are in focus of the critical investigation. The aim here is to critically scrutinize both the research methods, the philosophical position of the entire research project, and the kinds of outcomes they will produce. The critical attitude is not, strictly speaking, directed explicitly towards the *Alpha* study only. Nor should *Alpha* be regarded as an overall poor study lacking values of any kind. Instead, the critical attitude should here be understood as an effort and encouragement in emphasizing the need for consistency regarding philosophical considerations vis-à-vis research that is defined as qualitative.

Finally, the *personal motive* is a combination of my personal fundamental values and the bewildering experiences I had had. These are depicted in *Nativity* and *Omega*. As mentioned above, the decision to undertake the challenge of carrying out the study, and to accept a possible personal crisis of research, is deeply rooted in who I am as a person. At the outset there was no research project, there was only a drama project, but as this project went on a research motive arose, started to grow, and finally lead to the decision that it did. It was my personal motivation for the subject and for the participants who are disabled that convinced me to conduct the study, although I had had other, less complex choices. Driven by the value about everybody's right to become heard within research, I took on the challenge and conducted the study. Having discussed the research problem in terms of four research motives and presented the drama and research processes as well as the meta-discussion and my different roles, I will continue by declaring the aim of the study.

Stemming from the motives and research problem, the aim of this study is consequently to describe, analyse, and discuss both the ways in which research within educational drama could be conducted and the participants' experiences of the educational drama process. This overall aim could be condensed into two broad research questions, "How can educational drama processes be studied and represented?" and "Which characteristics can be identified in an educational drama process?". My hope and expectation is that the knowledge developed will, in the long term, contribute to a deeper and more nuanced understanding and practice of both instruction and research in educational drama.

As the answers to the research questions, besides being discussed as an official outcome at the end of the study, are also implicitly embedded throughout the entire text, I will provide some tools for the further reading. Thus, before I proceed by presenting the structure of the thesis, I will present the Programme of the study and its theoretical frames.

2.2 Programme – theoretical frames

By “programme” is usually indicated “a list of items, pieces, performers, etc., in a musical, theatrical, or other entertainment”³². Beyond this, programmes sometimes also contain information intended to introduce the spectator or listener to the content of the performance. This programme also provides some theoretical frames to assist in interpreting, understanding, and explaining the text³³. This is not to say that the reader would in any way be considered too ignorant to understand the content without help; the information should instead be regarded as a set of instructions on how the reader should equip him- or herself for the reading, much in the same way that one would be informed about the equipment one would need for an excursion in the wild.

Before I proceed by elucidating the structure of the thesis, I want to introduce the rough background sketch, two categories of frameworks, research related and subject related, from which the coming discussions will emanate and against which the rest of the text should be contrasted, read, and understood. Here, I use the “frame” as a metaphor structure as I am organizing the “picture”, the theoretical content. Further on in the text I will regularly return to these frames when analyzing *Alpha*, planning *Omega*, and discussing the outcomes of the study, in other words, completing the “pictures”.³⁴

The two frameworks relate to the research questions concerning research and educational drama respectively. The “research related framework” deals with philosophical, representational, and personal issues while the “subject related framework” comprises pedagogics, educational drama, and aesthetics.

Referring to hermeneutics these frameworks should also be regarded as the pre-understanding or the prejudices of the researcher with which she enters the field of research³⁵. However, also from this perspective the theoretical pre-understanding should not be regarded as complete as is the tradition in scientific texts. Here it merely should be regarded as a source of inspiration and ideas, since the reasoning of this study, the abductive research logic, is running backwards, bending between empirics and theory. Therefore theoretical issues will be completed onwards throughout the text.

³² Webster’s Encyclopaedic Unabridged Dictionary of the English Language

³³ The concept text hereditists from the Latin *textum*, woven fabric, and *texere*, to weave (SAOB, Available <http://g3.spraakdata.gu.se/saob/head.shtml>. Retrieved 7.12.2007). During the last decades the use of the text concept has developed so that today it is used for e.g. dance, film, and sports. Sometimes distinctions are made between texts as concrete print and the phenomenon textuality, which means meanings that are written into what constitutes a culture. Thus, everything that is coded within the social communication between humans, e.g. bodies, pictures, texts (textuality, lived textuality) is something that can be experienced as well as read. See, e.g. the National Core Curriculum for Basic Education 2004. See “lived textuality” in, e.g. Denzin (1997). Here the text concept is regarded as a written account. In Act III Scene 4 it will be elaborated further.

³⁴ Goffman (1974) makes use of the frame as metaphor for the structure (frame) individuals apply onto the content (picture) they are experiencing.

³⁵ The question of prejudices will be elaborated further on in Act III, Scene 6.

Research related

The theoretical framework which will be elaborated here refers to the first research question "How can research in educational drama processes be studied and represented". The frameworks discussed are philosophical, representational, and personal.

At first sight, the three research related frameworks named "Philosophical", "Representational", and "Personal" appear to be made up of entirely incomparable categories, not least because of their differing disciplinary origins: the first from a philosophy of science, the second a linguistic, and the third a psychological, perspective. Placed in concrete operation in relation to one another, they form a pattern that explains the variations in the representation of this thesis.

The representational framework emerges explicitly in the text while the philosophical and the personal appear more shielded from view, but that, nonetheless, are steering what is obvious. On the one hand, the variations can be explained linguistically as changes in language, style and representational form with the respective ontological, epistemological and methodological underpinnings. On the other hand, the variations can be endowed with personal explanations and consequently be understood as expressions of the author's personal qualities, namely intuition, empathy, creativity and reflectivity.

These tools, especially the two first of them, will be made further use of in the analysis of the research project *Alpha* in Act I, in Epiphany, Act II, and in planning the new research project in Act III, *Omega*.

Philosophical

The *philosophical* framework that is sketched here takes the form of a sphere³⁶ against which I will later carry out discussion of the study and position the texts of the study within a set discourse. The motive for using a sphere as a concept is that it is what most closely expresses the figure of thought that the three pairs of positions, the natural and human sciences, the scientific and the humanist philosophies of science, and the positivist and the hermeneutic philosophical positions, form. To create this figure of thought in the reader, I will borrow some ideas from physics.

Inside this sphere the pairs of concepts place themselves partly at the respective poles, to further borrow from physics this time with the globe as a reference picture, and partly at the largest circumference, or the equator with reference to the globe.

From the "global North", the place for sciences, two arrows representing the humanities and the natural sciences are stretched diverging southwards. On the other hand, at the "global South", in the same way as the previous, two arrows diverge northwards creating a sphere between the humanist and (natural) scientific ideals where these orientations' ontological, epistemological and methodological dimensions are spread. At the equator, to the left and to the right, two philosophical opposites are placed, the hermeneutic and positivist positions.³⁷ Finally, the two

³⁶ A sphere, according to a mathematical definition, consists of "all points with a fixed distance to a fixed point, the sphere's centre". Within this context there is no need for mathematical accuracy, but I do want the reader to visualize this particular three-dimensional shape. Persson 2004, 42. (author's translation).

³⁷ This line of reasoning is in line with Åsberg (2000) and Björk (2006).

studies of the thesis will be placed in a field, created by the scientific extremes, at the core of the sphere. Before I move on to the section *Representational variations* I will shortly give an account on the philosophical issues regarding ontology, epistemology, methodology, research logic, research approach, research perspectives, and discuss the field of science and its disciplines.

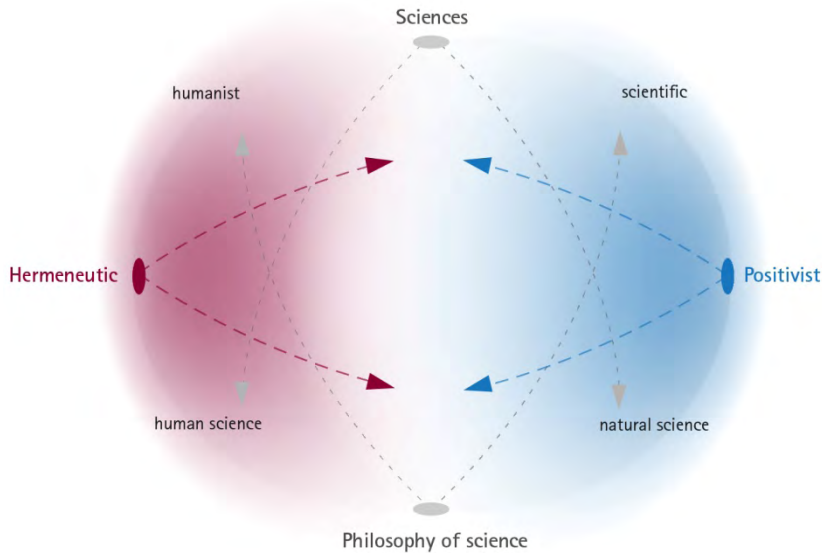


Figure 2. The "scientific universe".

The answer to the ontological question about the nature of reality can be found somewhere between a materialistic and an idealistic perspective. Following a materialistic perspective, the focus of reality is on material matters, while in the idealistic perspective the focus is on the aspects of ideas. Another ontological question is whether reality is dualistic or non-dualistic (monistic). According to a monistic ontology reality is explained arisen from one fundamental principle, while following a dualistic perspective, it stems from two.³⁸ Dualistic ontology can also allude to an epistemological category, namely representational epistemology.³⁹

The epistemological question seeks to answer what type of knowledge the individual can acquire about the world. The answer to this question can be placed between the empiricism and rationalism extremes on the one hand, and idealism on the other. According to an empirical viewpoint, knowledge can be acquired through sensual experiences, namely through observation. Rationalism, on the other hand, assigns reason as the source of knowledge. Following the realist perspective, there is a social existence that is independent of the individual's experience of it. The

³⁸ Åsberg, 2000.

³⁹ Uijens, 1998.

idealistic perspective maintains the opposite: a social existence can only be experienced and in other words cannot exist outside of the experience itself.⁴⁰ Starting from a dualistic ontology, a representational epistemology appears that specifies the relation between the teaching subject and the object being taught. In line with this type of epistemology, the object is outside of the teaching subject⁴¹. Questions about the validity of knowledge also belong to the epistemology area.

The methodology concept⁴² is often confused with the method concept, despite the fact that their meanings are not synonymous. Methodology refers to the science of different methods, while method refers to the procedures used within scientific research. This is why the question regarding methodology aims to answer how one goes about acquiring scientific knowledge about the world. The answer to this question is naturally dependent on the view one has of the world, of man, and of knowledge, namely the determination of the ontological and epistemological position. In a narrow meaning the methodological perspective can be seen to encompass the questions of selection, representativity/generalizability, validity, and reliability.⁴³

In a wider meaning, the methodological consideration not only comprises a description but also a research methodical legitimization discussion. The question deals with what it is that could legitimize the empirical material as scientific knowledge. Three decisive distinctions are to be found with regard to method (in the "procedure" meaning) and which position the research methodologically. These distinctions can be found in the questions of the research logic, research approach, and research perspective of the study.

Research logics can be divided into deductive (derived knowledge), inductive (experience-based deduction), and abductive (conjecture-based "good guess" knowledge) studies. Deduction, contrary to the other two research logical positions, implies a logical way of reasoning, grounded in theory that is then empirically tested. Induction refers to the opposite direction of reasoning about observations. The results of many observations finally form a pattern that gradually leads to a generalization. The inductive process runs from the individual to the general.⁴⁴

The abductive research logic, similarly to the inductive one, begins with a central premise in empiricism. This is followed by the introduction of a suitable theory or hypothesis with which the specific case is abducted. A guiding principle then drives the research process forward. The conclusions of the study are based on a qualified guess based on observations and the applied theory.⁴⁵

The research approaches are descriptive-explorative or hypothesis-testing. The approach concept is not entirely unequivocal, however, and appears in different meanings in scientific texts. It is sometimes used as a synonym for a type of research,

⁴⁰ Åsberg, 2000.

⁴¹ Uljens, 1998.

⁴² Methodology is related to the Greek concepts *methódos* which means 'method' or 'way of doing'. The concept consist of the parts *meta*, after, and *hódos*, way and the final part *logos* meaning 'the philosophy of'. *Methodology* is not synonymous with *method* but rather 'the philosophy of methods'. See Åsberg (2000).

⁴³ Åsberg, (2000).

⁴⁴ Peirce (1931) Available <http://www.textlog.de/7621.html> Retrieved 4.2.2006.

⁴⁵ On different research logics, see Peirce (1931) Available <http://www.textlog.de/7621.html> Retrieved 4.2.2006. Also see, e.g. Anttila (2005), and Kjørup (1996).

for example qualitative research, as opposed to quantitative research. Approach can also refer to models or schools within the qualitative research tradition formed by several qualitative research approaches. Research approach can, in the latter meaning, be defined as a restricted and cohesive whole that comprises both scientific and research methodical assumptions. Grounded Theory, phenomenography, and ethnomethodology are examples of these kinds of empirical research approaches.⁴⁶

The research perspectives can be either idiographic (unique) or nomothetic (regular).⁴⁷ Now that the scientific background has been set, the questions of how the scientific disciplines stand in relation to this construction and which research it is that steer them, naturally come up.

The disciplines that we in the "global North" are acquainted with today do not make up static institutions. They can instead be regarded as answers to mankind's questions and problems. Scientific logic, methods, concepts, and truths have been changeable throughout the ages, whereas the problems and questions, the pursuit of knowledge itself, have been permanent. This is what makes the answers to the philosophical questions about the framing of reality, the source of knowledge, and how to go about acquiring reliable knowledge about the world, a divide that places the disciplines in relation to each other in "the universe of science".

However, not only the philosophical framework but also disciplines make demands and regulate research. The field of science, outlined above, can be roughly divided into two camps: formal sciences and empirical sciences. The empirical sciences' two extremes are made up of the natural and human sciences. The difference between these can be generally described so that the nature of research in the natural sciences is explanatory, while research in the human sciences is aimed at understanding. The natural and the human sciences are thus placed at two extremes with a materialistic, dualistic ontology, an empiric, realistic, dualistic epistemology, and a deductive, hypothesis-testing, nomothetic methodology on one side and an idealistic, monistic ontology, a rationalistic, idealistic, and non-dualistic epistemology, and an inductive or abductive, descriptive-explorative, and idiographic methodology on the other. The social sciences have emerged between these two positions, and the behavioural sciences have gradually developed from them.⁴⁸

In a Finnish perspective the pedagogical sciences, which originally emanate from theology and philosophy, gradually shift their position and place themselves right in the middle of the field dominated by positivism and the ideals of natural science, and open up to influences from the remaining behavioural sciences.⁴⁹ What the guiding philosophy and research ideal of the educational sciences is today will be a topic of discussion later in this thesis.

The analysis of *Alpha* (Act I) and the construction of *Omega* (Act III) will be placed in the sphere that these extremes create. Besides the named variations in

⁴⁶ Science that is concerned with repetitive phenomena is usually named *nomotetic* (from Greek *nomos*, law, and *tithemi*, to determine), whereas science that is exclusively about events regarded as unique is called *idiographic* (from Greek *idios*, unique, and *graphein*, to write) (Åsberg 2000; Liedman 1998). On research approaches see, e.g. Allwood (1999); Barbosa da Silva & Wahlberg (1994); Bengtsson (1999); Patel & Davidson (2003).

⁴⁷ Åsberg, 2000, 2001.

⁴⁸ Åsberg, 2000, 2001.

⁴⁹ Andersson, 1997,

scientific position, the text will also vary linguistic-stylistically and according to representational form.⁵⁰ Next, I will move on to the representational framework.

Representational

The *representational* framework mainly aims to support the comprehension of the latter part of the first research question, namely "how can it be represented?" Within this thesis the outcomes are only, as conventionally, not answers on the "what" question, but on the "how" as well. Here, the writing is a form of inquiry as the inseparability of content and form both influence the understanding of the outcomes that the study generates. What I mean is that content and form create a whole; that the world is worded into being⁵¹.

In this section I will provide an explanation for the variations on standard formats of writing that the thesis will assume. I do so as the texts⁵² will diverge to some extent from what could be described as conventional writing within academic writing in general and in educational sciences in particular.⁵³ By doing this I hope to facilitate further reading and comprehension of the text.

The choices with regard to forms of writing that are made within a study are the concrete results of philosophical decisions on a higher, global level.⁵⁴ The common philosophical and disciplinary view regarding the ways of conducting research has concrete consequences for the conducting of research within a given community of researchers. These variations that will appear in the text ahead concern the form aspects of language, its belongingness to different genres and text types, and the function of language, its communicative⁵⁵ aspects.

In the following, I will find and tentatively create an argumentation by specifying the grounds for the analysis of these variations, namely communicative functions and representation. Firstly, I want to position the entrance for the analysis by defining the genres and the text types of language.

Factual prose is the main genre that the thesis texts belong to. I frame the difference between factual prose and fiction here in a simplified form so I regard all texts that are not fiction belonging to factual prose.⁵⁶

⁵⁰ The variation occurs in relation to genre, text type, and linguistic style. The word "genre" in the meaning "type" or "kind" can be derived either from a word in Sanskrit meaning "conceive" or from the Latin "genus", which among other things means "root" or "family" (Grepstad 1997). The word "genre" and the practice of dividing texts into different genres is derived from Aristotle's discussions about different types of categories (Beghtol 2001). Starting with different text types, Grepstad (1997) has created a catalogue of genres consisting of 15 genres with 57 sub-genres.

⁵¹ "Word the world into existence" (Richardson 2000, 923).

⁵² Further in the thesis I will discuss the text concept. Starting with the quote of Denzin & Lincoln (2000, 17) "is it possible to effect change in the world if society is only and always a text?" a key question is made, namely that by "text" could be meant more than just the written account. Texts can be both read and lived. For any case, in this section by "text" is understood only the written account but later on, in Act III, Scene 4, the concept will be elaborated and problematized.

⁵³ On academic form of writing see, e.g. Breivega (2003) and on alternative forms of writing e.g. Richardson (2000) and Woods (1999).

⁵⁴ Ørom, 1997.

⁵⁵ "Communication" will be elaborated further on.

⁵⁶ "Genre", in short, means a group of texts with shared qualities that distinguish (differentiate) them from other texts. For more on main genre, text type, genre and sub genre see Grepstad (1997) and Ørom (1997).

The analytic tool that I present points at the factual prose genre, more exactly scientific prose. Scientific prose does not make up any uniformly coherent category but varies with regard to function, language, and representation, as well as the author's positioning within the text.⁵⁷ What especially interests me here is the space that exists between the scientific prose genre and the types of experience-mediating texts like autobiographies and essays that come nearer to the fiction genre.⁵⁸ It is namely these kinds of representation that parts of this thesis will further on change into.

A way of distinguishing between the stylistic functions of texts is by grouping them by text types. By text type I mean a number of textual elements that together form linguistic counterparts with a common communicative purpose. There are usually four text types: narrative, descriptive, argumentative, and explorative⁵⁹. Table 1 shows a compilation of the genre, sub-genre and text-type dimensions.⁶⁰

Table 1. *Features of factual prose and fiction genres.*

Genre	Factual prose	Fiction
Sub genre	Scientific prose	Biographic form of presentation Dialogue texts
Text type	Argumentative Expository	Narrative Descriptive

Besides this somewhat general functional division, I want to make a more detailed distinction by making use of a verbal communication model⁶¹. By this I want to emphasize the aspects of this mode of communication, and from these move to communication of texts, particularly academic ones. In the following I will briefly describe three phases of verbal communication which together build up two representational

⁵⁷ Ørom, 1997.

⁵⁸ Ørom, 1997.

⁵⁹ Grepstad (1997). There are also other ways of classifying texts. For example Breivega (2003) and Werlich (1976) suggest five different types of texts: narrative, descriptive, expositive, argumentative, and instructive. For the purposes of this thesis the four types mentioned are deemed sufficient.

⁶⁰ Earlier in the Prologue I wrote: "Scientific writing style refers here to a form of representation derived from van Maanen (1988), who describes the author of such tales as an omnipotent onlooker who is, without being involved in the field of research, capable catching the reality on a piece of paper and do the correct interpretations of it (See also Gergen & Gergen 2000, Lincoln & Denzin 2000, Richardson 2000, Woods 1999, and Breivega 2003). To this meaning I also refer the concept 'scientific writing' which represents a belief that words are "objective, precise, unambiguous, noncontextual, and nonmetaphoric" (Richardson 2000, 925)." By literary tales, literary style and experimental writing I mean here a form of writing that allows more nuances of feelings, expressions and visualized facial expressions, movements, gestures, and sounds than traditional text does, a text where the author/researcher is present and visible (Ellis & Bochner 1992, 2000, 2002; Lincoln & Denzin 2000; Richardson 2000; van Maanen 1988; Woods 1999). More about literary style and experimental writing in Act III, Omega.

⁶¹ Jakobson, 1960/1964. By "verbal communication" Jakobson (1985, 143) means a "speech event". Here I anyway use his model and "verbal communication", referring to both the spoken and the written accounts.

forms that are used within this thesis, the standardized and subjective forms of writing.

In doing this, I start with the very basic aspects of verbal communication, which in conformity with all other forms of communication, is based on the presence of a sender and a receiver. To make it possible for the sender to attain her communicational aim and for the receiver to interpret the message, text functions that appeal to the context, message, contact, and code, are needed.⁶²

Each of these six factors represents an individual function of their own. However, communicational messages not only fulfil one function. For a further understanding of the function of academic writing, I want to emphasize that verbal communication embodies several different functions, among which a functional hierarchy prevails. The dominating function determines the message's primary purpose and orientation. When using this reasoning as a starting point, verbal communication can be seen to contain six functions, namely the emotive, referential, poetic, phatic, metalingual, and conative functions (Figure 3).⁶³ The meanings of these functions of verbal communication are as follows:

The emotive or expressive function of the text frames the sender's attitude toward, views on, feelings about, and evaluation of what is being described. The focus here is on the sender. Communication within the referential function points toward something that lies outside the linguistic world. This function dominates within empirical scientific communication. The use of rhetorical means, symbols, and metaphors with the intent of creating ambiguity in the text or pointing at the text's linguistically aesthetic side form the poetic function of the language. Communication is created, maintained and/or extended through the text's phatic function with the help of rituals that both parties are expected to be acquainted with. This happens, however, without contributing to the factual contents of the communication situation. The metalingual function of the communication situation secures the understanding of the message through e.g. explanations and elucidations about the contents or the communication situation itself. The conative function is directed toward the receiver and aims to convince or influence her. This is done, for example, by help of argumentation, argumentative rhetoric or suggestions. It focuses and plays on the receiver and her knowledge, attitudes, ideas, and feelings.⁶⁴

In order to get a clear picture of these functions I will place them in positions as they are in Figure 3, the emotive-conative function moving vertically and the referential, poetic-phatic, and metalingual horizontally.⁶⁵

⁶² Jakobson, 1960/1964, 1985.

⁶³ Jakobson, 1964.

⁶⁴ Jakobson, 1960/1964. See also Ørom (1997).

⁶⁵ Ørom, 1997.

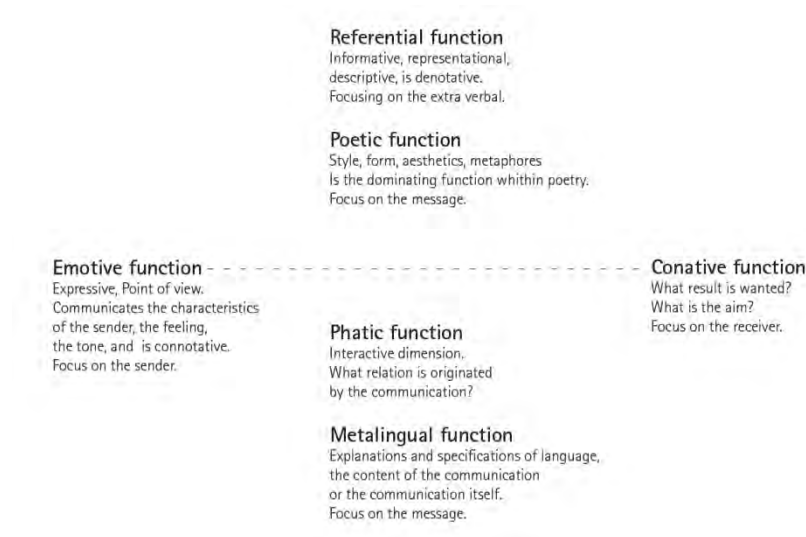


Figure 3. The functions of verbal communication according to Jakobson (1960/1964).

Representational form refers to the way texts are built up, namely their structure, composition, and course. Two types of representational forms are here distinguished between, the standardized, subject controlled form of representation and the subjectively descriptive and experience-mediating representational form.⁶⁶

The first form of representation is directed against the ways scientific texts are structured and written⁶⁷. The scientific way of representing is factual and subject controlled and structured in four phases, Introduction, Method, Results and Discussion (IMRAD). Unlike this the experience-mediating form is narrative and dramatic and oriented towards what is called "faction", a mix between fact and fiction.⁶⁸

In addition to the differences in function and in representational form, texts can also differ in the way meaning is communicated. The difference between metonymic and metaphoric modes lies in the fact that as metaphoric language enables a superfluity of interpretations, the metonymic summarizes a superfluity of data into an aggregate meaning.⁶⁹ Consequently, the scientific form of writing is regarded as metonymic and the fictional a metaphoric. Proceeding from this distinction, the language used in this thesis is both metonymic and metaphoric. It consists of referential and metalingual and emotive, conative, and phatic functions as well while

⁶⁶ Ørom, 1997.

⁶⁷ Breivega, 2003.

⁶⁸ Ørom, 1997.

⁶⁹ The difference between these two poles lies in the fact that the metonymic language replaces concepts with other concepts from the same subject area. The use of metaphors, on the other hand, craves an associative ability when the concepts used do not come from the same area but serve the same function. See Jakobson (1960/1964) and Lodge (1977).

its poetic function increases as the language becomes more subjectively described and experience mediated.

Even if one can raise several questions on the division of language style into scientific and fictional, every researcher knows that there is a difference between reading a strictly scientific text and a fictional one like Hemingway's "The Old Man and the Sea". Despite this, it is for my purposes suitable to make a certain distinction between the different styles in my thesis. Still, bear in mind, however, that the line between these divisions is thin.

In this section I have presented variations in language functions and representational forms. These variations appear further on in the text concerning form aspects, genres and text types, and functional aspects, its communication. With the help of these aspects I have in the upcoming sections created a context within which I will discuss the representation forms of *Alpha* and *Omega*. Now as both the frames *Philosophical* and *Representational* are left behind, the frame *Personal*, is ahead.

Personal

Empathy, intuition, creativity, and reflectivity are *personal* qualities that in general are not made visible in what could be defined as conventional academic theses. However, I am not claiming that this thesis is unique in comparison to other academic works⁷⁰. Nor am I denying that other researchers could have described these phenomena. I am furthermore not arguing that these qualities⁷¹ are specifically related to educational drama. The possibility that they have not so often been made visible in academic texts naturally does not imply that they have not been present when the studies have been carried out. They have simply not, for whatever reason, been focused on and made explicit. In any case, I would assume empathy, intuition, and creativity most probably exist, at least implicitly, especially within qualitative, interpretive research.

In this thesis these qualities have been chosen to be brought to light and grant visibility as means of professional work⁷². It has been done so because I believe they have had critical importance for the carrying out of this study and on its results, even though the qualities, more often than not, occurred implicitly in the research work in general, and in conjunction with the teaching and collection and interpretation of the material in connection with the *Omega* study in particular. Before I go on to describe

⁷⁰ Without further analysis, I can point out theses in educational drama, which, based on the creative content they deal with, can be assumed to implicitly comprise if not all thus at least parts of these qualities. See, e.g. Engelstad, (2004), Silius-Ahonen (2005), and Aaltonen (2006).

⁷¹ The concept "capacity" is used here to capture and condense the meanings of the four concepts: empathy, intuition, creativity, and reflexivity. "Personal capacity" denotes a capability that a person may possess, e.g. an understanding or feeling, an ability the person has obtained, and finally also an outward condition, e.g. an occupation. (Webster's Revised Unabridged Dictionary 1913) <http://www.dictionary.net/capacity> 4.6.2008

⁷² According to Halpern (2003) clinical empathy does not merely mean letting emotions free but more of controlling it cognitively by reasoning.

the meaning of the concepts, I want to make two short comments about research on three of the concepts, namely intuition, empathy, and creativity.⁷³

My first note has to do with the question of what type of research the phenomena were exposed to. From a philosophical perspective, research on empathy, intuition, and creativity has been relatively expansive. However, because these phenomena are neither observable, nor occur on a conscious plane, they are unsurprisingly regarded as unscientific, lacking an evidential base⁷⁴. Nevertheless, in recent years psychological studies and neuropsychological methods have been able to anatomically localize and physiologically indicate where in the brain empathy, intuition, and creativity are positioned and how they work. In this way, probably their scientific status has thus been improved.⁷⁵ My second note deals with the question of from what perspective the phenomena can be studied.

Empathy research will serve as an example here. It has been criticized, among other things, for failing to pin down a research focus, namely whether the question is about empathy as an experience or a capacity or whether it is the process or the fall-out that is important⁷⁶. It should be borne in mind that experience, capacity, process, and fall-out are in no way separate categories, but instead enter into one another, to a higher or lower degree, so that, for example, in the description of the process, the capacity, experience, and fall-out are also included. A capacity can, in a similar way, also comprise an experience component. In this context I will grant myself the freedom to carry out an equivalent division with regard to the intuition, creativity, and reflectivity concepts as well. Further on in the thesis empathy, intuition, creativity, and reflectivity will all be discussed and exemplified as matters of experience, capacity, process, and fall-out.

⁷³ I do not comment on reflectivity in this context as the phenomenon has not been the object of psychological research in the same way as the other phenomena.

⁷⁴ On intuition and empathy as non-science, see McKinnon (2005) and Zahn-Waxler (2002).

⁷⁵ See, e.g. Carlsson, Wendt & Risberg (2000); Haier & Jung (2008); McCraty, Atkinson & Bradley (2004a, 2004b); Preston & de Waal (2002).

⁷⁶ Johansson, 2004.

Table 2. *The qualities empathy, intuition, creativity, and reflectivity positioned in relation to one another.*

	Empathy	Intuition	Creativity	Reflectivity
Experience	Feeling similarly as the other	Immediate feeling about knowing. Tacit knowledge and knowing.	Feeling of flow	Has not been described as experience.
Capacity	To put oneself in the other's shoes.	To know through experience. Can be made conscious and visualized.	Measurable and conscious.	Ability to return to, reconsider, and learn from earlier experiences.
Process	Cognitive and non-cognitive	Unconscious process of knowledge.	Does or does not result in a product.	Conscious, cognitive
Fall-out	Internal and external	Internal conscious insight and tacit knowledge. Can be external.	Internal and external. The external both is and is not historically unique and useful	Internal and external

The scientific discussion about *empathy*⁷⁷ has been characterized by disunity and has intermittently brought about more confusion than clarity. This is due to the fact that the research has, as mentioned earlier, often not clearly stated which perspective has been adopted.⁷⁸

In layman's terms empathy refers to an ability to put oneself into another person's shoes, an experience of understanding another person's feelings, desires, ideas, and actions. Emanating from philosophy of aesthetics, the phenomenon of empathy has been used as working tool within different disciplines such as, e.g. psychoanalysis, social psychology, therapy, philosophy, and cognition sciences⁷⁹. Consequently, empathy has evolved and become transformed and defined in different ways. These definitions and viewings have resulted in different theories on empathy which are not dealt with here. However, there is a consensus today about empathy as

⁷⁷ The empathy concept stems from the Greek *empathia* (εμπάθεια) where "em" means "in" and "pathos" suffering or strong feeling. In a direct translation this becomes strong feeling and passion. *Empathia* is not the same as *sympathia* (sympathy), commiseration or positive feelings for another person. In contrast to empathy, the sympathy concept entails an evaluation. In practice this means that one can feel empathy towards someone one does not foster positive feelings for and one can feel positively towards someone and not feel empathy. The concept *Einfühlung*, from which "empathy" was translated, originates from Theodor Lipps work in German aesthetics in 1897. The more recent concept empathy is from 1909 (Håkansson 2003; Johansson 2004; Nilsson 2003).

⁷⁸ Johansson, 2004.

⁷⁹ Håkansson, 2003; Johansson, 2003.

awareness, understanding, and as knowing of another's state, condition or consciousness⁸⁰. On the other hand, to avoid confusion in research on empathy a distinction should be made between empathy as an experience, a capacity, a process, and a fall-out.⁸¹

In this thesis the empathy concept does not exist explicitly but rather implicitly in both the teaching and research work. With the help of the ability to empathize I have felt, and in an almost vicarious way myself experienced, what the participants have been going through.⁸² This has given me implicit, non-formulated information about the participants and their experiences of the process.

However, empathy is not only a feeling or state of being, but rather first and foremost a demanding and conscious process, a capacity, during which an individual places her own evaluations and opinions aside in order, as unbiasedly as humanly possible, to be able to enter into the other person's world as if she was that other person and was temporarily living that other person's life.⁸³

Here, empathy does not mean a subjective state, but should rather be regarded as taking an active perspective, where the individual clearly make a difference between experiences of their own and others.⁸⁴ The consequences of such an empathic process, actions that rise as a result of empathy, are called fall-outs. The fall-out can be either internal or external.

Internal fall-outs are those experiences that an individual has during and after the empathic process. For example, the empathic feelings that occurred during the project are considered internal fall-outs. Within a nursing context caring is a natural external fall-out. External fall-outs do not, however, necessarily need to be of an altruistic nature, namely unselfish actions. Other entirely natural consequences of an empathic process, for example that TV programs with unpleasant elements are avoided, can be regarded as external fall-outs. This is why the logbook entries that came into existence during the process, and in extension even this thesis, can be considered an external fall-out of the empathic processes that occurred during the teaching and research process. I do not, however, make any claims that the empathic fall-outs, the results of these empathic processes, correspond to the participants' experiences. Experiences are unique, individual, social constructions that stem from the individual's earlier unique, personal knowledge and experiences. I will return to the empathy question later in the presentation of results, in Act III, "Omega – the explicitly chosen position".

⁸⁰ Håkansson, 2003, 7.

⁸¹ On experience, capacity, process, and fall-out, see Johansson (2004).

⁸² Empathy, according to Encyclopedia Britannica

(<http://www.britannica.com/eb/article-9032549/empathy>) involves "the ability to imagine oneself in another's place and understand the other's feelings, desires, ideas, and actions. It is a term coined in the early 20th century, equivalent to the German *Einfühlung* and modelled on "sympathy." The term is used with special (but not exclusive) reference to aesthetic experience. The most obvious example, perhaps, is that of the actor or singer who genuinely feels the part he is performing. With other works of art, a spectator may, by a kind of introjection, feel himself involved in what he observes or contemplates. The use of empathy is an important part of the counselling technique developed by the American psychologist Carl Rogers."

⁸³ On empathy as emotional sharing see, e.g. Nilsson (2003) and Johansson (2004).

⁸⁴ Decety, 2007; Lamm, Batson & Decety, 2007; Rogers, 1995; 2003; Selman & Schultz, 1998.

The *intuition* phenomenon⁸⁵ has, in a similar way to the empathy phenomenon, been seen as unscientific and therefore as an unreliable source of knowledge. Ever since the optimism of reason during the Enlightenment, and the overemphasis of positivism on objective sensory knowledge, the unobservable has been pushed to the scientific periphery.

In this thesis the intuition concept is used with three different meanings. Firstly, the concept describes a sensitivity whereby I sense moods, and interpret and divine future scenarios. In my logbook I describe intuition as an experience: "Drama teachers, like all other teachers, more often than not, have an intuitive understanding of what is going on in the group". Here, I am describing a situation that many teachers, but also others who work closely with people, can attest to: the daily work is often based on intuition, which is also relied on in situations where other kinds of planning do not work.⁸⁶ In my logbook I describe intuition as a capacity⁸⁷ and as a fall-out in, for example, the following way: "I intuitively paired up the participants and the assistants and what I saw convinced me that I had, in this case, chosen correctly". I also described the fall-out as a type of knowledge: "Intuitively I felt that Beatrice needed extra support as she was the last one to join the project. She had barely had time to form an understanding of what it is all about yet."

In spite of doubts concerning the extent to which the intuitive assessments are scientific, the phenomenon cannot be regarded as absent in scientific works. Within a philosophical delimitation intuition has, over the last five centuries, been commented on and studied more or less frequently. The academic discourse has given rise to two diametrically opposed views on intuition. The first view has a mystical connotation surrounding it and describes a direct access to knowledge besides reason and sense-experiences. This viewpoint holds that intuition shows how things truly are.⁸⁸

The other way to describe intuition is as a road to knowledge. This road is often depicted as a sudden, unconscious experience that is not the result of analytical reasoning. Feelings are often also involved in these processes. This kind of knowledge is, however, not of a supernatural nature and should instead be viewed as a capacity, an experience-based bank of knowing that the individual has procured during, for example, her professional life.⁸⁹ From this perspective, one can see a similarity between prejudices, tacit knowledge, and experience-based knowledge.⁹⁰

⁸⁵ The intuition concept originates in the Latin *intueri*, which means to witness, look at or observe as a whole.

⁸⁶ Already Bruner (1974) regarded intuition as a natural part of the teacher's work.

⁸⁷ By capacity is here meant an "ability to perform or produce" (The free Dictionary available at <http://www.thefreedictionary.com/capacity>). Here "ability" and "capacity" are regarded as synonymous.

⁸⁸ E.g. according to Bergson we can only understand ourselves by metaphysical Intuition because the soul eludes thought; "we cannot place it among concepts or in a category. Intuition, however, reveals to us Real Time (*la duree*) and our real selves, changing and living as free personalities in a Time which, as it advances, creates". (Gunn 1920, available <http://infomotions.com/etexts/gutenberg/dirs/etext04/bergs10.htm>, retrieved 15.1.2009)

⁸⁹ Kroksmark, 2006; McKinnon, 2005.

⁹⁰ The experience-based intuition can be viewed as the structure of knowledge that makes up the prejudices that we, according to Gadamer (1997), enter reality with. Tacit knowledge also makes up a type of knowledge structure.

Tacit knowledge can also be described in two different ways. On the one hand, it can be seen as knowledge that cannot be expressed in words.⁹¹ For example most people know how the great tit sounds but cannot express it in words. Tacit knowledge can also be described as the kind of knowledge that is indefinable, beyond words, in the moment, but that is still not impossible to express it verbally.⁹² The metaphor of the 12 square metre floor and the 10 square metre carpet will be a useful example here.⁹³ The surface area of the floor is the total amount of knowledge an individual can possess, while the carpet represents the enunciable amount of knowledge. The tacit knowledge is either the two square meter area of the floor that an affixed carpet does not cover, or the area that fails to cover the entire surface area when the carpet is loose. The message being that tacit knowledge can be expressed in words but that there will always remain knowledge that cannot be formulated. Thus intuitive experience could be described as an immediate feeling about knowing tacitly.

The intuitive process could be described as an unconscious process of knowledge. Tacit knowledge can be described also as the fall-out of an intuitive process, though not so that solely the tacit and the unspoken constitute this fall-out. A conscious and visible understanding can just as well make up the fall-out of an intuitive, tacit process. Finally, with this reasoning as a starting point, I want to summarize in what meaning and in which way I will use the intuition concept in this thesis.

By intuition I refer to a contemporaneous, immediate, and unconscious knowledge and/or teaching process that is not preceded by analytical reasoning. I also consider intuition a prejudice, an experience-based structure of knowledge. It often features in an intelligibly non-formulated manner but can be formulated in retrospect in certain cases. Both unconscious and conscious intuitive processes have occurred in conjunction with the research work. These processes are made visible in some parts of the thesis, while in others they remain inarticulate and unconscious.

The *creativity* concept⁹⁴, in conformity with the empathy concept is not explicitly expressed in this thesis. Both conscious and unconscious creative processes do, however, appear. The creativity concept alludes to the person who performed the work, the process during which the work was performed, the product the process produced, as well as the environment in which the work was carried out.⁹⁵

Creativity is similar to the two abovementioned concepts in many ways and has been studied through an array of scientific disciplines over the years:

"The difficulty in defining the concept is partially due to the fact that it mirrors ideals in diverging eras and cultures, and partially because it has been approached differently by the different disciplines. Creativity in literature, art, science, and aesthetics, for example, has been studied with the results it has generated as a starting point. Creative personalities and processes have, on the other hand, been

⁹¹ Wittgenstein (1921/1961, 3) says about tacit knowledge: "what we cannot talk about we must pass over in silence."

⁹² According to Polanyi (1958/1962), the individual is able to know more than we can express.

⁹³ Rolf, 1991.

⁹⁴ The creativity concept originates from the Latin *creo*, which means to create.

⁹⁵ Rosica, 1982.

the focus for psychological sciences, while creative environments have been the central interest within sociology and the cultural sciences”⁹⁶

There are, due to reasons such as these, and in contrast to other scientific phenomena of its kind, no standardized techniques for measuring the creativity concept.⁹⁷

The definition of “an almost automatic, effortless, yet highly focused state of consciousness”⁹⁸ is used within this thesis. In the video recordings and logbook entries made during the *Omega* project, creative experiences, or “flow”, can at times be identified. It emerges as, for example, an ease and a given in the process, with subsequent manifestations of joy in the texts. By creative flow I relate to an optimal experience that motivates and gives the individual the strength to exceed her limits.

Flow has also been described as an experience of joy that contributes to the individual ceaselessly challenging and transcending her own abilities.⁹⁹ This type of creativity is, more often than not, unconscious and it can hardly be learned or taught.

Creativity as a capacity is, on the other hand, a conscious experience and is placed in the so-called School of Consciousness within creativity research, as conscious creativity can be both taught and learned. The brain's ability to make combinations forms the base for this type of creativity that is believed to stem from the individual's earlier experiences.¹⁰⁰

In *Omega* creativity is used in a conscious manner as a tool for drama instruction. The educational aim is to liberate in the participants the kinds of feelings, thoughts and actions that could help them in the production of the theatre performance that will be the summation of the drama project. Beyond its use in instruction, conscious creativity also appears in the data-collection and interpretation processes in the *Omega* project. Unconscious creative processes are in all likelihood at work incessantly during the entire process.

The thoughts, feelings, actions, and products that are generated in the thesis work form the fall-out of the creativity. The defining characteristics of a creative product are uniqueness and usefulness. The question of uniqueness is not easily resolved.¹⁰¹

First and foremost the degree of uniqueness is debatable. Does it require an entirely novel and unique product on a global scale or is it simply a matter of creating a product that is unique in a limited sense for its creator and the creator's immediate environment, a personal innovation? Secondly, the usefulness requirement is questionable. Some researchers would hold that a process cannot be considered creative if it does not result in a new product, in a new way of using an existing product, or in an innovative action. A common stance among researchers is that ideas that lack concreteness are mere fantasies and can therefore not be validated. Whereas an alternate view holds that creativity can be studied in processes, even when they do not result in an end product.

⁹⁶ Burton (2002, 25–26). (author's translation)

⁹⁷ The fact is that there are at present more than 60 different definitions of creativity (Fishkin & Johnson 1998).

⁹⁸ Csikszentmihalyi, 1996/1997, 110.

⁹⁹ Csikszentmihalyi, 1990.

¹⁰⁰ Vygotskij, 1995.

¹⁰¹ Csikszentmihalyi, 1997; Haier & Jung, 2008.

Be that as it may, creativity in the work for this thesis, conducted during data-collection and analysis and presentation of results, does not make any claims to be unique in a global sense. It is, nevertheless, possible that the educational methods used during the drama project and the methods used to present the contents of the thesis are creative and unique and deviate from the conventions that exist in educational drama research in my immediate environment. I leave it to the readers to decide this for themselves later on when the methods are presented. The creativity that emerges in *Omega*, both my own and that of the participants, results exclusively in products.

*Reflectivity*¹⁰² as a phenomenon has become an educational slogan and has featured in educational discussions in general and within educational supervision in particular.¹⁰³ Reflection has not only been discussed in connection with the learning process. Reflection, or reflectivity, makes up an inseparable part of research work and of interpretative empirical research.¹⁰⁴ In this section reflection is viewed as a capacity, a process, and a fall-out and is considered both a part of the learning process and a scientific approach.¹⁰⁵

The capacity to reflect is considered to stand in close relation to action.¹⁰⁶ It gives the individual the opportunity to return to, reconsider, and learn from her earlier experiences. When one returns in thought back to one's past experiences, actions, feelings, and ideas, one creates new perspectives on these experiences, changes one's behaviour, and develops a new readiness for the application of knowledge.¹⁰⁷ The reflection process here relates to both the cognition that exists in conjunction with the action as well as the action itself.¹⁰⁸ It is primarily in a cognitive sense that reflection appears in the final of the four empirical result categories in *Alpha*, in Act I, Reflection.

A decisive change within Anglo-Saxon social science and humanities research at the turn of the century¹⁰⁹ was brought about by the critique against an existing view of the researcher as an objective spectator, who was believed to be able to objectively describe, construe, and almost predict reality. This positivist view on knowledge gradually came to devolve into a constructivist understanding according to which knowledge is not discovered but instead constructed in interactions between the self

¹⁰² The concept "to reflect" means to "To throw back light" and the concept "reflexive" " [something that is] directed back on itself" (TheFreeDictionary 2008). The word "reflect" consists of two parts: "re", or "again", and "flect", which stems from the Latin "flectere" which means "to bend". Reflection is a way of thinking that bends and lets the thought bounce back inwards. SAOB Available <http://g3.spraakdata.gu.se/saob/head.shtml>. Retrieved 1.12.2006. In conformity with the concepts described earlier, the reflectivity concept is elusive and varies in meaning. In this thesis the reflective, reflexive, and reflecting concepts are synonymous.

¹⁰³ Bengtsson, 1996.

¹⁰⁴ Alvesson & Sköldberg, 1994.

¹⁰⁵ Reflection is a cognitive activity and therefore does not make up an experience in itself but places itself as a link within the learning process between experience and learning (Uljen 1998). See also Figure 1 in Chapter 2, Section 1.

¹⁰⁶ Dewey, 1933; Schön, 1983, 1987, 1991.

¹⁰⁷ Boud, Keogh & Walker, 1985.

¹⁰⁸ Bengtsson, 1996.

¹⁰⁹ See Act II, Epiphany.

and the environment.¹¹⁰ This change in scientific attitude has since led to differing strategies on how to make this visible in research. An example of this kind of strategy lies in reflectivity or reflective research.¹¹¹

Reflectivity need not solely be regarded as an activity that looks to the past to find answers to how the individual behaves, as it also constitutes an action in the present whereby the individual looks inwards to find an answer to why they behaved as they did. Reflectivity is, in this manner, also a self-perception in relation to the personal world and values, and the theoretical perspectives a researcher embraces.¹¹²

Inasmuch as the researcher is the one that chooses the theme, orientation, and methods, as well as performing the interpretations, a portion of researchers hold that they should not be reduced to mere invisible beings, voices without a figure. On the contrary, she should be accepted in the study as an active fellow designer of and participant in the phenomenon being studied. For this reason I have, in my capacity as a researcher, simultaneously with studying the social context that the educational drama process is, also studied myself; the interpretations I have made stem from my own subjective prejudice. Descriptions of personal feelings and experiences that occur during research can serve as a validation of the study when the reflective researcher is both theoretically and empirically, conscious and accepting of her influence on what is being studied.¹¹³

The individual's self is not constant either, but is reshaped and redefined through a continuous reflective process. It changes as it is subjected to persistent tests and reforms against the background of the information that the individual obtains about herself from the surrounding environment.¹¹⁴ Even in this perspective the researcher can be regarded as a significant part of her research project, thus granting reflection a natural place in the research and visibility in the presentation of the contents.¹¹⁵

Thus, I have gone from being an objective spectator in the *Alpha* study to assuming the role of a subjective participant in *Omega*. As a direct consequence of this a polyphone¹¹⁶ process comes into existence, implying that all the participants in the study, both researcher and participants have an equally large position in the text, granting the study and the research results yet another dimension.

This is not to say that reflective research is unproblematic. A much criticized trend of reflectivity, namely the one that is accused of exposing the researcher to the very skin has been described both as self-absorbed and narcissistic. Many reflective texts are criticized for being autobiographies and for focusing solely on the researcher and her relation to the object of knowledge, instead of being proper

¹¹⁰ Nothing means anything on its own. Meaning comes not from seeing or even observation alone, for there is no 'alone' of this sort. Neither is meaning lying around in nature waiting to be scooped up by the senses; rather it is constructed. 'Constructed' in this context, means produced in acts of interpretations (Steedman 1991, 54).

¹¹¹ Bengtsson, 1996.

¹¹² Denzin & Lincoln, 2000a; Etherington, 2006.

¹¹³ Ellis & Bochner, 1996; 2000; Etherington, 2006; Denzin & Lincoln, 2000; Woods, 1999.

¹¹⁴ Giddens, 1996.

¹¹⁵ Etherington, 2006.

¹¹⁶ The polyphony concept is taken from Bachtin (1984), who refers to an entirely new format of novel that he claims that Dostojevskij created. In the polyphone format he creates, with the help of empathy, room for voices of different, equal but ideologically dissident characters (Wellek, 1980).

research reports that focus on research objects.¹¹⁷ For those who avow to philosophical hermeneutics this problem appears to be of a foremost representative nature and a question of where the researcher places the focus of the study; is the researcher allowed to be visible in the text or is she hidden behind a distanced, realistic style of writing?¹¹⁸ According to a non-dualistic constructivist epistemology, regardless of representational form and perspective, knowledge in social research is constructed and therefore it makes up a part of the individual.¹¹⁹ This is why the attainment of a direct, objective relationship between researcher and knowledge is not possible, and why knowledge is at best captured through a subjective knowledge process. On the other hand, scientific knowledge-based understandings can together create an inter-subjective knowledge that can be considered objective, though defined and situated historically in time and space.

Thus, the question about subjectivity cannot be neglected or erased from either the learning process or the object of knowledge. The conclusive question is whether the researcher in the presentation of the object of knowledge chooses to focus on or refrain from presenting the processes that have taken place when knowledge was constructed. In the text reflectivity functions as a tool that emphasizes the subjective and situated nature of the results and the research process. This requires that the researcher masters the tool, namely manages to use reflection in a nuanced and diverse way in the research. If the only tool the researcher has is a hammer, then every problem is likely to look like a nail.¹²⁰ Self-reflection is a means that serves the intentions of research and not a purpose in itself. Reflectivity should be regarded as both a scientific point of view and a method of visualizing this. The thesis should be considered both an example of a scientific, self-reflecting learning process and as a fall-out of this process.

From these research related frames, philosophical, representational, and personal, I will proceed to the subject related frames, namely the pedagogical, drama educational, and aesthetical.

Subject related

The theoretical framework of this subject related framework refers to the second research question, "Which characteristics can be identified in an educational drama process?" As the previous frames were filled up with "pictures", content, here the frames only are indicating the direction are filled up onwards in the text. The pedagogical frame is the outermost of the subject related frameworks.

¹¹⁷ Bourdieu prefers an epistemic reflectivity over a textual one: [w]hat distresses me when I read some works by sociologists is that people whose profession it is to objectivize the social world prove so rarely able to objectivize themselves, and fail so often to realize that what their apparently scientific discourse talks about is not the object, but their relation to the object (Bourdieu and Wacquant, 1992, 68-69).

¹¹⁸ Ellis & Bochner, 1996; Richardson, 2000; Woods, 1999.

¹¹⁹ Uljens, 1998.

¹²⁰ Maslow, A.: If the only tool you have is a hammer, you tend to see every problem as a nail.

Available http://www.abraham-maslow.com/m_motivation/Maslow_Quotes.asp. Retrieved 11.2.2008.

Pedagogical

The pedagogical process consists of three partial processes: teaching-studying-learning¹²¹, of which learning is here focused on. The basic pedagogical assumption is constructivistic, which means that the learning individual is considered active regarding her own learning. Before I proceed, let me instantiate this with the help of Plato and the question of knowledge as he discussed it. In his discussion about the origin of knowledge and science, Plato touches on the fundamental question of the origin of knowledge.

In his dialogue with Socrates, Meno wonders whether virtue can be taught. Socrates' response is that neither Meno nor he himself knows the answer to that question as they do not even know what virtue is. When Socrates proposes that they go out and seek the answer together, Meno objects with what has come to be known as Meno's paradox: How can one look for something one doesn't know? One does not even know what the thing one is looking for looks like. If one were faced with it one would still not recognize it. Socrates' solution to the paradox is "find in yourself"¹²²: Knowledge cannot be found outside of the person but within her, in her immortal soul, from whence it can be enticed forward with the help of the power of thought, or through reasoning or construction.

Constructivism is basically a philosophy about learning. It is based on the premise that the individual actively constructs knowledge about her and about the surrounding world. Constructivism does not constitute an integrated field of theory, but different forms exist: radical constructivism, cognitivism, and social constructivism. According to radical constructivism, the individual creates knowledge from earlier obtained knowledge and experience.¹²³ Cognitivism, on the other hand, provides psychological models of explanation about how the individual handles sensory impressions and generates rules of her own and mental models or schemes which she uses in order to create meanings and coherence¹²⁴. Social constructivism explains how the individual in groups constructs knowledge that is consistent with the culture she at the time is a part of¹²⁵. My constructivist view lies in the border zone where cognitivism and social constructivism meet. Learning starts with the pre-understanding of the individual from which she stretches against what is new and learns what is possible within the existing tradition.¹²⁶

Drama educational

The theoretical base of educational drama of this thesis starts where the *Alpha* study ended. In *Alpha* three drama educational directions were presented as representatives of the development of the educational drama movement. These directions were drama for development, drama for understanding, and art-pedagogical drama. Their representatives in *Alpha* were chosen from the British drama educational context.

¹²¹ On the pedagogical process as teaching-studying-learning, see Kansanen (1999a, 199b, 2003).

¹²² Plato 1981/1976, p. 3-32. Plato's early dialogues from around 390 BC.

¹²³ von Glaserfeld, 1995. Radical Constructivism: A Way of Knowing and Learning.

¹²⁴ Gage & Berliner, 1998.

¹²⁵ Vygotsky, 1978.

¹²⁶ On prejudices and tradition, see Gadamer (1997), (1975/2004).

Since educational drama in this context has much in common with the international community of discourse, analysis of the British context was here used to identify the directions which could be regarded as almost universal.¹²⁷

Of these three directions the main standpoint for this thesis is the art-pedagogical. As the purpose of the coming drama project *Omega* in the first place is to engage the participants in the creation of a performance the art-pedagogical perspective is the most natural choice. Still, as will be shown in *Alpha*, the developmental and pedagogical aspects are also present during the process even if they are not foregrounded.

The art-pedagogical orientation in educational drama originates from the theatre arts. A text that can be dramatic, scenic, social, or electronic¹²⁸, is placed in the centre of the dramatic activity. In an art-pedagogical drama process the text is formed through dramatic conventions¹²⁹ and theatre elements and is shaped into a product that is shared by producers and receivers. This is what makes the art-pedagogical drama process also artistic. The participants learn from learning how to make theatre.¹³⁰

During the art-pedagogical drama process the experiences, thoughts and feelings of the participants are dramatized. During this process they are taking part in the dramatic discussion over time and space. The existential dimension in art-pedagogical drama is central because the text will open the participants' minds on essential issues.¹³¹ An art-pedagogical drama is naturally an aesthetic process.

Aesthetic

The third content related frame, the aesthetic, is at the starting point, as it is in *Alpha*, described as transformative. Transformative aesthetics is one of three theories of aesthetics related to a pedagogical context and emphasizes experiences of production, reception, and reflection related to form and content. The two other theories are the mimetic and the expressive.

Aesthetic experiences appear between the artist and the material or between the artist and the audience. The learning that occurs within the transformation lies between experiencing and creating form.¹³² Mimetic and expressive aesthetics is discussed in *Alpha*. Further in the discussion of the outcomes of *Omega* the experience related and existential dimensions of aesthetics are dealt with.¹³³

Before I move on to the next section, I want to make the qualities I have described more vivid and provide an example of biographical literary accounts. I will tell a story that aims to show the way in which my background and also some of my life choices are related to the birth of this study, its implementation, and even the results it has generated. The entire design of the study: choice of topic, approach,

¹²⁷ On historical issues on educational drama, see e.g. Braanaas (1994) and O'Hara (1996).

¹²⁸ Hornbrook, 1991/1992.

¹²⁹ On dramatic conventions, see Neelands (1990).

¹³⁰ Hornbrook 1991/1992; Szatkowski, 1993, 1994b..

¹³¹ Hornbrook, 1987; Ross, 1987.

¹³² Høhr, 1996; Løvlie, 1990.

¹³³ For further discussion on aesthetics of educational drama, see Act I and Conclusions in Scene 11.

focus, research methods, participants, and presentation are connected to who I am as an individual and to the experiences I have had in my personal life.

However, the text only makes up a selection from my life story.¹³⁴ This selection has as its aim to explain the research choices I have made in this study. In order to set the scene and create an atmosphere in the text, and in this way deepen the understanding of it, I make use of different procedures, namely narrative and poetic hermeneutics that are described later on in the text¹³⁵. The following scene plays out in the minutes before the commencement of the *Omega* project and is a life-story about me as person and researcher.

I search for the right key among a bunch of about ten to choose from. Many of them are fitted with marks of different colours. The key to the drama room had at some time also been fitted with one but it had fallen off due to frequent use. The keys to the doors at my work are marked with letters but having lost my reading vision with the years I can no longer distinguish them from one another. I am not in a hurry so I try out several of the different keys until the door finally opens. I have an hour to myself before the assistants will show up for a leaders meeting. I have come early to collect my thoughts and have an hour of solitude and reflection before the whole thing starts up.

The drama room is clean. The chairs are neatly aligned along the wall with none along the farthest end, which usually serves as a stage. The curtains are pulled back and the mature, low August sun is shining in through the windows that would need washing. In the daylight the room loses its magic.

Before we get started warming up we will go through some theoretical questions regarding the project. I have compiled a compendium of information about things that the assistants may need during the project's course. They have received the compendium in advance and we will discuss its contents at today's meeting. First I am going to sit myself down and think.

I take a foam mat and sit down on the "stage", stroke the oak parquet floor with my hand and note that the room has been cleaned quite recently. Not a speck of dust is picked up by my fingertips. Blessed be the cleaning ladies who understand what cleanliness means for a drama room. I lean back against the black drapes that cover the room's mirror wall. The atmosphere is warm and still and I can sense its magic despite the fact that the room is bathed in sunlight. I am now about to start the last project to be included in my doctoral thesis. It is a project with participants who are physically disabled. I cannot help but wonder just how it is that I have come to be here. Why participants who are disabled, why drama and why a doctoral thesis? My thoughts travel back in time.

I was born into a bilingual artist family as the younger of two girls. My mother was a hairdresser by profession who devoted herself to pictorial art in her spare time. My father worked in an office, but had his own orchestra that he devoted his spare time to. Artists of different kinds gathered in our home, which sometimes also served as a rehearsal locale for the orchestra. People sang, played, danced, and had fun in my home. I have been told that my grandmother, who was academically educated in art, was extremely interested in theatre. She used to practice short pieces together with her seven children.

¹³⁴ By "life story" is here meant a subjective coherent narrative about the self (Lieblich, Tuval-Mashiach, Zilber1998, 8). The stories function in double direction such as by means of blocks of events and culture creating a coherent story about the individual as these stories at the same time construct the lives of the individual. Here the life story of the researcher functions as a background for the research decisions which are taken in the study where the research acts as the instrument of the study.

These plays were then performed in front of guests in the home. I suppose this is why educational drama is not such a far-fetched choice for me.

But not only art was a permanent fixture in our home. My father was a mathematician and was also very interested in astronomy. He regularly reported in the local newspaper about things like when the Sputnik satellite would be visible over the city. What the readers did not know was that he had four enthusiastic child's eyes looking up at the dark sky helping him locate the "moving star" in the cold autumn nights. Mathematics and astronomy combined with music, art, and theatre made for an exciting mixture in the atmosphere of our home.

My sister, who was four and a half years older than me, was very resourceful and active as a child, both for good and bad. I was sometimes allowed to play with her and her friends but more often than not I was excluded and left to my own devices. Perhaps this alienation taught me to identify with others in similar situations. I have been told that already as a very young child I sided with those who were vulnerable and left outside. I can also remember feeling strong empathy for those who had suffered or been unjustly treated, both animals and humans, both young and old. As a consequence of this I learned very early on that people were rarely as they appeared on the surface. I learned to see through the facades.

The sun has shifted and is for the moment obscured by the small clouds passing by, making the drama room almost dark in an instant. I shiver. It feels cold. I take another foam mat and wrap it around my shoulders and continue my reverie in the past.

As a new graduate I was certain that I wanted to be a nurse because I wanted to help people who suffered. I am a care-giver not only by profession, but also in the highest degree as a person. This is why it was self-evident that I would take on the challenge of carrying out a drama project with participants who are physically disabled.

The sun has resurfaced but is only lighting up a part of the drama room. This means I must have been sitting here for quite a while already. Time passes and soon the assistants will arrive, but I have not finished my story yet.

Where then has my interest come from in working with this drama project with participants who are physically disabled?

I think that this is at least in part tied to the fact that I grew up in a bilingual family. According to bilingualism researchers, bilingualism has an effect on the individual's personality so that she, among other things, can at an early stage appreciate that things can be seen in more than one way. The bilingualism also brought about an early consciousness about the significance of communication for human fellowship.¹³⁶ The fact that I belong to a linguistic minority enables me to identify with the problems that minorities in society face.

My critical attitude regarding societal issues is clearly a result of my upbringing. We debated a lot within the family and critical viewpoints were always allowed when it came to societal issues but also when it came to things like parental actions. School also had an important function in the nurturing of critical thought and the assuming of responsibility when it came to societal questions. This has stuck with me. I am still politically active, especially with regard to women and women's political involvement.

The sun has shifted again and now only a glimmer lights up the furthest wall. I can hear voices from the hall downstairs. It is probably some of the assistants on their way up. I have reached the end of my meditation and think that I now have a better idea about the motivations behind my wish to carry

¹³⁶ Derives from Latin *communicare*, which means 'to make common to many, share, impart, divide, f. *communis* common formative of factitive verbs (OED online Available <http://www.oed.com/>). Retrieved 21.10.2000).

out this project. The person I am, as well as my actions are the result of a genetic, social and cultural inheritance. I raise myself slowly from the floor and prepare myself to welcome the assistants, the participants, and the Omega project as a whole!

2.3 Script – structure

The scene for the study has been set and the programme has been formulated in the shape of discussions about research motives, projects and participants, in the previous sections. This section will present an account of the different parts of the study, how these are positioned and how they relate to one another.

The thesis appears to be a composed, stable narration. The external guise, the book covers and pages and the table of contents create a temporal illusion. However, the stories, the individuals, the environments, and the accounts of them, are, in reality, not stable phenomena but rather movements in time. In the study they are captured and related in variations of the course of events, stills set apart and united stills in motion, short sequences of film. Still, a camera lens can only capture a limited part of the whole. Before and after, as well as to the side of the takes, reality is continuously in flux and ever-changing. "One cannot step in the same river twice"¹³⁷. Everything flows and is in motion. Reality does not always allow itself to be captured in books. It is a temporal illusion, instants captured in time. This is also the case in this thesis.

In this thesis two main parallel narratives run: one personal about my experiences throughout the research process; the other about the participants' experiences of the process in educational drama. These narratives build up the timeline of the thesis as they give the event a form and thus make it understandable¹³⁸. In combination to these narratives, reflecting parties on philosophical and theoretical issues are carried out.

However, the personal parties of the thesis should not be understood as biographical for their own purpose. Rather they should be regarded as pointing at the research process per se as they relate how a process-oriented research project is born, developed, carried out, revised, analysed, and reported.

As the title suggests the thesis consists of three acts. As I can assume the reader here notes that there is a discrepancy in the use of the concept Act.

The naming of the drama and research projects *Alpha* and *Omega* as acts is not difficult to grasp, especially when a dramatic dramaturgy is what one have in mind. The problem is, however, Act II, Epiphany, which might not appear as an act in the same sense as the two others. This is because the dramaturgy of the thesis to this extent is not dramatic but epic.

The epic characteristics of the study are the narrating mode and the principle of montage. Shortly expressed, the epic structure could be understood as a discourse, in

¹³⁷ Herakleitos

¹³⁸ According to Ricoeur, 1984/1990 narrative is what makes time understandable. More on this topic in Chapter 3.

which the spokesperson uses elements of narratives and put them together in a not always linear montage.

The logic of the storyline in montage is steered by the discourse, not the elements within it. The purpose of the elements is to illustrate the meaning of the narrative, the plot. Consequently, the Acts here should be regarded as elements of a narrative. As in the "Lehrstücke" of Brecht, on the surface it seems as if the content of the thesis is mainly about how to conduct projects in educational drama, but underneath consists of a mission of teaching and learning. By the means of "Verfremdung" techniques, the audience, or in this situation the reader, are waked up to realise the main purpose of the event: discussion about how to conduct research in educational drama. In accordance with Brecht, the purpose of this part is to teach and to manage the reader to think. The "Verfremdung" element of this thesis is Epiphany in Act II.¹³⁹

However, the dramaturgy of the thesis also has dramatic characteristic. The basic structure of the study characterizes a process of change similar to that of dramaturgy for a classical drama, with a prologue, a conflict, a point of inflection, and an epilogue. Other characteristics are the increasing tension curve, and, unlike epic dramaturgy, the emphasis on emotional involvement. It is an aim that the text is evocative, so that the reader not only cognitively understands the content, but also emotionally can experience what have occurred.¹⁴⁰ By combining the epic and the dramatic dramaturgies, the best of the discourse is supposed to be reached. Thus, the thesis is structured consisting of three Acts, two introducing and summarising Chapters, and, enclosing these, a Prologue and an Epilogue.

Alpha makes up the oldest account and is positioned in time in between the years 1995-97. Immediately following, in the autumn of 1997, the project of change, *Nativity*, takes place. The last project of the thesis, *Omega*, is carried out in the late summer of 2000. The remaining texts have been written after this time. Hence *Alpha* and *Omega*.

Acts I and III "Alpha" and "Omega", are labelled in line with the first and the last letters of the Greek alphabet¹⁴¹. By using these letters as headings for the Acts I wish to emphasize two aspects of the content: firstly, that they refer to both the first and the last research project that are included in this thesis, and secondly, that these Acts constitute the core chapters of the thesis¹⁴².

In Greek the "epiphany"¹⁴³ concept means "manifestation" and "to appear". Commonly, it can have four meanings: "a Christian feast celebrating the

¹³⁹ Roose-Evans, 1970/1989, 68. Also see Mitter (1992/1998) and Sundstedt (1999).

¹⁴⁰ On dramatic dramaturgy see Mitter (1992/1998); Roose-Evans (1970/1989); and Sundstedt (1999).

¹⁴¹ Α α , Ω ω

¹⁴² The meaning of the concepts "alpha" and "omega" are taken from The American Heritage® Dictionary of the English Language. "The first and the last and "The most important part." <http://www.answers.com/topic/alpha-and-omega>

¹⁴³ According to The American Heritage® Dictionary of the English Language "Epiphaneia" means manifestation and "epiphainesthai" means to appear. James Joyce (Irish author 1842-1841) used the concept of epiphany the first time in his novel *Stephen Hero* (1944, 211): "By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments."

manifestation of the divine nature of Jesus to the Gentiles as represented by the Magi"; "a revelatory manifestation of a divine being"; "a sudden manifestation of the essence or meaning of something"; and "a comprehension or perception of reality by means of a sudden intuitive realization"¹⁴⁴. I use the concept in the last two meanings as the project presented in the Epiphany Act came to be the turning point that gave my thinking a new direction.¹⁴⁵ This perspective will be further discussed in Act III, Omega.

The contents of the study are distributed into the seven chapters in the following way: Chapter 1, Prologue, makes up a part of the meta-discussion and is among the most current texts. Here, the whole thesis begins in the form of a dramatic account. This is also where the different parts of the thesis and the research motives that create substance and drive the thesis forward are formulated. Chapter 2, A drama in three acts, constitutes an introduction to the thesis as a whole. This is also where premises for the study are constructed. In Act I, Alpha, the earliest text of the thesis, can be found. This is where an abbreviated version of a reviewed and evaluated study, *From representation to presentation. Students' experiences of a drama process*, or the first study in this thesis, is presented. In Act II, Epiphany, which also makes up a part of the youngest meta-text, an analysis of Alpha is carried out. This will lead to a changed scientific understanding and a new way of carrying out research in educational drama. In Act III, Omega, the consequences of the new understanding that emerged in Epiphany are made visible. This is also where the participants of the new study and the different parts of the drama process are characterized. In Scene 6 of Act III the results that the latter study has generated are presented in the form of narratives. Here also the different aspects of educational drama are discussed. The critical final discussion is carried out in Chapter 3, and in the final chapter, Chapter 4, the epilogue and concluding remarks can be found.

¹⁴⁴The Free Dictionary, 2008.

¹⁴⁵Denzin (1989, 15) describes the concept as ".../moments that leave marks on peoples' lives/...".

ACT I

ALPHA – THE IMPLICIT FRAMEWORK

In this first Act I go back to what happened before the Prologue, before *Nativity* and the phone call, and present the research project *Alpha*¹⁴⁶. Why do I choose to present and review a ten-year-old project from 1997, a text that already has been reviewed and evaluated?

To do this was not a decision from the very beginning, when the research plan was at first laid out. The incident that is portrayed in the Prologue, however, gradually led me to new insights that I believed would amount to an entirely novel way of seeing things. The novelty was not primarily about educational drama with participants who are physically disabled, but above all to the manner in which research in educational drama is conducted in general and with this specific group of participants in particular. As the research work advanced I began to see that the earlier study, *Alpha*, could broaden perspectives in the thesis as well as create contrasts and provide the discussion with both depth and breadth.

I also saw that *Alpha* should be included in the thesis in order to frame both the change I had experienced as a researcher, on a local level, and the changes that had, on a global level, occurred within social research. This is the reason why the study is included here much as it appeared back then. I allow it to work as a foundation, not only to its contents but to its form equally so, against which the research methods and representation of the new study, *Omega*, will be compared and contrasted. Thus the reader is expected to not only understand but also experience the difference between the two studies.

It is, however, not only the obvious differences that will be contrasted. During the course of the study the new research prerequisites of *Omega* came to steer the implementation in a specific direction. The new methods for data collection and analysis that were adopted also came, as we will see shortly, to alter the underlying philosophical position of the study.

As time has progressed I have been given reason to re-evaluate and deepen my knowledge on this question, so that I today regard it as something far more multifaceted. This transformed understanding will be the topic of discussion in the following, in Act II, Epiphany. The text that follows is a shortened version of my previous study and does not contain any related discussions about *Nativity* or *Omega*.

¹⁴⁶ The description of the project is shortened from its original version. The content, style of writing, and form of the text remain as original. The research project was conducted between the years 1995-1997.

The very beginning: the first problem, aim, and research questions

As an educational drama¹⁴⁷ teacher most of my work is practical. This does not mean that drama is not, or should not be, theoretically rooted. Especially during the last decades, the theoretical foundation of educational drama has increased. The drama teacher, in similarity with other teachers, is regarded a reflecting practitioner. She reflects both before, during, and after the educational drama process while planning, acting, and evaluating the lecture¹⁴⁸. As a drama teacher I aim to transform my theoretical knowledge into practical knowledge in the drama studio.

Within modern educational drama, mainly within the British variety¹⁴⁹, three obvious directions have been observed. These directions or schools are “drama for development”, “drama for understanding”, and “art-pedagogical drama”. They diverge on a theoretical level, but the differences can arguably also be seen in the practical work of the teacher.¹⁵⁰

These three directions of educational drama together create the space in which the subject has existed and still exists¹⁵¹ and from this state of tension the problem of the study has emerged: What is educational drama and is there a real difference between the directions? Is it possible that a drama process consists of development, learning, and arts experiences? What do the participants express about their participation in a drama process? The aim of my study *Alpha* therefore became to find out what educational drama is and how it was experienced from the participants’ point of view. Could these three directions of educational drama be recognized in connection to the process?

Once both the research problem and the aim of the study were decided, I went onto formulate the research questions. I decided to let the three aforementioned directions specifically guide me in my formulations.

The research questions of my first study emerged from the diverse focuses of the three directions in drama during the nineteenth century¹⁵². In accordance with Braanaas¹⁵³, I made the decision to name the directions *personal development*, *understanding*, and *art*.¹⁵⁴ These concepts formed the basis of the research questions for *Alpha*.

1. What kind of developmental aspects do the students relate to during the educational drama process?

¹⁴⁷ Within this study the conceptions drama, educational drama, and drama pedagogics are used as synonyms (Østern 1996).

¹⁴⁸ Schön, 1983.

¹⁴⁹ The British perspective is taken because it has been leading the field of educational drama (Braanaas 1994).

¹⁵⁰ Braanaas, 1994.

¹⁵¹ I will on elaborate this thought later.

¹⁵² While Braanaas (1994) saw them as schools, Rasmussen (1994, 1995a) chose to regard them as paradigms.

¹⁵³ 1994

¹⁵⁴ I was obviously not ready to enter a discussion on “paradigm belongingness” at the time.

2. What kind of learning aspects do the students relate to during the educational drama process?
3. What kind of aesthetic experiences do the students relate to during the educational drama process?

A drama theoretical background

When presenting the three directions of educational drama as frames of reference of the study, I chose from there the following British representatives: Peter Slade and Brian Way (development), Dorothy Heathcote and Gavin Bolton (understanding), and David Hornbrook and Malcolm Ross (art).

In order to further elucidate the directions I have also briefly touched upon the discussion that was conducted in the *Nordic Drama Journal*¹⁵⁵ in 1971 – 1996.

Development

A basic definition of drama might be simply 'to practice living'. (Way 1967, 6)

In British post war society the classical tradition of education with its focus on teacher and matter proved insufficient from the student's point of view. The so called "reform pedagogics" was seen to provide the answer to the actual crisis within education. The dramatic activity within education started with these reform pedagogical strivings. The actors Peter Slade and Brian Way, who both became drama teachers later on, gained strong influence on British drama in education between the years 1950-70¹⁵⁶. Both of these men were professionally influenced by Stanislavskij¹⁵⁷, who, briefly, claimed that the actor could, through the use of physical exercises, reach the innermost depths of her unconscious and thus be natural on stage¹⁵⁸. Both Slade and Way were of the opinion that these insights could also be used in real life and they transferred these ideas into their theatre work with children. As Slade expressed it:

*All these and many more Life experiences can be pre-experienced as part of personal preparation of Life, by simple improvised scenes*¹⁵⁹.

Both Slade and Way regarded the process, not the product, as essential in drama. By taking the development of the child as his starting point, Slade created different drama methods to use in work with children. Slade continued to use theatre costumes and props in his work, while Way gave up the children's theatre traditions and created in their place a new method of education that made use of physical exercises. This type of educational drama was regarded as better suited to cater to the existing educational needs.

As a new educational method, educational drama had a rather problematic relationship with theatre. This problem could be witnessed on the pages of the

¹⁵⁵ *Nordic Drama Journal*

¹⁵⁶ Bolton ,1984; Braanaas, 1994; Rasmussen, 1994; Slade, 1954/1973; Way, 1967.

¹⁵⁷ Stanislavskij (1863-1938) was a Russian actor and director (Roose-Evans, 1970/1989).

¹⁵⁸ Naturalism according to Stanislavskij (1987).

¹⁵⁹ Slade, 1954/1973, 159.

Nordic Drama Journal¹⁶⁰, in which lively debates about the position of educational drama at times took place. Another central issue was the problem of defining educational drama in relation to theatre. Sometimes the discussion about educational drama took exception to theatre and theatrical productions. How should educational drama and theatre be defined? Theatre was defined as an event whose direction was from author to audience, while educational drama was about working “inwards against the individuals’ potential of life”¹⁶¹. It was also suggested that the implicit meaning of ‘process’ is ‘drama’ and of ‘product’ it is ‘performance’. Following this reasoning the author meant that educational drama lacked the type of product that theatre entails¹⁶². This definition led to criticism as the participants’ development was regarded as a product of the drama¹⁶³.

During this period a transfer of focus took place within educational drama. It moved from drama focused on the product to drama focused on the process. At the same time a changeover from static to dynamic education took place. The individual and her learning were placed at the forefront of the curriculum, before the teacher and the subject. This change took place within education on a more general level and was not specific to solely educational drama¹⁶⁴.

Understanding

I am not interested in drama I am interested in education (Heathcote 1996).

During the early 1970s there was a change of approach in British educational drama. It was Dorothy Heathcote, a lecturer at the University of Newcastle, who initiated the moving of the focus from ‘personal development’ to ‘learning’. She considered the aim of drama to be to use it in the way in which it will most aid him (the teacher) in challenging the children to learn¹⁶⁵. This approach, developed by Heathcote and Bolton, was called drama-in-education (DIE)¹⁶⁶.

There are two educational features that this dramatic direction is aiming at: investigation and discovery, both of which are carried out within fiction. The teacher makes a fictional contract with the participants, and by assuming a role herself, the teacher makes the participants believe in the fictitious world, which is essential for their participation. “Teacher-in-role”, a method created by Heathcote, is a good example of this kind of teacher engagement. The teacher’s task is to move between the real and the fictitious worlds and to make interventions when needed¹⁶⁷.

The aim of this drama approach is, as stated by Heathcote, to help the participants to achieve understanding by engaging in the process without making

¹⁶⁰ Nordic Drama Journal

¹⁶¹ Baardseth, 1974, 4, 28.

¹⁶² Szatkowski, 1978.

¹⁶³ Wiechel, 1978, 1987.

¹⁶⁴ Hirsjärvi & Huttunen, 1995.

¹⁶⁵ Heathcote, 1982.

¹⁶⁶ Within this study DIE is regarded as a part of educational drama.

¹⁶⁷ Bolton, 1979, 1984; Heathcote, 1984, 1989, 1995.

an emotional commitment¹⁶⁸. There are so-called methods of “frame distancing” that can be used in order to protect a participant that gets into role¹⁶⁹. The participant is required to investigate an engaging topic not from a core perspective, but from a distance, for instance as a journalist instead of as a victim. The teacher’s role is essential within this approach. She directs the process according to her (or the curriculum’s) intentions.

During the 1950s, experimental psychology had quite a strong influence on the field of education. The consequence of this was that technological didactics became influenced by behaviourist thinking. For these kinds of didactics, ones that regarded the pupil as controlled from the outside, form and efficiency were important¹⁷⁰. The educational methods created by Heathcote, e.g. the Teacher-in-role and the Mantle-of-the-expert, are similar to the stimulus-response thinking that is the central idea in technological didactics. The teacher plans, manipulates, and controls the teaching and this education is expected to result in learning on the part of the children¹⁷¹. Hornbrook’s criticism of Heathcote, now following, also makes this comparison, albeit implicitly.

Thus, the charismatic leader is free to display political or intellectual incompetence, or to admit to ignorance in areas which must seriously challenge his or her credentials to be a leader, just so long as the heart is worn on the sleeve (how often did we hear Ronald Reagan definitively described as ‘a nice guy’?) The cult of personality, which is ready to endorse all manner of actions and pronouncements on the grounds that they are “authentically” felt by the protagonist, infuses drama-in-education, and has helped to hold its familiar structure together¹⁷².

By the end of the 1960s technological didactics had increasingly given way to more holistic didactics¹⁷³. According to the cognitive view on learning, the pupil is active in relation to her own learning and knowledge. She is considered to possess the competence to be able to process information and turn it into relevant knowledge. This kind of cognitive approach could also be found in Heathcote’s writings. She says: “All knowledge has two aspects. How you *get* experience, and how you *process* experience, into knowledge and usable information.”¹⁷⁴ By “processing experience” Heathcote means an activity where the pupils and the teachers ‘explain’ their experiences to each other. She continues: “If, after exploring we do not keep explaining to each other, we cannot really own our own knowledge.”¹⁷⁵ In this expression there are connections both to cognitive learning theory (processing knowledge) and to a constructivist¹⁷⁶ way of understanding knowledge. This ‘ex-

¹⁶⁸ Here, Heathcote’s opinion is close to transformative aesthetics. See Løvlie (1990) and from there, further Hegel (1870/1970).

¹⁶⁹ Heathcote 1989; 1996. On framing also see Goffman (1974/1986) on “Frame analysis”.

¹⁷⁰ See Hansén, 1991.

¹⁷¹ Egidius, 1978; Heathcote, 1982, 1984, 1989, 1995, Hergenhahn & Olson, 1993; Nurmi, 1982; Stormbom, 1993.

¹⁷² Hornbrook, 1989, 20.

¹⁷³ Hansén, 1991.

¹⁷⁴ Heathcote, 1989, 25.

¹⁷⁵ Heathcote, 1989, 31.

¹⁷⁶ Radical constructivism means that knowledge (and reality) is constructed by the individual herself (von Glasersfeld 1995).

plaining to each other' is reminiscent of the reflective mode of learning¹⁷⁷. Heathcote's theoretical reasoning is an interesting mélange of an old-fashioned methodological view of learning and modern learning theory.

The weakness in the manner of describing drama as a method and process lies in the fact that no prepared theoretical fundament is necessarily needed in this specific way of using drama, because it is already integrated in the curriculum of the main subjects that it is used within. The didactical core questions 'what' (is taught) and why (it is taught) become questions for the main subject, and the 'how' (it should be taught) is left to be answered by the drama method. As an art subject drama is capable of answering all of these questions.

Art

We may therefore regard dramatic art not so much as "another way of knowing" but rather as a way of participating in dramatic conversations which can lead to new perceptions, to us "making sense of things".¹⁷⁸

The intense debate about educational drama in the Nordic Drama Journal during the 1970s and 80s reveals a pedagogical frustration. Drama with a focus on process and methods was not considered pedagogically defensible because neither progression nor evaluation in drama was connected to this direction. The drama subject had to become stronger in order to compete with pedagogy.

In 1979 the Nordic Drama Journal had a special issue on research in drama. Viveca Hagnell, who was a professor in drama at Trondheim University at the time, hesitated over whether drama should be regarded as both a tool and as an art subject. She wanted a critical examination of the subject that would aim to define the drama activity. She also emphasized the need for research to provide drama a reliable ground to build from. During the course of the century drama had always implicitly been connected to the arts; now it had been made explicit.

David Hornbrook¹⁷⁹ argues that drama-in-education (DIE) as developed by Heathcote is no art form and that its weakness precisely lies in the fact that it has rejected the theatre arts. He regards the text as the centre in drama. As the structuralists do, Hornbrook also uses a broad definition of the text concept. He presents four types: the dramatic, the scenic, the social, and the electronic¹⁸⁰. During the drama production process the dramatic text is formed through the use of theatre elements and shaped into a product that is shared by producers and receivers. Dramatizations are the individuals' thoughts and feelings and the drama work is a way of taking part in dramatic discussions. The existential dimension is central in drama because the discussions will open the participants' minds on essential issues, Hornbrook¹⁸¹ says.

¹⁷⁷ See Bengtsson, 1994; Handal, 1994; Schön, 1987; Uljens, 1997.

¹⁷⁸ Hornbrook, 1989, 110.

¹⁷⁹ 1989

¹⁸⁰ Hornbrook, 1991/1992.

¹⁸¹ 1987, 113, 117.

According to Ross¹⁸², artistic work is intimately connected with truth and sincerity in experiences. Ordinary life experiences are mediated and presented as artistic expressions or icons, he says. Also the dramatic expression is iconic, Ross states:

The 'truth' of drama rests in its correspondence with our sense of everyday social and personal life as being 'dramatic'. The dramatic mode of perception, drama as a way of thinking or of 'seeing' the world in terms of inter-personal action, precedes the historical emergence of drama as art - indeed it could not be otherwise.¹⁸³

The standpoint of this study is that experiences are indispensable for both knowing and aesthetics. To further deepen this point I want to point out the two distinct meanings in the Swedish language of the concept experience.

In Swedish the concept "experience" has two translations. The first meaning (Sw. upplevelse) can be understood as "the kind of experience that every moment of life is full of", i.e. immediate, engaged "beingness", or, life as lived through. The second meaning can be understood as reflecting on ones immediate experiences (Sw. erfarenhet).¹⁸⁴

As Hohn¹⁸⁵ states, the experience (upplevelse) is born in the synthesis between feeling and form. As the feeling is materialized into some form it will become an experience (erfarenhet). By combining these two ideas, assuming that the meanings of "upplevelse" and "feeling", at least to some extent, share an equal origin I want to illustrate how learning and aesthetic experiences could be viewed as two sides of the same coin. At least on a graphical level, as can be seen in Figure 2, these two together seem to create a holistic experience within drama.

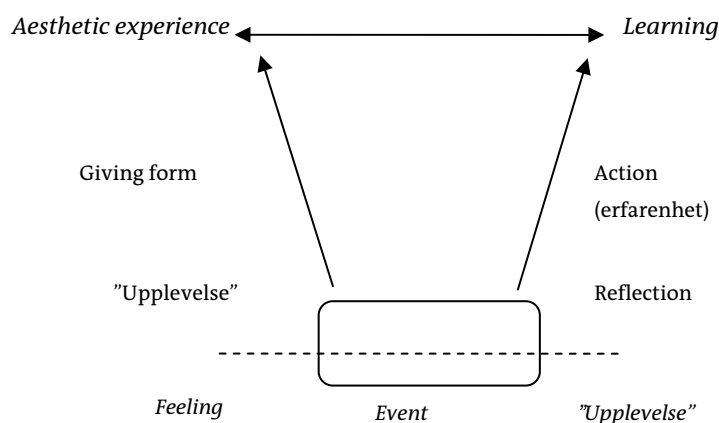


Figure 1. Aesthetic experience and learning as two qualities of experience modified from Hohn (1996) and Ulfens (1997).

¹⁸² Ross, 1987.

¹⁸³ Ross, 1987, 118.

¹⁸⁴ See Ulfens (1997).

¹⁸⁵ 1996

In the article “Den estetiske erfaring” (The aesthetic experience) Løvlie¹⁸⁶, inspired by pragmatism, presents three theories of aesthetics related to a pedagogical context: the mimetic, the expressive and, the transformative.

Løvlie makes a “deconstruction” of the romantic and psychological ideas in traditional aesthetics. Aesthetic experiences cannot be described by mimetic or expressive aesthetic theories, he says. “While the mimetic theory was lost in the model and its “essence”, the expressive theory was seduced by the subject and its ‘nature’.” Løvlie means that the aesthetic experience thus was reduced and shortened. The transformative experience is in line with Dewey¹⁸⁷ “.../the result, the sign, and the reward of that interaction of organism and environment which, when it is fully carried out, is a transformation of interaction into participation and communication.” The experience occurs between the artist and the material and between the artist and the receiver. Described from a pragmatic hermeneutic standpoint, the individual, through an aesthetic experience, “recreates herself in a process where she does not return to any real self, but more likely becomes objectified in a vulnerable and risky world”¹⁸⁸.

In line with transformative theory, the aesthetic experience is constituted by the creative Act that comprises both process and product. Løvlie argues that the processes of both reception and production are to be viewed as a creative Act.

Traditionally, arts and emotions have been regarded as belonging together, while cognition has been associated with science. According to Hegel¹⁸⁹, man is not able to find the truth about himself by means of his emotions, but Løvlie states that in the creation of arts the individual can discover her emotions from a distanced perspective. He presents an aesthetic theory that is a combination of emotion and cognition. The art product is generated in emotion but created by cognition. When the individual creates an art product she takes herself as a starting point, and through the creative activity and the resulting product she moves away from herself and can thus see her/himself from a distant perspective.

In line with Dewey¹⁹⁰, there is a connection between experience, values, knowledge, and action, and the meaning of an art product is an ongoing communication between the artist, the product, and the audience.

Including both cognitive and emotional learning and an experience combined with feeling, the instrumental and existential dimensions are two important aspects of education. As a teacher in educational drama I want the students to reach these two aims through my teaching.

According to the drama theoretical background, three ways of defining educational drama have emerged within a British context during the 20th century: drama as development, drama for understanding, and art pedagogical drama. The

¹⁸⁶ 1990

¹⁸⁷ 1934/2005, 22.

¹⁸⁸ Løvlie, 1990, 7. Author’s translation.

¹⁸⁹ Løvlie 1990. See further Hegel (1870/1970). Also compare with Heathcote (1989).

¹⁹⁰ 1958

educational drama process could thus be regarded to consist of both rational and aesthetic dimensions.¹⁹¹

The implementation of Alpha

Since drama is not a traditional subject within the Finnish school system it was a great surprise for me to be offered three projects in educational drama at three different high schools¹⁹² during the year 1995 - 1996

The first of them was a mini-musical, *Memories of Chess*, created by the students themselves in cooperation with their teachers on the basis of the well-known *Chess* musical¹⁹³. This junior year project was an integration of the music, arts, and mother-tongue Swedish subjects. The second was a theatre project, *The summer in Rauhala*, which was an optional course for the juniors at the school. The third project was a literature course within the mother-tongue Swedish subject, in which drama was used as a method of teaching. Of these, *Memories of Chess* has been chosen to represent the project and is after this named *Alpha*.

Both social (learn to co-operate) and aesthetic (learn to do theatre, learn to know the aesthetic process) aims were formulated with regard to *Alpha*.

The research questions of the study were: "Do the students relate to developmental aspects during the educational drama process?"; "Do the students relate to learning aspects during the educational drama process?"; and "Do the students relate to aesthetical aspects during the educational drama process?" The questions have, as mentioned above, emerged from the diverse focuses of the three directions in drama during the nineteenth century, drama as *personal development*, as *understanding*, and as *art*.

In Table 1 the aims, the teacher's experience, the project's connection to the school subjects, and the extent of the *Alpha* project are presented.

Table 1. *The aims of Alpha.*

Aims:	Alpha
Developmental	Increase the expressiveness of the participants.
Pedagogical	Knowledge about the creative process. Increase the expressiveness of the participants. Knowledge about how to do theatre.

¹⁹¹ After the theoretical background of *Alpha* was set within the British and Nordic area of educational drama has occurred.

¹⁹² Upper secondary school.

¹⁹³ The Chess musical is written by Andersson, B and Ulvaeus, B.

There were 73 participants in the three projects in total and 27 participants in the research projects. These are presented in the table below.

Table 2. *Numbers of participants and interviewees in the entire study.*

Number of participants			Number of interviewees
Teachers, pupils Music teacher group A (n=1) Drama teacher group B (n=1)	Arts teacher Group A (n=1)	Mother tongue teacher group A (n=1) group C (n=1) Teacher students (n=5)	Mother tongue teacher (n=2) Drama teacher (n=1) Teacher students (n=5)
Pupils group A (n=26)	Scenography group (n= 5) Costume group (n= 5)	Theatre program, Ads (n= 3) Lights, Ads (n=1)	Actors (n=6) Director (n=1)
group B (n=6)			Actors (n=6)
group C (n=31)			(n=6)
From each group pupils also were actors. (n= 20) Each pupil wrote diaries			Teacher (n=3) Teacher students (n=5) Pupils (n=19)
Together 63 pupils, 5 teachers, and 5 teacher students 73 participants in the three projects			Together 27 Interviewees

In the interest of conserving space I have decided not to report statements from each of the three projects. Since the outcomes did not show any significant qualitative differences, I will not tire the reader by repeating each of them, but instead focus on presenting the outcomes of one project. As the three projects were simi-

lar with regard to the implementation of educational drama and merely differed in terms of scope, I will present the project that was, time-wise, the most extensive. When presenting the outcomes of this project, *Memories of Chess*, I will, in connection to each category, however, also refer to the principal conclusions of the two other projects.

The project *Memories of Chess* was a musical project, a shortened and reinvented version of the musical Chess which the students themselves had created with Conny's assistance. The class, consisting of 26 students, was divided into groups, each with their own distinct responsibilities. Three school subjects were integrated in the project: mother tongue Swedish, music, and arts. Three teachers were involved in the project from the outset. The whole project lasted for five months and the consisted of 240 lessons in total.

The first 120 hours of the project were a part of the students' normal schedule of mother tongue Swedish, arts and music, but during the last three months (about 120 hours) the students worked mostly on their own, and in their own time. The students created the dramatization part of the project by themselves, without any assistance from a drama teacher. Finally, the rehearsal process ended in a performance that was shown 19 times in front of an audience.

The aim of the project was, as Conny presented it, "for the students to gain knowledge of the creative process by taking part in the production of a play or musical". The teacher did not explain what he meant by "the creative process", and none of the three directions of focus for the drama process was expressed as aims for the project.

Seven students, one teacher and five student teachers participated in study of the project *Memories of Chess*.

Table 3. The names of the teacher and the interviewees of the project Alpha¹⁹⁴.

Teacher	Pupils
Conny	Torbjörn
	Tommy
	Harriet
	Ellinor
	Jannika
	Lotta
	Sonja

Data collection

As the data was collected a triangulation¹⁹⁵ of methods and data was used. The motivation for using triangulation was the fact that the drama process is such a

¹⁹⁴ The names of the participants have been altered.

¹⁹⁵ Patton, 1990.

multi-dimensional event that it could not have been studied from solely one point of view. The triangulation could also be seen as a validation of a qualitative research approach¹⁹⁶. The collected data consisted of observations, both individual and group interviews, and logbooks. The main informants were the participants, but teachers and teacher students were also interviewed.

The empirical part of the study started by agreeing to a meeting with the teachers of each of the respective projects. Discussions were held about the projects and agreements as to when observations should take place were made. After this I started the non-participating observation by capturing some of the classes on video. These video recordings were then used as a basis for the individual, thematic in-depth interviews with the project participants.

The interviews were unstructured and open. Although I was interested in the 'development', 'understanding', and 'arts' themes, I did not explicitly ask about those experiences. I wanted these to either come up or not by themselves. At the end of each interview, if these themes had not yet been explicitly mentioned, I finished by asking, "Do you think you have learned anything?" and "Do you think you have developed as a person?"

In general, the interviews had features of 'active empathy' and 'probing'. Active empathy means that the interviewer has active insight in the story the interviewee tells, and is demonstrated by means of short comments, questions, and additions. The interviewer uses probing when she briefly shows understanding, sums up what has been said up to that point, or repeats a question¹⁹⁷. By 'in-depth' I mean that the informant was in control of the situation and that I did not have any specific questions that I wanted the interviewee to answer.

The interviews started with a warm-up discussion about drama and theatre in general, after which I asked the interviewee to elaborate on what she had experienced to have happened during the drama process. I asked her to start from the very beginning, when she had first heard about the project. I also asked her to regard me as a novice in this area: "Treat me as if I knew nothing about this project or theatre in general." During the interviews, which on average took 1½ - 2 hours, the interviewee was responsible for the videotape recorder and the remote control. Thus she controlled the interview situation, what to emphasize and what to leave unmentioned. The teachers in charge of the three projects were also interviewed following the same principles.

The interviews with the participants were taken on video and the interviews with the teachers were only sound recorded. The teacher students were group interviewed and the interview was taken on video. The total running time of the interview material amounted to 31 hours and 40 minutes. This material was transcribed and took up 755 typed A4 pages.

The data also consisted of logbooks that the participants had been keeping during the course of the projects.

¹⁹⁶ Bramwell 1996; Brewer & Hunter 1989; Patton 1990; Silverman 1993.

¹⁹⁷ Eneroth 1986; Patel 1987; Patton 1990.

Analysis

The process of analysis also followed the triangulation principle. The analyses of the transcribed material were done by use of qualitative methods, grounded theory and interpretivism, and simple quantification of statements.

“The grounded theory approach is a qualitative research method that uses a systematic set of procedures to develop an inductively derived grounded theory about a phenomenon”¹⁹⁸.

The basic principle of this approach is that the theory must emerge from the data; it must be grounded in the data. Therefore, the approach should rather be inductive than deductive.

I began the analysis by trying to understand how the actual phenomenon was related to the context of the study. I made a conditional matrix to use during the process of analysis. A conditional matrix is an analytical aid or a diagram, useful for considering the wide range of conditions and consequences related to the phenomenon being studied. The interview material then went through a process of analysis using open, axial, and selective coding.

Open coding is the primary process in grounded theory and involves the breaking down, analysis, comparison, and categorization of data. In open coding, incidents or events are labelled and classified via a constant comparison in order to form categories and properties. Axial coding, on the other hand, represents the description of hypothetical relationships between categories and subcategories, while selective coding can be described as the process by which categories are related to the core category. The theory that emerged from the collected data is illustrated by characteristic examples in the text¹⁹⁹.

The logbooks and teacher interviews were analysed with the use of interpretivism²⁰⁰. Interpretivism is an interpreting method that can be used to analyse an event or a course of events or behaviours. The interpretivism method is generally used to grant a voice to individuals that cannot express themselves²⁰¹. The outcomes are usually presented as a narrative and consist of description, analysis, and interpretation.

The trustworthiness and ethics of Alpha

The sheer possibility of finding a true solution has been the driving forces in the work of many a researcher. Within positivistic science the truth has been seen as being made up of the objective. The questions of validity and reliability are central within this tradition of research. Reliability within quantitative research entails the preciseness with which a measuring instrument measures what needs to be measured.²⁰² There exists a certain difficulty, and simultaneously a danger, in

¹⁹⁸ Strauss & Corbin, 1990, 24.

¹⁹⁹ Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1990.

²⁰⁰ Ferguson, Ferguson & Taylor, 1992.

²⁰¹ Ferguson et. al. 1992, 7.

²⁰² Cook & Campbell, 1979; Kerlinger, 1973; Patton, 1990.

directly transferring these concepts onto the qualitative research reality and in considering validity and truth as synonyms.²⁰³

Within qualitative research the validity and reliability question is discussed with a somewhat altered significance. The foremost validation instrument for a qualitative study is the researcher herself. The researcher is active in relation to her environment. She constructs meanings and should also be considered the constructor behind qualitative research works. By carrying out data collection, analysis and empirical foundation work with the utmost precision as well as doing it in a way that is open and close to the reader, the researcher enables a validity and reliability control. I start with the assumption that absolute objectivity is impossible in a study such as this one. This is why I direct my efforts at bringing together a subjective perspective and a credible reliability in as plausible a way as possible. I do this by exemplifying the results with the help of informant statements as often as I can. The researcher's and the text's credibility determine the qualitative research method's validity and reliability.²⁰⁴

Triangulation is a validation method within qualitative research. The researcher can carry out method, data source and/or theory triangulation. By making use of different qualitative methods in the study of a given phenomenon, it is possible for the description to be more encompassing (comprehensive) than if only one method was used. Triangulation of data sources can involve e.g. a comparison of interview data and observation data, a comparison of what people publicly express and what they say in private, or describing a phenomenon from different perspectives. Different evaluators' analyses that show similarities with the original analysis increase the credibility of the material. Theory triangulation involves the use of different, theoretical perspectives opposed to the researcher's own, on the same data.²⁰⁵

In this study the validity and reliability demands are going to be met through both perspective- and method triangulation, and partially through a meticulous and credible presentation of the empirical study. By carefully describing the way the analysis was carried out, I aim to ensure sufficient precision and consistency. The work is made visible through examples in the presentation of results.

Finally I wish to present a basic principle for this study, namely that every teaching situation is considered unique.²⁰⁶ The knowledge that has been gained through the study is first and foremost related to the teaching situations where they were held and where they were experienced. The results are not entirely generalizable despite the fact that they contain valuable research information.

The ethical questions that, along with my judgment, pertain to a study such as this have to do with the question of permission and the question of integrity. A study that is carried out within an educational division should gain permission, partially from school management and partially, if there are students involved, from the students themselves as well as their parents. In the case of this study permission was obtained, in all three cases, via the telephone. The issue was

²⁰³ Uljens, 1988.

²⁰⁴ Dysthe, 1995; Larsson, 1993; Patton, 1990; Strauss & Corbin, 1990.

²⁰⁵ Bramwell, 1996; Brewer & Hunter, 1989; Patton, 1990.

²⁰⁶ See Dysthe (1995).

further discussed with the teachers who would be involved. As the interviewees were seventeen years old, they were deemed mature enough to determine whether or not they wanted to volunteer as informants themselves. Separate discussions surrounding these questions, and others central to the interviewees' integrity, were carried out with each group. The students were asked to tell their parents about the study and about their prospective participation in an interview.

My primary aim with regard to reporting has been to meet the demands set by research ethics by considering the integrity of the interviewees. The information that I have gained and made use of in my work has remained my own. The collected written material has been coded, and no direct or personal information about the interviewees has emerged in the video recordings. The videotapes have been carefully stored and analyses have been conducted by the informants and the researcher alone. Information that is not directly related to the research area, but that has emerged in conjunction with the interviews, falls under the same protection as the rest of the data. The question of the researcher's professional secrecy has been discussed with the students on more than one occasion.

My aim is to describe the school environment in a positive spirit. Descriptions of research contexts, teachers, or students that could lead to the identification of individuals have been omitted to the best.

The outcomes of *Alpha*

As said by the mother tongue Swedish teacher, Conny²⁰⁷, the entire project had its roots in an idea that he got during a class when the students were dramatizing and reading poems. He immediately realized that there was artistic potential for a larger project in the class. He shared his visions with the group and they became enthusiastic about the idea of using their artistic talents in their schoolwork.

The Alpha project was an integration of three school subjects, mother tongue Swedish, Music, and the arts. The main objectives for the project were, according to Conny, that the students "by participating in a more extensive production, e.g. in a theatre production, a musical, or in another kind of scenic production/.../would get to know the creative process. The course should orientate and give experiences in how a production is carried out".

The project consisted of preparations, planning and performing the play, planning and completing the stage design, planning and applying the makeup, planning and realizing sound- and lights, and, of course, marketing the play. "The project aimed at training the students' capabilities to interpret instructions, to adapt in a group, to take responsibility for their own and the group's development, and to report a process in writing", said Conny.

During the mother-tongue classes the teacher used drama in education²⁰⁸ in order to deepen the students' understanding of the role characters and their relationships. Later on the responsibility for these drama lessons was handed over to the six teacher students. They made up their own curriculum for the work, and one of the teacher students concludes the aims in the following way:

²⁰⁷ The names have been altered.

²⁰⁸ Heathcote, 1984.

The underlying aim of the drama education was divided into two. The students were supposed to be confident with their acting on the stage in the Alpha musical and they should also learn the basics of drama. Yet the main aim of the drama lessons and the entire musical is to let the students co-operate and interplay in a spirit of democracy.

The student teachers planned a progression of the drama work starting with the body, then the body and voice, and finally the body, voice, and the text. Before each class they had a planning meeting to make any final adjustments. "Exercises in getting into and out of role, directions on stage, stage presence, and use of space and relaxation and co-operative exercises were sandwiched", one of the teacher students writes in the plans.

In their work the student teachers did not focus on the students who would be starring in the piece. They allowed everyone to experience how it felt to be in a role and to have somebody else's role. They considered this important for the further co-operation of the group and felt that "the group is as weak as the weakest link".

The participants mainly wrote in their logbooks on their time off. Because the project took even more of their free time towards the end, this also had consequences for the logbook entries. Those who had made routines of the writing from the very beginning continued to do so throughout the entire project.

The texts in the informants' logbooks reveal three phases in the descriptions of the five-month project. I call them *Enthusiasm*, *Chaos*, and *Survival and Turning point*. The informants clearly have different personalities, and both react and express themselves in different ways. My aim here is to present the breadth of their modes of expression.

The Alpha project began with *Enthusiasm* among both students and teachers. Harriet expresses her expectations like this:

Harriet

Wow! Can't wait. ALPHA ... here we come!

The project starts with several practical issues. The starring roles of the musical were assigned, the manuscript written, the music and the scenery worked on, and issues of funding dealt with. The students' eagerness was high and a great deal of spare time was given to the project. Ellinor writes:

Ellinor

I have made a copy of the project draft today. I stayed at the school and worked for an hour and a half after the end of the day. I am very keen to start this project.

At the end of the semester the situation was more chaotic. The working groups functioned well but the "law of the jungle" prevailed during rehearsals. Those who showed up were constantly arguing and shouting at each other. Harriet expresses her feelings like this:

Harriet

During the time that has passed I have neither had the strength nor the time to write ... We have done nothing other than rehearsed and rehearsed and rehearsed and rehearsed

on Alpha. Despite all of this it is going awfully. Damn! We moved to Vasallen (the smaller stage at Wasa Teater) a few weeks ago but everything is still a complete mess!

During the final days before the premiere the informants developed a strategy for survival in order to cope with the situation. Ellinor explains that she had rehearsed for more than twelve hours during one day. She asks: "Is the theatre my home now?" Two days before the premiere the informants experience a turning point. "Now it seems to be turning into something", Ellinor writes. Jannika thinks, "It probably will be something after all". Harriet writes: " NOW IT'S STARTING TO COME TOGETHER" and Lotta exclaims: "*At last all the pieces have fallen into place!*" Sonja is of the opinion that it "*is continuously going better and better*".

At the end of the rehearsal period the informants were more optimistic and by using their last efforts they managed to bring the project to an end. After the premiere they gave seventeen performances and after this the Alpha project was closed.

Even though the students missed out on a lot of their ordinary studies over the five months that the project took, Conny is content because they had reached the aims that were set at the beginning of the project. The project had greatly increased the team spirit and cohesiveness of the group and the students themselves felt that they had benefited from the work. "Even to the degree that it has influenced some of the participants' vocational choices", explains. Conny adds that in his thirty years as a teacher he "never had a group that worked as closely and as hard together as this group did". He admits that he at times thought that it was perhaps too heavy for the participants, but he also thinks that the project would not have been the same without the heavy work-load.

The categorized outcomes

Despite the search for experiences of development, learning, and aesthetics among the students, the analyses of the data were conducted broadly. In the analysis I was mainly more guided by the main research problem, namely searching for what happened during an educational drama process, than by the specifically expressed research questions. The answers to the specific research questions could either show up or not.

After several read-throughs, two things became apparent: the fact that the participants both thought and acted during the drama projects. This raised several questions on my side. Some of these questions are listed in Table 2. These questions were later divided into two core categories, Thoughts and Deeds.

Table 4. *Core categories that have emerged through the questioning of the data.*

Question asked	Core categories
What do the students think about fictitious reality?	<i>Thoughts</i>
What did the students think about the project?	
How do the students think?	
How did the students do to carry out the project?	<i>Deeds</i>
How did they do it?	

The informants' answers, in the transcribed textual material, could be categorized in several ways. I found two obvious divisive aspects, the temporal and the functional. The temporal aspect presents the time to which specific thoughts are referring. Although the same kind of thinking could be displayed both 'during the project' and at the time of the interview, 'after the project', it also happened that the informants thought differently during the interview than they had done during the project with regard to some questions. It is also important to bear in mind that not all of the informants made this kind of distinction and we cannot therefore be certain whether their answers concern the time of the project, and so I find it necessary to point out the temporal difference.

The other aspect, the functional, displays two types of function among the informants during the project, 'the thinking' and 'the doing'. My interest in the informants' thinking rests on the assumption that thinking in some way influences doing. Thinking is thus as much a natural part of the drama process as doing is.

Table 5. *Temporal and functional variation of the Core categories.*

	What	How
During process	<i>Thoughts</i>	<i>Deeds</i>
After process	<i>Thoughts</i>	<i>Reflections</i>

After the core categories had been established, the open, selective, and axial coding began. The two core categories functioned as the leading themes in the search. In Table 6 the ten categories that were found are listed together with the number of statements that fell into each category.

Table 6. *The number of statements of properties in the Alpha project.*

	Core categories (Cc)		Categories (C)	Num- ber of state- ments (N)
Cc1	<i>Thoughts about fiction</i>	C1	Fictitious reality	16
		C2	Usefulness of fictitious reality	14
Cc2	<i>Representations of fiction</i>	C3	Presence of representations	31
		C4	Variation of representations	
Cc3	<i>Catch a fictitious reality</i>	C5	Negotiation	61
		C6	Creation	42
		C7	Maintaining	53
Cc4	<i>Reflection</i>	C8	Unreflective perspective	7
		C9	Reflected limited	159
		C1	Reflected developed	66
			Total	470

Fictitious reality and its usefulness

The first main category, *Fictitious reality*, was formulated on the basis of the warm-up discussion about fictitious reality: what it is and the usefulness of it. The informants gave their answers from two perspectives: both the actor's and the audience's. Some of them regarded the fictitious reality as somebody's reality while others regarded it as no reality at all. With regard to the usefulness of the fictitious reality, the informants saw fictitious realities as something to learn from both functionally (learn how to do theatre) but also existentially (psychosocial development). Some of the informants considered the fictitious reality as sheer entertainment.

Table 7. Core category 'Thoughts' with the sub-categories 'Fictitious reality' and 'Use of fictitious reality' and their properties.

	Core category		Categories		Properties
Cc1	Thoughts about fiction	C1	Fictitious reality	P1	Somebody's reality
				P2	Illusion of reality
				P3	No reality
		C2	Use of fictitious reality	P4	Learn to do theatre
				P5	Psychosocial development
				P6	Entertainment

In the project most of the informants regarded the fictitious reality as a form of reality.

Lotta

.../it is a reality ... although it isn't one's own

Someone regarded the fiction as an illusion of reality.

Harriet

.../you just have to create the illusion of being there

This informant separates between fiction and reality.

Sonja

.../it is as if one should be something else than one really is/...

The informants regarded the contact with fictitious reality as educational; one learns "how to do theatre". By this the informants mean technical, craft-like knowledge, or the creating of meanings for the actor or the audience.

Tommy

Well, such basic things as /.../how one turns towards the audience ... and talking properly/...

Mikael

/sure you learn about the meaning as well ... what it is all about in theatre and drama

As said by the informants, the confrontation with a fictitious reality will have a personal meaning for both the actors and the audience. This means personal development for the individual.

Lotta

You learn about other people's life situations and you understand other people better ... than if you just live in your own world ... you get a new perspective on other people

The fictitious reality is not only educational and developmental but also pleasurable.

Torbjörn

.../it is amusement, just like a film/

The informants sometimes used the relaxation concept as synonymous with 'amusement'. Some of them also described the fictitious reality as an escape from reality.

Presence and variations of representations

In the core category 'Thoughts' (Cc2) there are two sub-categories: Presence of representations and Variation of representations. The properties of these categories are 'Initial', 'Meanwhile', 'Final', 'Visual', and 'Non-visual'. In these categories students describe their thoughts, their internal representations, visual and non-visual, about the project at its beginning, middle and end.

Table 8. Core category 'Representations of fiction' with the categories 'Presence or representations' and 'Variation of representations' and their properties.

	Core category (Cc)		Category (C)		Properties (P)
Cc2	<i>Representations of fiction</i>	C3	Presence of representations	P7	Initial
				P8	Meanwhile
				P9	Final
		C4	Variation of representations	P10	Visual
				P11	Non-visual

Only some of the informants had clear initial representations of the musical.

Jannika

Of course I knew it was a musical ... and I had heard something about it ... but I did not know what the plot was ... I knew it was Tommy Körberg and something like that ...

The representations or pictures that appeared in the beginning and during the project supported the participants during the process. During the early period when there were no costumes or props in use those participants who lacked or had weak representations had some problems with creating the roles.

Sonja

You did not know how they should be ... the roles/.../and nothing was there ... you had your own clothes also, therefore it became... you were not so alert maybe

Lotta

My picture of it did not change ... but it became ... you know ... I got a better understanding of these people /... /why they did what they did ...

The informants told of visual representations, which were about the form of the project, the outer arrangements of the performance.

Sonja

.../I did not know what the Vasallen would look like ... I had expected it to be a bigger place, a bigger stage and that the choir would stand there all the time, visible to everyone ... one thought there should be more lines but it was mostly singing and not so many lines/.../one of the student teachers had been to London and she told that it was an amazing scene and there was lots of lights and such things ...

The representations could also regard the performance.

Ellinor

.../when I heard Mountain Duet the first time I immediately saw Harriet and Tommy sitting there at a table/.../looking at each other/...

The non-visual representations were mostly about the qualities and relations of the role characters.

Torbjörn

In principle he was quite an egotistical guy then ... as he thought more of himself than most people do ... as if he was the most important. It was in principle that picture I had of him ... but not any deeper answers as to 'why' or anything ...

Torbjörn answered "no" to my question as to whether he had had any inner pictures about how the performance should be. He said he had just planned to take it as it comes.

The participants in the project had many and different representations, both initial, meanwhile, and final ones.

To catch a fictitious reality

In the core category 'Thoughts' (Cc2) the fifth, sixth, and seventh sub-categories are called 'Negotiation', 'Creation', and 'Maintaining'. In these categories the students describe how they negotiated, created, and maintained the fictitious reality. When students *negotiated* in order to catch the fictitious reality they did it with three partners, about three different subjects. They negotiated with themselves, with the inner group, and with the outer group.

Table 9. Core category 'Catch a fictitious reality' with the categories 'Negotiation' and 'Creation', 'Maintaining' and their properties.

	Core category (Cc)		Category (C)		Properties (P)
Cc3	Catch a fictitious reality	C5	Negotiation	P12	Self about role
					Self about plot
					Self about expression
					Inner group about role
					Inner group about plot
				P13	Inner group about expression
				P14	Outer group about role
				P15	Outer group about plot
				P16	Outer group about expression
		C6	Creation	P17	By acting from representation
				P18	By role taking
				P19	By use of symbols
		C7	Maintaining	P20	Outer support
				P21	Inner support

Hanna

If you are supposed to be disappointed you have to think of a situation in your own life that has made you disappointed

Torbjörn

Our class planned the play and together we discussed and decided what we should keep and what we should exclude from the story

Lotta

In some situations I considered how my mother would react ... or my aunt

The inner group means the project group. The outer group stands for the group of people that surrounded the project group. Students negotiated about the *role*, the

story and the *expression*. This negotiating took place in the beginning, during and at the end of the project, while the performances took place.

Students were also active in the creation of the fictitious reality. They created the fictitious reality by acting on impulses coming from the internal representations they had.

Tommy

.../we sat there imagining it was a café

- You imagined it was a café?

Tommy

It should represent a café

- How can you get things that don't exist to exist?

Tommy

You have to know what it looks like in reality and after that you can try to see it in the play as if it was really there

They also described what they did when they created the role character. They did it either by *being* the role

Tommy

You have to be a person and not just play her

or by *doing* the role.

- Tell me about his feeling here

Torbjörn

He is a little bit sad and he feels abandoned

- He is about to lose a person that means a lot to him ... How do you know what one is feeling in that kind of situation?

Torbjörn

The advantage in this situation is that you don't have to know the feeling, you only have to appear as if you do

- Are you able to look like it, even though you don't know the feeling?

Torbjörn

Er, you have to Act as though you were angry and touched in a different way

The students also created meaning by means of *symbols*. They used both *symbolic actions*

Harriet

If somebody is talking to another person and a third person is standing right behind them but is not looking at them ... this means that he does not hear what these two are talking about

and symbols (things).

Tommy

.../when you wear a suit instead of jeans, it means that you become older and I think they were wearing suits when they played Alpha

Symbols that were used were costumes, lights, furniture and other props.

In order to maintain the fictitious reality, students needed both inner and outer support. The inner support comprises concentration and communication. The students experienced how, for example, shoes that were too small or somebody's off-key singing, could lead to loss of concentration and the fictitious reality. They admired each other's ability to concentrate on the task.

The students experienced inner support in communication with the role character. The fact that the role had become clear to the student gave him support in keeping the fictitious reality. Communication occurred both between role characters and between students. If communication occurred between a student's role character and a student's self, a break of fiction would occur and the students came close to losing the fiction. In order to keep the fiction alive they assisted each other into role. One of the students expressed it like this: "I tried hard to be a Russian so that he would become an American again".

The outer support that the students referred to consisted of the props that were used in the project. Lights, clothes and furniture were there to support the fiction. If the role character had not become clear to the student, he seemed to need more outer support than if the character was clear.

To look from different perspectives

In the interview the students described their experiences during the drama process. In their description they looked at things from different perspectives, they reflected²⁰⁹. The main category is called perspectives of description and it is divided into three subcategories: unreflected perspective, reflected limited perspective, and reflected improved (broadened) perspective.

When students spoke about their experiences in an imprecise or horizontal²¹⁰ manner, I labelled this way of describing unreflected. This means that the students had no ambition to explain why things were as they were and had not even thought about it.

Reflected limited perspective means reflecting in a limited way about things that happen here and now. This main category is built up of four subcategories: experiences, understanding, evaluating and meta-level.

²⁰⁹ Turning a subject over in the mind and giving it serious and consecutive consideration (Dewey, 1933).

²¹⁰ "Horizontalization" implies that "those parts of the text that are on different levels (they have either superior or subordinate positions) are given the same value by the student and are placed on the same level. The vertical variation (between levels) is reduced to a horizontal variation (between parts)" (Wenestam, 1978, 28).

Table 10. Core category 'Reflections' with the categories 'Unreflective perspective, Reflected limited, and 'Reflected broadened perspective and their properties.

	Core category (Cc)		Category (C)		Properties (P)
Cc4	Reflections	C8	Unreflective perspective	P22	Experience
				P23	Inexact opinion
				P24	Unreflected knowledge
		C9	Reflected limited	P25	Understanding
		C10	Reflected broadened	P26 P27 P28 P29 P30	Experience Evaluation Meta thinking Meaning making Identifying symbols

In the first subcategory you will find students' *reflections on their experiences*, where they make attempts to explain why things occurred as they did:

If I did this all over again I would try to be a little bit more like Florence ... show more feelings ... I think it was not enough.

In their descriptions the students also showed empathic ability, they were able to view things from one another's perspectives, in *understanding* how their friends might have felt in specific situations:

It was hard when you did not get it to work ... I think it was hard for her too

The students also *evaluated* their own performance on video. They were able to view themselves from a distanced perspective.

Jannica

When I am looking at myself on the video I am thinking: "this will not do" ... One has to avoid those kinds of big gestures /...

Some of the students were able to look at their own knowledge and their own communication from a *meta-level*. They showed an understanding of the knowledge they had gained and spoke about their communication. The knowledge that the students focused on were learning how to make theatre, how to speak better English (the songs were in English) and how to cooperate better.

The second main category, *reflected improved (broadened) perspective*, consists of two subcategories: *meaning making* and *understanding the use of symbols*. A few of the students found meaning in the text:

Jannica

I think this situation has something to do with her relationship to her father.

- How can you know such a thing?

Jannica

Maybe because she has ... recognized that she can't stick with anybody/.../that she knows that it has to be/.../she connects it to her father ...

Students also found meaning in *symbols* that were used:

Jannica

This glittering thing we used (on the walls) ... means that we are in Bangkok ... glitter is synonymous with Bangkok

Here the student attempts to understand the role character's situation by extending the text with things that are not written in the manuscript.

The meaning of the text gave the students personal meanings and they expressed good feelings. The text meant different things to different students, but it granted all of the students personal meanings, which led them to express positive feelings about the text.

Torbjörn

I felt that it was working ... they (the audience) understood what I meant...

The outcomes of the study are a description of the students' experiences of a drama process. I do not claim that these are universal truths, indeed they remain the subjective truths of seven upper secondary school students in Vasa, but I know that these truths can give me, as a drama teacher, a hint as how to work on the didactics of the drama subject.

How then do the result categories relate to the research questions? The answer is that they do not directly do so. Following the scientific point of view I held at the time, I assumed that if what I was searching for was significant, then it would surely emerge from the interview regardless of anything I myself could do. By not explicitly asking the questions, I would not call forth the answers to the research questions unless they were to come forth of their own accord. This is why I would, when the categories had emerged, place them side by side with the research questions and figure out to what extent answers to the research questions had or had not been provided.²¹¹ The connections between the research questions and result categories are shown in Figure 4 in order to facilitate the readers' understanding of the study.

In the first three result categories, the studied drama process is summarized from its beginning to its end, i.e. from when the participants first started thinking

²¹¹ Compare the theoretical standpoint of Glaser (1992).

about it, until the performance had been given. The fourth category relates the way in which the participants reflected during the interview.

The answers to the first and second questions, about the developmental and learning aspects of the process, are found in the third and fourth categories. The learning aspect was concerned with how to make theatre and how to cooperate. Surprisingly, even when the students talked about how they had worked in order to get to know the role, they did not mention this as a type of learning. To know how a forty year-old man feels when he falls in love, or to acquire insight into how a woman feels when she has been left by the men she loves several times, were not considered knowledge by the students. Knowledge concerning “what life is about” seems not to have been considered the type of knowledge that can be learned at school by most students. School does not seem to be a place where students discuss questions of life²¹².

The answer to the third question, about aesthetic thinking, appears in both the third and the fourth category. In the third category the students describe their strategies for catching the fictitious reality. One could say that the students attempted to create not only a fictitious reality, but also meaning on the stage. The way they acted reveals aesthetic thinking: they made aesthetic decisions about the roles, the story, and its expression. According to transformative theory, the students’ communicative activity with the audience, by means of the production, is an aesthetic experience. The fourth category, “meaning making” and “symbolic meaning”, reveals that the participants’ aesthetic thinking and aesthetic processes are about creating meaning and using symbols on stage.

The data collection methods functioned well. Interviewing students while they watched themselves on video proved to be a good choice of method in that it enabled the students to register things on the screen that I myself had failed to notice. The method of the unstructured discussion/interview was an integrated part of my approach. I wanted to know what the students had experienced but I did not want to push them to remember situations too hard. In the cases where I felt that I had not received enough information pertaining to my research questions, I gently tried to steer the discussion in the right direction. I think that it worked. Though I tried to minimize the extent of my influence, by granting the student a higher status than my own through the control of the remote, I think that I cannot entirely dismiss my effect. I believe that the minimal mention and expression of feelings during the interview was a sign of insecurity, and that the students, despite my asking them to try to refrain from doing so, still viewed me as an authority figure.

I had no trouble analyzing the data. The grounded theory-method proved to function well and I consider the categories found to be relevant and full of information.

Conclusions

As previously described, the drama process seemed to be mainly a rationally related process. The students incessantly changed their perspectives, both on the

²¹² See Malmberg (1996).

real level and on a fictitious level. Østern²¹³ claims that being able to decentrate, to look backwards and forwards in time, and to change levels in communication, are all aspects of changing perspectives.

The students also reflected both on action and in action²¹⁴. The importance of the ideas and internal representations became clear in that those participants who thought that theatre was not exactly reality but a kind of reality nonetheless were the students who had the strongest internal representations about the project. These students were the most active in negotiating and creating the fictitious reality and in leading the project.

The drama process I have studied started with an internal representation of something that 'could be', after which a period of negotiation followed, and these negotiations would result in the production of either texts or drama²¹⁵.

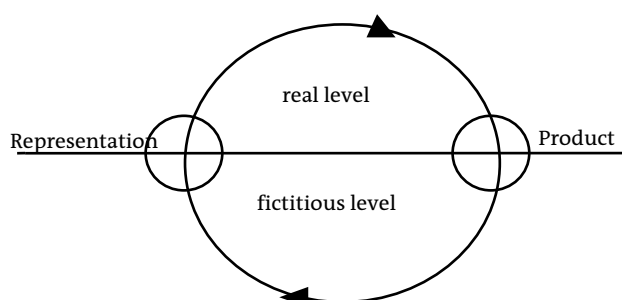


Figure 2. Pendulum between real and fictitious reality and the relation to representation and product.

As Strauss and Corbin²¹⁶ suggest, in order to achieve integration it is necessary to formulate a story line. "This is /.../the conceptualization of a descriptive story about the central phenomenon of the study"²¹⁷. A storyline is pictured in Figures 5 and 6.

The drama process was a cyclical process. Internal representations lead to negotiations, which led to production that gave way to new internal representations. This is how the cycle continued. Gradually, as the negotiations²¹⁸ were taking place, both the representations of the product and the product itself became clearer and started to take form.

²¹³ 1994b

²¹⁴ See Schön (1987), Bengtsson (1994), and Handal (1994).

²¹⁵ Hornbrook (1989) would probably call them two different kinds of texts: the written text and the dramatic text.

²¹⁶ 1990

²¹⁷ Strauss & Corbin, 1990, 119.

²¹⁸ By "negotiating" in a context of educational drama I mean here an activity where the participants are by means of their personal meaning systems within the fictional context in drama are constructing and re-constructing reality to meanings of the context of their own. See O'Toole (1992).

The drama process is a dynamic process that exists between internal representations and performance. Though I never made an explicit study of the connections between the different categories, it is obvious that there is a connection between students' opinions about theatre, their representations around the project and their activity in negotiating, creating and maintaining the fictitious reality.

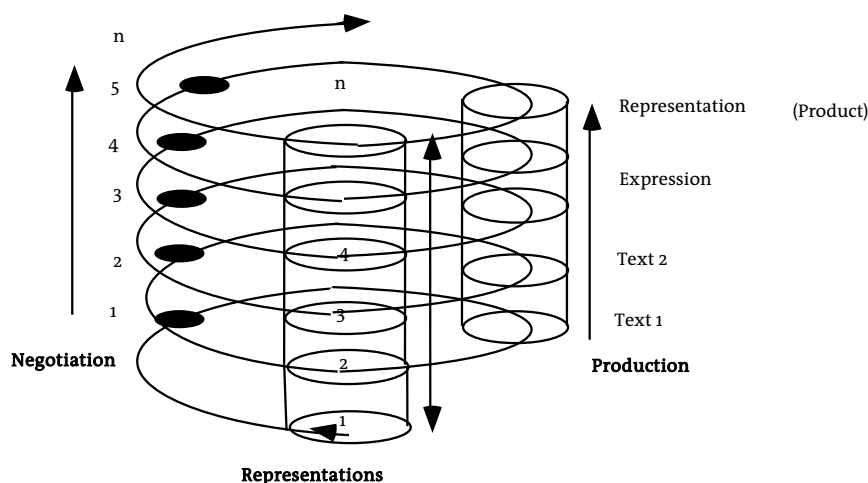


Figure 3. The drama process as a hermeneutic spiral hovering between representation, negotiation, and production.

By analysing the study further, and by placing it against the background of the theoretical frame of reference presented earlier, I want to position the process more precisely. Can the project be defined as drama process with an art-pedagogical orientation? Are there hints of personality-developing and understanding-focused educational drama within this project?

The work involved in the *Alpha* study was a theatre project, *Alpha*, with the central aim of putting on a piece of theatre. The aims formulated for the project were primarily social (learn to cooperate), but also educational (learn to make theatre) and creative (learn about the creative process). The teacher also accentuated the meaning of in-depth understanding of the text. The deeper understanding he describes has to do with the starring role characters and their relationships with one another. The political situation was omitted from the discussion as the communist era was no longer socially or politically relevant.

Alpha could partially be described as a drama process with an art-pedagogical orientation²¹⁹. The text made up the central element of the drama work. The students learned to make theatre and possibly also learned from making it.²²⁰ The

²¹⁹ Hornbrook 1989, 1991/1992.

²²⁰ Compare with Szatkowski (1993; 1994b).

aesthetics in the art-pedagogical process were transformative. One started with a text and created a product through which one communicated with the audience.

One of the participants in the study felt that her English had improved as a direct result of the project. On the other hand, the drama process is also a knowledge process of another kind as it provides the participants with experiences, which beside reason also relate to emotion. The process had altered the students' understanding on another level: They have gained life experience.²²¹

The *Alpha* study has many similarities with the drama process as Neelands²²² describes it. One can find several conventions, i.e. contextual, narrative, poetic, and reflective activity, embedded in them. It is only in the later part of the process that reflective activity is missing.

Art-pedagogically oriented educational drama involves carrying out historical and cultural dialogues over time and space.²²³ It is about discovering and creating structures in one's existence. When Szatkowski²²⁴ speaks of "learning by learning to make theatre" he means that theatre project work should lead to reflective discussions: Why are we performing this play? What do we want to achieve with it?

Despite the fact that the work with the "scenic" text, to borrow a hornbrookian concept, has been central within *Alpha*, one cannot consider the projects as theatre processes exactly as Hornbrook²²⁵ or Szatkowski²²⁶ describe them. There are deepening, reflective parts in the preparatory work for the *Alpha* study, but they make up limited, psychological intra- and interpersonal discussions. The *Alpha* study is perhaps at best considered a traditional, school theatre project, and as such it has many meaningful values.²²⁷

The interviewees did not report on any such reflective discussions, but the drama process clearly granted the students aesthetic challenges and enabled their aesthetic development. Several of the interviewees pointed out that they had learned to make theatre and by this they meant that they had learned to use symbols and interpret the text to produce physical expressions.

Insights and knowledge could exist tacitly among some of the students²²⁸: after being asked a question during the interview, one of the students clarified: "I have not thought about it earlier, but now that you ask..." It seems that the teacher, or in this situation the interviewer, plays a role of varying importance for the students in terms of challenging them and deepening and sharpening their experiences²²⁹.

²²¹ About feeling in the aesthetic process, see Hohn (1996).

²²² 1990

²²³ Hornbrook, 1989.

²²⁴ 1993; 1994.

²²⁵ 1989

²²⁶ 1993; 1994

²²⁷ Guss, 1994; Lindqvist, 1995, 1996.

²²⁸ Tacit knowledge could be defined as a knowledge that one has but that cannot be articulated. Molander, 1993; Polanyi, 1958/1962; Rolf, 1991.

²²⁹ See Bolton (1992).

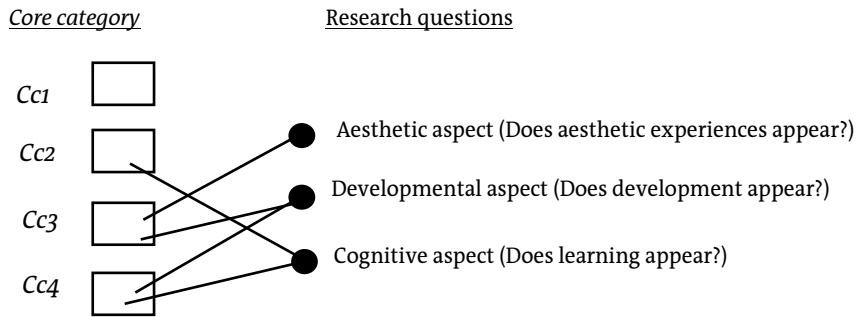


Figure 4. The four Core categories of the drama process in relation to the research question.

Generally speaking, I can see that the main problem, “What is educational drama and is there a real difference between the directions?” and the three research questions “What kind of developmental aspects do the students relate to during the educational drama process?”, “What kind of learning aspects do the students relate to during the educational drama process?”, and “What kind of aesthetical experiences do the students relate to during the educational drama process?” have been dealt with by the four core categories: Cc1 *Thoughts about fictitious reality*, Cc2 *Representations about the project*, Cc3 *Catching a fictitious reality*, and Cc4 *Perspectives of reflection* (Figure 4). As mentioned above, the *Alpha* project could be described as a drama process that also provided answers to the research questions about *development*, *learning*, and *aesthetic experiences*, and yet it mainly was a rational drama process, lacking meaning-making and emotional engagement.

Act II

Epiphany – the turning point

In Act I of this drama the research project *Alpha* has been presented. However, what happened next, after *Alpha* was conducted? In fact, after being confronted with all the new issues that were involved in the drama project *Nativity*, as is related in the Prologue, my previous experiences of *Alpha* were placed in an entirely new light. The way in which Alpha had been studied, could not be the only one to research educational drama. There had to be other more intuitive ways to conduct research which I was not familiar with.

During a research period in England, in 2000–2001, a re-evaluation of *Alpha* was initiated. This re-evaluation came gradually to reveal a turning point in my understanding and acting as a researcher.

This situation, which involved being removed from *Alpha* both in terms of time and space, gradually led me to a new stage where I began to reassess my previous way of understanding research in educational drama. The fact that I, with reference to *Nativity*, could not let the challenge pass me by and decided to, in addition to the research project *Alpha*, carry out another drama and research project with participants who were physically and communicatively disabled, ultimately led to novel research methods different from the ones I had so far used. However, I came to realize that the difference between the two studies did not primarily lie in the differences of research methods used, but rather in something beyond the methods, beyond what was obvious.

The different research methods are namely reflections of the representations a priori and consequently varying scientific positions of the researcher. The new understanding that the re-evaluation of *Alpha* had generated would therefore be the foundation for a coming study.

In the forthcoming Epiphany I will therefore scrutinize the process that led to the change of understanding. In Scene 1 the scientific position of the study is established. The analysis starts from the methodical decisions that were made, and then from these methodical decisions the scientific position of the study is decided about. In Scene 2 the consequences of this positioning are reviewed. What type of knowledge have these methods been able to capture? In Scene 2 the results of this analysis are related in four summarized figures on three levels: global, intermediating, and local, regarding their philosophical position, scientific ideal, and ways of conducting, directing and presenting research.

Scene 1 – Positioning Alpha

The *Alpha* project was carried out during a time when I was not yet explicitly conscious of my scientific orientation. As neither the abbreviated text²³⁰ that I related nor the original text itself expose the intentions and motives that my decisions sprung from, I am forced to construe and reconstruct the scientific position that formed the foundation for the text from the text itself. In this reconstruction the ontological, epistemological, methodological, and logical alignment of the study as well as the positioning of "ideals of science" and "research procedures" are brought to light²³¹. With this I initiate the process that is reflected in the subtitle of the study, namely the pursuit of a re-evaluating analysis of the scientific foundation of my research process.²³² This particular part of the process is, however, not entirely obvious.

What Socrates, through Plato, hints at in the story about Meno's paradox, as was related earlier in Section 2.2, is that the seeking out of knowledge in itself already entails a series of basic assumptions. Among other things these assumptions deal with how one's view of the world is disposed, how the human being is regarded, what knowledge is, and how a person can acquire knowledge about his surroundings. Beyond the methodical work involved in studying the educational drama process as it emerges in *Alpha*, I can deduce certain ontological, epistemological, and methodological basic assumptions. These assumptions have been formulated both within my own private sphere growing up and during my professional development in school, during my studies, and in the workplace, as could be read in the life story in Chapter 2.²³³ To arrive at *Alpha's* underlying values I should not only subject the text to a thorough content analysis but, above all, weigh the actions that emerge in the text philosophically.

The meta-discussion and the positioning that I subject *Alpha* to in this section are carried out within the sphere that was presented in Section 2.2. As a quick reminder I want to reiterate that the sphere's poles are partially formed by the humanist and scientific philosophical positions on one hand and human and the natural sciences on the other. The hermeneutic and positivist positions are located at the sphere's circumference. One can read about the significance of the scientific categories in the footnote below.

The structure of the upcoming analysis follows a traditional research design, namely: approach, problem, aim, question formulation, implementation, and presentation of results. I will provide a general description of the contents before moving on to the analysis itself. Before I start analyzing *Alpha* in great detail I want to provide a summary of the philosophical position of the study.

²³⁰ I want to remind the reader that the text that describes the *Alpha* project is a shortened version of the original study. It relates, nevertheless, all of the most significant parts.

²³¹ About "ideals of science" and "research procedures" see Liedman (1998).

²³² The scientific field and the analytical instruments of genre, text type and linguistic style, presented in Chapter 2.2, serve as background for the re-evaluative analysis.

²³³ According to Angelöw and Jonsson (2000), "primary socialization" becomes a lifelong process when values, attitudes, behaviours, and knowledge are transferred to the individual from other individuals and groups in society. One can read up on some aspects of the author's primary socialization in Chapter 2.3.

Ontologically, the study is pervaded by both idealism and materialism, with a dualistic starting position. Epistemologically the study is rooted in both empirical realism and constructivism and likewise assumes a dualistic epistemology. Methodologically, the study is both idiographic and nomothetic.²³⁴ According to research logics, the study starts off with both inductive and deductive reasoning.²³⁵ One can thus claim that *Alpha* is in line with philosophy of science positioned nearer the natural science orientation than the humanities, despite the fact that it also comprises interpretative elements. I explain²³⁶.

The approach²³⁷ of the *Alpha* study was formulated along with Grounded Theory and was thus qualitative and exploratively descriptive by nature and carried out multi-methodically for purposes of validity. My conviction by that time was that the qualitative methods, measures of qualities and attributes, would produce a richer way of describing people's experiences than, for example, numerically describable methods would.²³⁸

The research problem of the study originated from three orientations within educational drama, as I had understood them: educational drama as development; understanding-oriented educational drama; and educational drama as an art-form. My implicit aim was to "solve" the conflict between the orientations and, if possible, find the common ground that would unite them. Here, my dualistically ontological stance and dualistic, empirical epistemology are exposed: the learning object is considered outside the learning subject, which is characteristic, among other things, of scientific studies. In *Alpha* I proceeded from the assumption that what I was looking for would be found outside myself.

The aim of *Alpha* was to study, discover, and describe the drama process in a realistic manner, on an empirical foundation, with the help of qualitative methods. If possible, the overarching questions "What is drama" and "What happens during a drama process" would be answered through this activity, and the very essence of educational drama would therein be uncovered. The research ambition, "to uncover the essence", in this case lies close to phenomenology.²³⁹ As the drama process at this point remained an area in which relatively little research had been carried out, I considered it an advantage to, with the help of Grounded Theory, not only describe what happened but also to generate new generalizable theory about the phenomenon through rigorous analysis. Here, I witness my idiographic, methodological intention, seeking out what is unique in the drama process, crossing over to a nomothetic one, searching for regularities.²⁴⁰ A methodological inconsistency features here; as the

²³⁴ Science that is concerned with repetitive phenomena is usually named *nomotetic* (from Greek *nomos*, law, and *tithemi*, to determine), whereas science that is exclusively about events regarded as unique is called *idiographic* (from Greek *idios*, unique, and *graphein*, to write) (Åsberg, 2000; Liedman, 1998).

²³⁵ Induction and deduction can be regarded both as types of logical reasoning and as research methods. See Åsberg (2000; 2001).

²³⁶ The structure of the scientific analysis follows traditional research design that is approach, problem, aim, question formulation, implementation and presentation of results.

²³⁷ By "research approach" for a study I mean the use of a special research orientation, in this case Grounded Theory. By "research method" I mean the concrete procedure for collecting and analyzing data. The significance of the concepts is discussed later on in the text.

²³⁸ Anttila, 1996; Eneoth, 1986; Kvale, 1996; Patton, 1990.

²³⁹ Bengtsson, 1988.

²⁴⁰ See Åsberg (2000, 2001) about idiographic and nomotetic methodology.

methodological intentions of the study are drawn both from the humanities and the natural sciences.

The research questions of the study dealt with whether students express personal development in conjunction with the drama process, whether they claim to have had aesthetic experiences in relation to the process, and whether they feel they have learned anything during the process. The fact that the text contains question formulations on two different levels signifies ambiguity vis-à-vis ontology, epistemology, and research logic, as will be discussed in the section ahead. My methodical conviction was that I would be able to realize my methodologically idiographic intention with the help of qualitative methods: the aim was to be able to describe what was unique and distinctive about the drama process from an inside perspective as it emerged in *Alpha*. The data material was collected through interviews with, and logbooks written by the participants.

The analysis of the collected material was carried out with the help of Grounded Theory. The results were presented in accordance with the instructions of this approach²⁴¹ in four core categories, twenty properties, with a total of thirty dimensions.²⁴² No exhaustive discussions about philosophical belongingness, research approach, or choice of research methods appear in this thesis. A closer reading of the concrete actualization of the study will show that it conceals a philosophical inconsistency, and this is what the following section will mainly deal with.

In conducting the study I profess both an inductive and a deductive research logic and method.²⁴³ On the one hand, both the over-arching, open question "What is drama" and the aim to empirically generate theory about the drama process, testify to my genuinely inductive aspiration: I do not know what I am looking for. On the other hand, the fact that I create research problems out of existing drama theory points at a hypothetic-deductive approach: I have defined the area and know what I am looking for.²⁴⁴ This concrete, inductive way of working would come to create problems with regard to data collection, even though this is not made explicit in the text itself. As I could not look for something I did not recognize, my search led me to the phenomena I knew from before; the psychology inspired categories are speaking their clear language. The categories that were identified are the result of the know-how I had before the study began.

Following my inductive aspiration, I made sure not to read up on educational drama theory before the data collection and the analysis were completed. I was convinced that this would enable me to gather and analyse data that was unaffected by my presence, or "clean". I was certain that I would find it" somewhere out there"²⁴⁵ Likewise, I was careful not to let my presence "contaminate" the process during observation situations. I placed the cameras at a distance from the students in the classrooms and did not communicate with them during the time in order for my presence not to affect them. I greeted them when I entered and left the room,

²⁴¹ In Basics of Qualitative Research (1990).

²⁴² Strauss & Corbin (1990).

²⁴³ The three logics of research induction, deduction, and abduction will be discussed in the upcoming passages.

²⁴⁴ Glaser, 1992; Siitonen, 1999; Charmaz, 2000.

²⁴⁵ Charmaz, 2000.

expressing nothing in between. Neither did I comment on their inter-group discussions during the process. On a few occasions, e.g. during the *Alpha* study, students were faced with problems that they would have needed a teacher to help them with. As most of their rehearsals took place without teachers present there was no one to ask for guidance. Even though I was present and aware of their predicament I chose not to help them. I was careful to ensure that the participants themselves took care of the remote control during interviews, thus enabling them to decide which parts of the drama process we would discuss. I did not ask any questions that directly referred back to the research questions, as I wanted to see whether the interviewees would touch on these issues themselves.

Even the room where the interviews were conducted was decorated in a way that placed the interviewees and the screen in the centre. The interviewee sat in a high chair while I sat in a lower chair off to one side. I did not want to affect the interviewees. The "clean" memories and thoughts that were to be related verbally were to come forth unscathed. The interviews were recorded on video. Despite sensing that my presence might influence the situation in some way, my aim was to achieve a laboratory-like, experimentally carried-out data collection.

The analysis was carried out using the same rigorous methodology.²⁴⁶ The material consisted of both student logbooks and teacher and student interviews. All of the interviews were transcribed and analysis made of on this written text. The material that made up the backbone of the study, the student interviews, was analysed using Grounded Theory. The different coding phases were carried out with great meticulousness and precision. The presentation of the results carried the same precision. The four core categories that emerged from the voluminous material were related in table after table. I began by presenting the number of dictums per respective category. This is where the closeness to the ontology and epistemology that pervade the literature I made use of, Strauss and Corbin's *Basics of Qualitative Research*²⁴⁷, emerges. My methods, as the earlier scientific analysis established, were more highly influenced by the natural sciences' positivist traits than by the humanities' interpretive features.

Before I go on to analyse the representational aspects of the study I want to point at a significant detail within this context: the foundation that I considered the background material of the study, the teacher interviews and the logbooks, were analysed using the interpreting tool known as interpretivism.²⁴⁸ It was a coincidence that the literature I started out with was all about how interpretivist methods could be used on texts about people who are physically disabled. At this point neither the thought of conducting a study with participants who were disabled, nor of using an

²⁴⁶ I wish to point out to the reader that comments on the study's rigorous procedure and scientific style do not relate to the rigorous mode of operation of scientificity per se, and nor do I mean to belittle scientific precision and meticulousness. Rather, I wish to make the underlying scientific stance of the study visible through my comments.

²⁴⁷ 1990

²⁴⁸ "Interpretivism" hints at a holistic way of studying social realities in contrast to a linear approach in the form of cause and effect. Instead of describing, predicting and controlling reality, interpretivism is all about describing, interpreting and understanding it (Ferguson, Ferguson & Taylor, 1992). For more about interpretivism within this thesis see Act III.

interpretative approach, existed. The phone call about a drama project with students who were physically disabled had yet to take place.

Nevertheless, I learned an intuitive manner of work at this early stage, namely how to interpret, merge representations, and create uniform stories from the material I had collected. My prioritizing here hints at a sceptical approach to interpretative methods. From this I deduce a corresponding inconsistency in the study, noted earlier, in that I make use of both a descriptive and an interpretative approach and start with both a human- and a natural sciences orientation.

By using Grounded Theory also as research method, I felt I was able to express myself colloquially and to allow the participants to become visible and to get their voice heard²⁴⁹. Here we catch a glimpse of my epistemologically constructivist and subjectivist posture: no knowledge exists beyond subjective and social factors. At the same time I embrace an objectivist stance when I, as a researcher, consider myself an observer of reality with the ability to objectively understand, analyse, describe, and almost predict reality from an outside perspective. And I, once again, assume my inconsistent position between the human and the natural sciences.

Neither is the text in *Alpha* itself consistent. It displays two different representational forms, both scientific and, reflecting the same irregularity that was earlier discussed. Despite explicit variations in ontology and epistemology between texts that refer to the quantitative or the qualitative research traditions, the formation of qualitative research texts often shows a realism more akin to that found in physics texts than literary ones.²⁵⁰ In the following section I will briefly comment on the representational aspects of the study, namely style, structure, language, and table and figure setting.

The structure is relatively traditional despite the metaphorical headlining of the chapters. Only the second to last chapter deviates from the conventionally scientific representational form and nears a literary one.²⁵¹ The scientific representational form is argumentative and investigative, while the literary one is narrative and descriptive.²⁵²

The aim of using a literary representational form²⁵³ was to make the thesis more readable and in this way come closer to the reader. The fact that both the participants of the study and I myself as a researcher are visible in the text is what makes the text itself stray from a strictly realistic representational form and become more literary. With the intention of bridging the gap between reader and participant all the more, I have given the participants fictive names. However, I did not succeed

²⁴⁹ In the text I comment on this fact as follows: "the inductively gathered closeness to the data and the usefulness in the study of processes".

²⁵⁰ "The walls between social sciences and humanities have crumbled. In the 1970s and 1980s postmodernist, poststructuralists, and feminists challenged us to contemplate how social science may be closer to literature than physics." (Bochner & Ellis, 1996, 18).

²⁵¹ The difference between scientific and literary writing has traditionally been described so that scientificity has been characterized by objectivity, precision, unambiguousness, non-contextualization, with a distinct lack of metaphors. Further characteristics include being presented in an objective, distanced tone from a third person perspective. Implicitly this implies that scientific writing represents truth while the literary genre, with its subjective image, is false. See further van Maanen (1988), Woods (1999), Richardson (2000), and Breivega (2003).

²⁵² See Table 1 on Genres, text types, and writing styles in Section 2.2.

²⁵³ See Section 2.2 for more on "scientific" and "literary" writing.

in creating a uniform picture of the participants, which fragmented the realistic text even further. By specifying the dictums I wanted to strengthen the realistic approach and by doing that at the same time formulate a subtext about reliability and validity of the contents. The thesis should not only be but also look reliable and valid. The categorization of the results of the analysis and the presentation of these tables convey an impression of scientific precision and contribute to increasing the distance between text and reader.²⁵⁴ Despite attempts to make use of emotive functions to transform the scientific representational form into a more subjectively descriptive and experience-mediating representational form, the aims are not fully successful and the results are places somewhere between the two extremes. The subjectively descriptive and experience-mediating representational form is reached through other means than the communication of participant dictums.

The philosophical analysis of *Alpha* shows the following: ontologically, the study is characterized by both idealism and materialism. Epistemologically, the study starts from both representational empirical realism and constructivism: I seek the object of knowing outside of the subject of knowing, all the while starting from the premises that no forms of knowledge exist apart from subjective and social factors. Methodologically, it takes on both an idiographic and a nomothetic perspective: In the study I seek both what is unique and what is regular. In terms of research logic and method the study has a simultaneously inductive and deductive approach as its starting point: the text makes it clear that I both know and do not know what I seek in advance. Regarding form, the text takes on both a scientific and a literary style.

Summarizing the re-evaluation of *Alpha*, I can state that a scientific inconsistency is indicated²⁵⁵ that, on a global level, places it in a space between the natural and the human sciences, a scientific and a humanistic orientation, and a hermeneutic and a positivistic philosophical position (Figure 5).

²⁵⁴ According to Charmaz (2000), also between researcher and data material.

²⁵⁵ The concept inconsistency is a modification of the concept used by Giorgi (1994, 190), who speaks about the need for theoretical and methodical consistency. "Inconsistency means among other things that something is discrepant has an instance of divergence or disagreement" (The free dictionary <http://www.thefreedictionary.com/discrepancy>, 15.5.2008). According to him, "the situation known as 'mixed discourse' exists because practitioners have not sufficiently freed themselves from the criteria and practices of traditional paradigms in which most qualitative researchers have been trained. The shift from the collection of numerical data to linguistic data takes place without appropriate shift in theoretical context./.../Thus, greater theoretical clarity and consistency as well as deeper reflection or better utilization of imaginative possibilities still seems to be called for in order to bring better theoretical conceptualization and more consistent practices to qualitative research." The inconsistency Giorgi discusses is similar to the kind of inconsistency discussed in reference to *Alpha*.

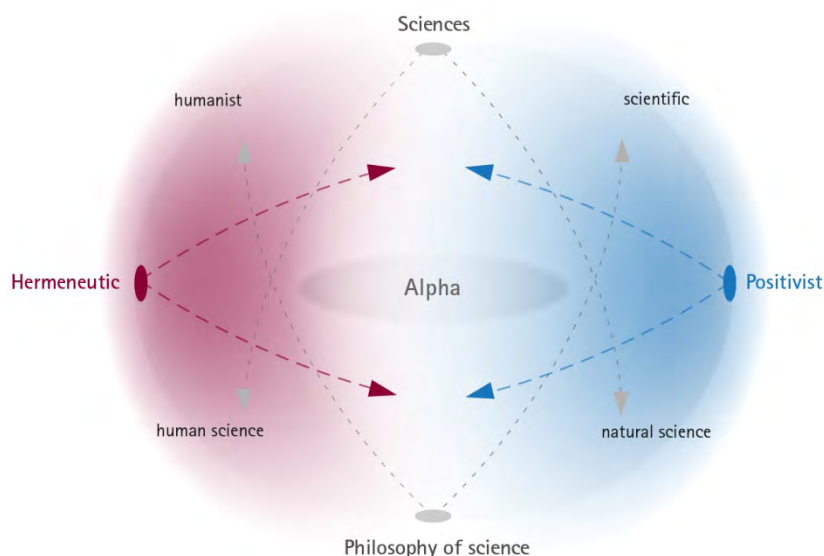


Figure 4. The *Alpha* project philosophically positioned²⁵⁶.

Having so placed *Alpha* on this sizable scientific re-evaluation, I wish to, on a restricted plane, at mid-level, point at one further inconsistency in *Alpha*. With the help of the distinctions ideals of science and research procedures I want to place the study in relation to the humanities and social sciences.²⁵⁷ Here, the question of scientific ideals clarifies which perspective the study is carried out from, using the earlier pair of concepts, "idiographic" or "nomothetic".²⁵⁸ The question of research procedures determines the study's relation to time. A synchronistic study studies the situation in the present while a diachronic one studies relationships over time.

As mentioned above, an idiographic methodological research ideal studies the particular and the unique that cannot be repeated, while the nomothetic research ideal looks for the regular, global, and general. From another perspective, the research operation occurs either synchronically, "unrepeatably" at a given point in time, or diachronically, over a period of time. Placed in relation to each other, these pairs of concepts form a table in which the social sciences are traditionally placed in the nomothetic-synchronistic quadrant, while the humanities normally fall into the idiographic-diachronic quadrant. These aspects make a distinction between the social

²⁵⁶ The size of *Alpha* should not be understood as the meaning of the study within this depicted universe of science.

²⁵⁷ Liedman (1998)

²⁵⁸ The concepts "idiographic" and "nomothetic" express two different methodological positions that are earlier referred to.

and the human sciences, not with regard to art, but to extent. In other words, the aspects do not place the disciplines each to their own sides of a boundary, but relate two research traditions that compete within a common area and are in constant conflict with each other).²⁵⁹

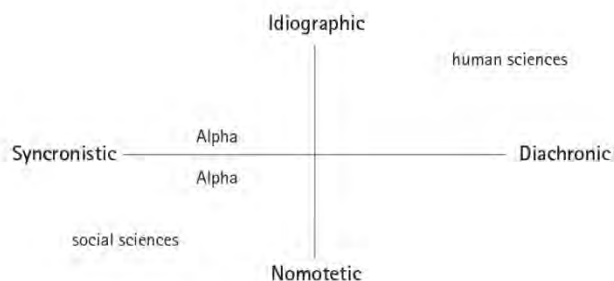


Figure 5. *Alpha* placed according to the ideals of science and research procedures.

Within this table *Alpha* is placed in the nomothetically-synchronistic quadrant. Here, the same inconsistency that emerged in the scientific re-evaluation of the previous section, becomes visible.

Up until this point it can be stated that the *Alpha* study demonstrates an inconsistency with regard to philosophical theory, research logic, ideals of science, research procedures, and representation. Does this inconsistency have any consequences? If so, what are they and what significance do they have for the results of the study? Answers to these questions are sought in the following part.

Scene 2 – Consequences of positions

In Scene 1 an analysis of *Alpha* was carried out. It emerged that the study demonstrates a scientific inconsistency and is positioned between the natural and the human sciences regarding philosophy of science. With regard to ideals of science and research procedures, the study was in methodical proximity to both the social and the human sciences.

These scientific assessments form the foundation from which research questions and research methodical decisions originate. The research methods thus steer the study in a direction in unison with the researcher's underlying scientific point of view. It follows that the scientifically oriented approach I had in *Alpha* influenced by positivism, would have consequences for the direction of the study, the research questions asked, the research methods used, and in the long-run, for the results the study generated. To exemplify this I point to Figure 7, which describes the

²⁵⁹ Liedman, 1998.

relationships on a local level, namely in the concrete work with educational drama. This figure has been seen earlier in the text as well.²⁶⁰

The original figure consists of a quadrant with two arrows that point upwards and diverge somewhat from each other. The lowest quadrant represents an incident, in this case the drama process, and the arrows that lead away from the incident illustrate the dive of the rational respective aesthetic dimensions of the drama process. This is why I chose to modify the figure so that the arrows, instead of standing vertically diverging, extend horizontally parallel, from left to right. This enables two separate dimensions of the same process, an aesthetic and a rational, to form in the figure.

Placed within the figure, it becomes apparent that the four result categories, *Thoughts about fiction*, *Representations of fiction*, *Catch a fictitious reality* and *Reflections*, present the drama process in *Alpha* as an abstract and rational incident instead of a concrete and sensual activity. How could this have happened? Why did the first study target the rational processes? In retrospect, I can see how the data collection and analysis methods used were far too blunt and thus unable to capture anything more than they did, namely the rational dimensions of the drama process.

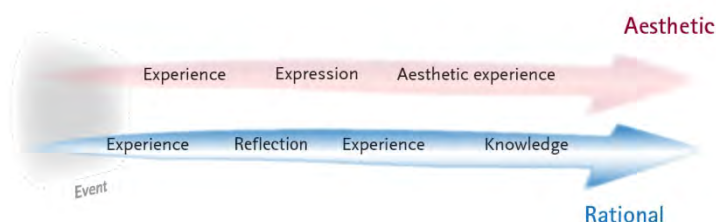


Figure 6. Focus on the rational experiences of the educational drama process *Alpha*.

Since the collected material was made up of transcribed texts of the participants' reflections in interviews and logbooks, the Grounded Theory analysis was carried out on the text itself and focused on concepts and their meanings and the internal relations between them. By this categorization both the context within which the reflections were made and the setting in which the experiences were lived, which the reflections were based on, were eliminated. Thus the dictums were, in this way, disconnected from the individuals who uttered them. The focus was not as much on the individuals in the study as on the text and the linguistic categories that emerged.

The fact that the categories were a result of my interpretations of the participants' reflections is another thing that had added to the distance from the incident itself, as is the level of abstraction of the results. Instead of talking about second order perspective, to use a phenomenological concept, even a formulation

²⁶⁰ See Figure1 in Act I.

such as third order perspective, interpretations of interpretations,²⁶¹ could be used. The results of the *Alpha* study have thus, through the analytical operation and reflective processes, been distanced from the incident itself to the extent that they have become mere abstractions of the incident. The drama process, as it features in *Alpha*, appears, for this reason as well, as an abstract, rational process and proceeds from experience (Erlebnis) to reflection, experience (Erfahrung) and knowledge as depicted by the lower vertical arrow in Figure 7.

Beyond steering the study so that the rational dimensions of the drama process have become the focus, the methods have also participated in the formation of the results of the study and have in this way further influenced the experience of abstractness and distance. As previously established, both the conducting of the study and the shaping of the text were largely pervaded by positivism and scientific realism, and did not take the aesthetic dimensions into consideration to any greater degree. This was, in itself, also entirely natural. According to Langer, art cannot be described discursively within a linear logic²⁶² way of reasoning. By this type of discursive logic she implies an internal order of concepts in a text that points at the contents and, to borrow a Ricoeurian expression, their lexical, literal meaning. Following another form of logic, the presentational, the words point at something that exists outside of the words themselves, beyond the obvious.²⁶³ Ricoeur²⁶⁴ uses the term "surplus of meanings" for things that exist extra-verbally outside of the text. He claims that metaphors are examples of texts that have an excess of meanings. Neither art, nor verbal descriptions of art, nor texts as art are, according to Langer, characterized by linearity, but rather by simultaneity, and should therein be presentationally, graphically framed. This kind of framing creates an understanding sans concept, Langer says. Langer argues that a text that is expected to relate a work of art, or as in this case an artistic process, should be framed in literary form.²⁶⁵

My analysis of *Alpha's* results has shown that the consequence of the philosophical inconsistency and the methods used is that they have come to direct the study so that solely the discursive, rational dimensions of the drama process have been made visible. These dimensions only relate a part of the drama process. In order to frame the drama process in its entirety and in this manner be fair towards the process that every drama teacher has experienced, the aesthetic and extra-verbal dimensions of the drama process should also be described. These dimensions extend from feeling and experience to expressions and close in aesthetic experience.

Types of research methods should be used through which the researcher also manages to capture and analyse also the aesthetic dimensions of the drama process, such as feelings, experiences, expressions, and aesthetic experiences. These types of methods can be characterized as presentational, visualizing literary methods.

²⁶¹ Compare Giddens' (1976/1993) double hermeneutics, namely interpretation of interpretative subject, and "reflective interpretation", reflection on different layers of interpretation, according to Alvesson & Skoldberg (1994, 324). According to Giddens, every action has two interpretations: one is the actor's own and the other is the researcher's, who is trying to give meaning to the action she is studying.

²⁶² Langer, 1942/1951.

²⁶³ Langer, 1942/1951.

²⁶⁴ 1976, 55.

²⁶⁵ Langer, 1942/1951. More about literary form in Act III, part I *Omega*.

Alpha's position came not only to steer the study in a given direction, but also the ontological, epistemological, and methodological positions had consequences for the formation of the text. As the analysis has shown, *Alpha* existed in two different representational forms, both scientific and literary. The scientific representational form was argumentative and investigative, while the literary one was narrative and descriptive.²⁶⁶

Proceeding from the representational analysis, the text in *Alpha* is closer to a standardized, subject-controlled form of presentation than a subjectively describing and experience mediating form of presentation. The text in *Alpha* could be described as metonymic with a poetic function that was not quite developed.

To this point four separate analyses of *Alpha* have been carried out. The first two placed *Alpha* in a scientific space between the natural and human sciences, and methodically closer to the human than the social sciences. In the third analysis, dealing with the outcomes of *Alpha*, it emerged that the philosophical position and the research methods used, directed and presented the study in a way that makes the drama process appear a rational learning process that is more scientific than literary in its representational form. In the fourth analysis about the communicative functions of the language in *Alpha* the representation of the study was closer to a standardized, subject-controlled form of presentation. How can this be? How would such a study be carried out, which manages to capture and relate the emotive dimensions of the drama process?

Before I go on to the next Scene, *Omega*, and answer the latter question, I want to defend the former by briefly discussing possible reasons as to why *Alpha* became philosophically inconsistent and consequently took on a rational and distanced orientation. The philosophical inconsistency of *Alpha* is in fact not an isolated occasion. It is merely an example of studies conducted during a specific phase of qualitative research²⁶⁷.

Conclusions

In Act II, Scenes 1-3, three separate analyses of *Alpha* have been conducted, two of them based on philosophy of science, one regarding different ways of representing the study. The first analysis placed the study in a scientific space between the natural and human sciences. It also brought the study methodically closer to the human than the social sciences. In the second analysis, dealing with the outcomes of *Alpha*, it emerged that the scientific position and the research methods used directed and presented the study in a way that makes the drama process appear a rational learning process. As a result of the representational analysis *Alpha* was positioned as a "standardized, subject-controlled form of presentation". How then can the opposite, the "subjectively describing and experience mediating form of presentation" be attained? In the next the outcomes of analyses of *Alpha* has brought up the question of re-positioning the coming study, *Omega*.

²⁶⁶ See Table 1.

²⁶⁷ Denzin & Lincoln, 2000.

Act III part I

Omega – The explicitly chosen position

In a global change movement that persisted in North American qualitative research throughout the 20th century seven consecutive phases have been identified. The phases are ranging from a research tradition that have emanated from the natural sciences, now steering towards a research tradition increasingly influenced by the humanities and an interpretative research tradition.²⁶⁸ The core question that set the movement in motion dealt with the relevance and the meaning of social-scientific research for societal problems. The critique has foremost been directed at the handling of methodological questions, more precisely the question of whether it is "possible to effect change in the world if society is only and always a text?"²⁶⁹ The question has concerned how one could go about studying lived textuality²⁷⁰ and representing it in a believable manner, and which principles could legitimize such research. The critique has also concerned the criteria for the validity, generalizability, and reliability questions. As a consequence of this self-critical discussion, new interpretivist research paradigms and perspectives gradually grew within social science research.²⁷¹

It emerged, however, that these new perspectives and paradigms were not always fully sound, but often resulted in philosophically and methodically inconsistent studies, as have been discussed earlier. The young qualitative research field's inability to handle the transition from numeric data to verbal descriptions is listed among the reasons for these inconsistencies.²⁷²

The outcomes of the re-evaluation of *Alpha*, show, unsurprisingly, a corresponding scientific inconsistency that placed the study closer to natural sciences than humanities, despite the fact that it, at least implicitly, was initially defined as embodying a humanist perspective.

In this Act I will take the consequences of the re-evaluation in Epiphany and position a new research project, *Omega*. Due to my initial experiences in connection to the drama project *Nativity*, my view is that the new study cannot be carried out

²⁶⁸ Denzin & Lincoln, 2000; Lincoln & Denzin, 2000.

²⁶⁹ Denzin & Lincoln, 2000, 17.

²⁷⁰ According to Denzin (1997, 33), "lived texts are representations that are themselves embodied representations of experience". Thus, there is no direct link between experience and text. Since lived textuality is a transformation of lived experience, the text about this lived experience should be reminiscent of the lived experience and should thus be visual.

²⁷¹ According to Denzin & Lincoln (2000, 20), interpretivist paradigms within qualitative research are the "positivist and postpositivist, constructivist-interpretive, critical (Marxist, emancipatory) and feminist-poststructural".

²⁷² According to Giorgi (1994, 190), ".../the situation known as 'mixed discourse' exists because practitioners have not sufficiently freed themselves from the criteria and practices of traditional paradigms in which most qualitative researchers have been trained. The shift from the collection of numerical data to linguistic data takes place without appropriate shift in theoretical context."

within a corresponding partially positivistic position as was the one used for the drama and research project *Alpha*. Therefore, in this Act I want to start from my initial understanding and argue for a re-positioning of *Omega* in relation to *Alpha*. *Omega* will in this way be tentatively positioned within a non-positivist educational research position.²⁷³

The first step I take towards a new position and a new study is to determine the location of the new study, *Omega*, in relation to the previous study, *Alpha* on the three corresponding levels as earlier was done regarding *Alpha*: a global, an intermediary and a local level. As already said the positions deal with the philosophical position of the study, ideals and research procedures in science, as well as its research orientation and representational form.

Concretely, the positioning will take place so that the ontological and epistemological positions of the study are formulated first off, and subsequently, stemming from these, the methodological and methodical positions. The philosophical position of the study and its problem, aim and research questions stand in relation to one another in the sense that research methods should always be legitimized by a methodology that in its turn is based on the epistemological and ontological starting point of the study.²⁷⁴

In Scene 3 the changed philosophical position will be formulated. After this, in Scene 4 the aim and research questions are adjusted. In Scene 5, hermeneutics is suggested as philosophical framework for *Omega*. In Scene 6 the consequences of the choice of hermeneutics are presented. Here, the three perspectives of interpretation are presented, behind, within, and in front of the text. From these perspectives the outcomes of *Omega* are formulated. Finally, in Scene 7, the validity and ethical considerations are discussed.

Scene 3 – Changed positions

In order for *Omega* to meet requirements for philosophical consistency in relation to the conditions of *Alpha*, it should be placed closer to the research ideals of the humanities and it should assume a humanist orientation and a hermeneutic position instead of a natural sciences orientation (Figure 8). Why is consistency important and why must the position change?

To carry out a study in a consistent²⁷⁵ manner is an obvious requirement. The research methodical decisions are placed in relation to the practical research prerequisites. Thus, any one study is not supposed to take on both a dualistic and a

²⁷³ I want to remind the reader that the definition of the paradigm concept here describes a philosophical, namely epistemological, ontological and methodological starting position that guides the actions that exist within a research community (Denzin & Lincoln, 2000, 19; Morgan, 1979a). "The net that contains the researcher's epistemological, ontological, and methodological premises may be termed a paradigm, or an interpretive framework, a 'basic set of beliefs that guides action.'" (Guba, 1990, 17).

²⁷⁴ Åsberg, 2000.

²⁷⁵ Giorgi (1994) suggests a greater theoretical clarity and consistency as well as deeper reflection or better utilization of imaginative possibilities which still seem to be called for in order to bring better theoretical conceptualization and more consistent practices to qualitative research.

non-dualistic ontology or epistemology.²⁷⁶ Also an objectivist and a subjectivist perspective are to be avoided. As has already been noted, the researcher materializes her perspective on philosophy of science through her research methods used. The challenge here thus becomes to create both philosophical and practical prerequisites for a study that is consistent, not influenced by the natural sciences, and non-positivistic.

A changed philosophical position is, firstly, a consequence of the new orientation of the study and the new group of participants. The study of non-rationally retold dimensions of the educational drama process combined with the fact that the participants make use of different forms of communication than the students in *Alpha* did, demands an altered philosophical position, and, consequently a changed methodical procedure.

Secondly, these positions, in order to be believable, need to be internally consistent. Answers to questions about reality, knowledge, and approaches to attaining knowledge, should communicate a uniform view. The researcher positions herself philosophically and defines her position through the answers to these questions.

Thirdly, the ontological and epistemological positions together form a foundation that the methodological and methodical decisions stem from. In this sense, these decisions should be aligned with not only the ontological and epistemological qualifiers but also with the formulations of problem, aim, and question of the study. These should consequently be formulated so that they can apply to a study about the non-rational dimension of the drama process that is realized with participants who are physically and communicatively disabled. What should the philosophical positions for *Omega* then be in order not to follow the inconsistency discussed in relation to the *Alpha* study?

Yet there is no need to fully reconsider the ontological and epistemological emplacement of *Omega* in this changed position, since *Alpha* already partially comprised a human science research ideal. Similarly to *Alpha*, *Omega* will contain an ontology that lies between an idealistic and a materialistic perspective and an epistemology that lies between rationalism and empiricism. On the one hand the study starts from the material aspects of reality in that it focuses on an empirical approach, while on the other hand, starting from its constructivist and narrative character, it lies closer to a rational activity.

However, with regard to the ontological and epistemological positions, dualism and non-dualism, *Omega* should, on the contrary, deviate from *Alpha*.²⁷⁷ As my task within the frame for *Omega* will, in a traditional sense, not solely be to construe statements but also to assist the participants formulating them, I will make up the participants' voice within the text and thus being deeply involved in the study from a participant perspective as well. For this reason a dualistically ontological and epistemological perspective should be excluded in this context.

As has been discussed, the *Omega* project thus will be placed closer to the humanities, the human science and the hermeneutic, philosophical position (Figure 8) than *Alpha* was.

²⁷⁶ These questions have been discussed earlier in Section 2.2, *Philosophical framework*.

²⁷⁷ The positions dualism and non-dualism are defined in Section 2.2.

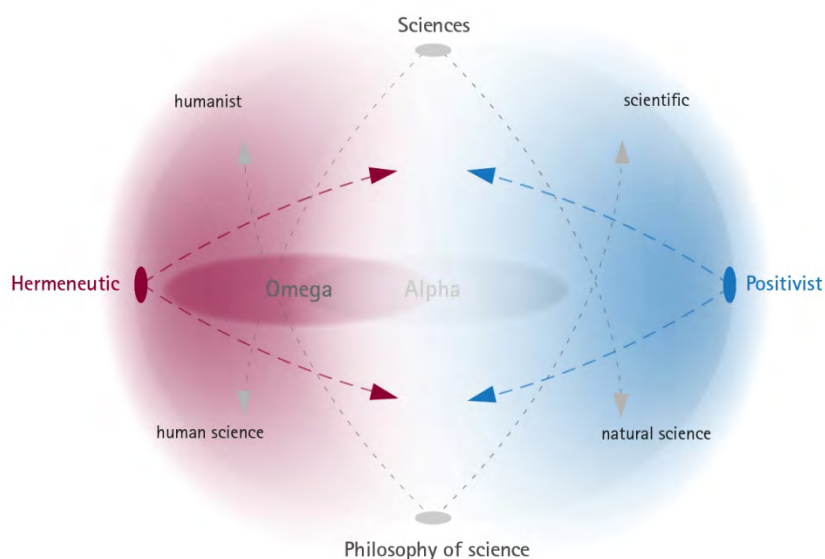


Figure 7. *Omega* philosophically placed in relation to *Alpha*.

As the philosophical and disciplinary positions of the *Omega* study have been determined, I want to yet place *Omega* on a midrange level in relation to the social and human sciences in the same way that *Alpha* was.

In Figure 8 about ideals of science and research procedures,²⁷⁸ *Alpha* was placed both within the nomothetically synchronistic and the idiographically synchronistic quadrant. Starting from the quest that has been discussed thus far, *Omega* should, converterly to *Alpha*, fall into the ideographically diachronic quadrant (Figure 9). This means that *Omega* is studied over time and has the character of a study that researches the particular²⁷⁹ and the unique. In relation to human and social sciences, *Omega* is methodically supposed to be positioned closer to the human than the social sciences.

²⁷⁸ In Scene 2.

²⁷⁹ From Greek "idios", singular, specific (Liedman, 1998).

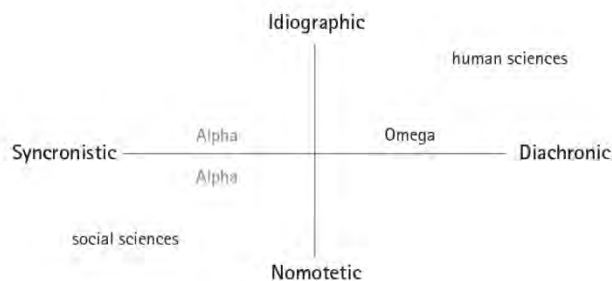


Figure 8. *Omega* and *Alpha* positioned according to the ideals of science and research procedures

Thus, my way of conducting the *Omega* study has been positioned globally with reference to philosophical positions and scientific belongingness and has therein been positioned in relation to *Alpha*. The orientation is given, but I have yet to formulate and name it philosophically. Before I go on to do this I will relate the research problem, the aim and the research questions, and, stemming from these the methodology, namely logic, approach and perspective, and finally I will formulate the research methods of the study.²⁸⁰

Scene 4 – Adjusted aim and research questions

The overall problem of the *Alpha* study focused on three theoretical directions within educational drama²⁸¹. The aim of the study was to find out, firstly, what educational drama is; secondly, how it was experienced from the participants' point of view; and thirdly, whether the three directions of educational drama [could] be recognized in connection to the process. On the other hand, the focus of the coming project, *Omega*, has now only slightly shifted. At present the problem is not actually the three directions but the non-rationally retold, extra-verbal dimensions of the drama process. The formulation of the aim, however, remains similar to what it was in *Alpha*.

Consequently, the two research questions of the *Omega* project are a result of the four motives of the thesis: the pedagogical motive, the motive of philosophy of science, the critical and reflective motive, and the personal motive. The problem, overall aim, and two research questions of this thesis are formulated as follows²⁸²: "Which other kinds of experiences beyond the rationally retold can be indentified in

²⁸⁰ Note that no established research method has been chosen yet. The study is simply placed within the context of the philosophy of science.

²⁸¹ They are drama for development, for understanding, and drama as an art form.

²⁸² The research questions are: "Which characteristics can be identified in an educational drama process?", and "How can educational drama processes be studied?"

an educational drama process?" and "How can such non-rational processes of an educational drama process be studied and represented?"

Up to this point, as mentioned above, *Omega* has not deviated in any noteworthy way from *Alpha*. On the other hand, the research methods used in *Alpha* came to direct the study towards the rational dimensions of the drama process. Before *Nativity*, the drama project that lies between the *Alpha* and *Omega* drama and research projects in time, this appeared self-evident and unproblematic. After the ground-breaking experiences, however, a concern²⁸³ has appeared. How does one study non-rationally uttered, extra-verbal dimensions?²⁸⁴

The problem of how to handle the situation methodically was at first the most relevant. How would I concretize my new way of thinking in practice? Lacking actual answers to my questions, I decided to accept the challenge, nevertheless, and now find myself in a new situation, prepared to consciously direct my "researcher glasses"²⁸⁵ towards those dimensions of the educational drama process that *Alpha* did not manage to capture and that *Nativity* notified. What types of qualities are we dealing with? Aesthetic dimensions like previously described in Figure 3²⁸⁶ or a surplus of meanings, to use a Ricoeurian expression?²⁸⁷

As the research focus of the *Alpha* study was on the rational experiences of the educational drama process, the focus of *Omega* will be on the other dimensions, which within the *Alpha* study are named aesthetic (Figure 10).

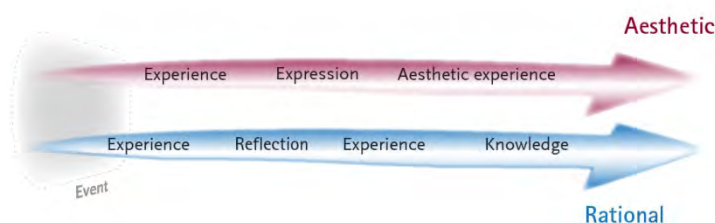


Figure 9. Focus on the aesthetic experiences of the educational drama process *Omega*.

Having come this far in the research process, it is now time to move on to the methodological and methodical questions of the study. These questions stem from the knowledge this study sets out to find,²⁸⁸ namely the problem, aim, and research questions of the study. The largest differences between the *Alpha* and *Omega* studies

²⁸³ Eriksson, 1992.

²⁸⁴ See the discussion about non-rational dimensions in the Chapter *Epiphany*, Section 2.2.

²⁸⁵ "The ideas are like a pair of glasses on our nose through which we see whatever we look at. It never occurs to us to take them off" (Wittgenstein 1953/1992, 5).

²⁸⁶ See Section 2.2.

²⁸⁷ Ricoeur, 1976, 55.

²⁸⁸ Wadenström, 2003; Åsberg, 2000.

seem to lie, de facto, in methodology and method. The methodological considerations I start from deal with research logic, -approach and -perspective.²⁸⁹

Neither induction nor deduction appears to be research logically suitable for *Omega*. The analysis of *Alpha* in Act II showed that inductive research logic could not work satisfactorily as in a Menoic meaning it is impossible to "seek what one does not know". In such a case one's prejudice, what one knows from before, steers the search nonetheless and consequently makes it impossible to find what is not known from before. As a deductive logic of education is not relevant within this context either – what is unique cannot be deduced – I want to find out to what extent an abductive research logic could be suitable for *Omega*. What is meant by abduction with reference to the *Omega* study?

Contrary to *Alpha*, that, in terms of research logic, on the whole moved from a concretely observable empirical perspective towards an abstract, non-observable theoretical one, the research logic for *Omega* should oscillate abductively between the empirical and the theoretical. This implies that the prejudice, that here forms a frame for the understanding of the interpretations that will be carried out, steers the orientation of the new empirical material and contributes to the fact that attention is focused on the types of patterns that it brings to the fore. The prejudice and these patterns form a temporary theory with which I will once again meet reality. Other aspects that the prejudice does not bring to the fore are overlooked. A guiding principle, the non-rational dimensions of the drama process in this context, steer the search. In this way, abduction evaluates itself, so to say.

Experience-based knowledge naturally plays a part in abduction. The ability to draw the most adequate conclusions has to do with the individual's earlier experiences and knowledge. Experience, or the lack thereof, determines the amount of attention given and contributes to final decisions.²⁹⁰

In terms of models or schools within the qualitative research tradition²⁹¹, the research approach for *Omega* could be placed within one of the empirical research approaches such as Grounded Theory or phenomenography, as was used in *Alpha*.²⁹²

However, in order to avoid landing in the same scientific position with the new study as was the case with *Alpha*, as discussed in Act II, Epiphany, Grounded Theory can already be excluded as a viable research approach for *Omega*.

The methodological perspectives that research can cover are either nomothetic or idiographic.²⁹³ As previously determined, these two make up two opposite poles, with the unique that occurs only once at one end and the general that occurs regularly at

²⁸⁹ As previously mentioned the answers to the methodological questions are to be found among issues such as logic of research, approach, and perspective of research. Methodology is related to the Greek concepts *methódos* which means 'method' or 'way of doing'. The concept consist of the parts *meta*, after, and *hódos*, way and the final part *logos* meaning 'the philosophy of'. *Methodology* is not synonymous to *method* but rather 'the philosophy of methods' (Åsberg 2000).

²⁹⁰ Peirce (1990) on the meaning of experiences in abduction: "I once landed at a seaport in a Turkish province; and, as I was walking up to the house which I was to visit, I met a man upon horseback, surrounded by four horsemen holding a canopy over his head. As the governor of the province was the only personage I could think of who would be so greatly honoured, I inferred that this was he. This was a hypothesis [abduction]."

²⁹¹ See, e.g. Alexandersson (1994) and Svensson (1996).

²⁹² On research approaches, see Patel & Davidson (2003).

²⁹³ The concepts nomothetic and idiographic are discussed earlier in Chapter 2.

the other. Here, *Omega* obviously takes on an idiographic perspective by studying the unique within the educational drama process.

The research project *Omega* deviates most from *Alpha* methodically, in terms of the procedure meaning. Besides the philosophical position of the study, it is also the aim of the study and the participants in it that are decisive for the choice of research methods.²⁹⁴ From *Omega's* part, the central aim of studying the non-rational dimensions of the educational drama process leads to the rejection of the interview as a method of data collection. The interview is, as we know, oriented towards words, which suit the study of rational dimensions well. Research of non-rational, e.g. aesthetic, experiences is, on the other hand, oriented towards a reality that exists even beyond words: extra-verbal reality. This is why other, more intuitive research methods, closer to humanities than social sciences, were considered. These methods will be further concretized in Scene 3 of Act III.

This phenomenon, namely that studies that originally belong to the social sciences are close to the humanities in terms of their actualization and their framing, was discussed earlier in Act 2 Scene 3. As was also discussed, the development of social sciences describes a period when the border between social sciences and the humanities, as a consequence of the methods and strategies used in research, has periodically been blurred and unclear.²⁹⁵ Thus, this positioning of *Omega* can be understood as such a methodical approaching between the social sciences and the humanities.

In this Scene the adjustments of premises for *Omega* have been set. The research problem, the overall aim, and the two research questions have not in any noteworthy way shifted from *Alpha*. What has been modified, however, is the research focus of the educational drama process. Having focused on the rationally retold dimensions in *Alpha* so the research of *Omega* will concentrate on the non-rationally retold. By the use of abductive research logic, a hermeneutic approach, and an idiographic perspective, *Omega* will be placed in another methodological position and is according to the ideals of science and research procedures, closer to humanities than social sciences.

Scene 5 – Hermeneutics suggested as a philosophical framework

Starting from the standpoints about the positioning of *Omega* and from the orientation that was made in Act III, Scene 1 and 2, I choose hermeneutics as a philosophical position and a framework. In this Scene, I will therefore, consequently, in brief present the main positions of the hermeneutic framework for *Omega*, its ontology, epistemology, methodology, and method.

²⁹⁴ Holme & Solvang, 1997.

²⁹⁵ Denzin, 1997. Denzin & Lincoln, 2000.

*Hermeneutic ontology*²⁹⁶

involves a knowledge-based relation to being: an understanding of what it means to be in the world (Dasein). The individual is the place where being emerges and this is also why she is the one who asks for meaning and context. It is not self-evident that existence has an understanding of itself but there should be continual hermeneutic analysis about what a human being is and how she appears to herself.²⁹⁷

Neither is the individual's understanding regarded to be steered by methods but by the fact that meaning is anticipated by the community that unites individuals within a tradition. As a consequence of this the individual can only understand what appears as meaningful to her. Hermeneutic philosophy does not preferentially offer a new ontology, but a way of relating to this basic question of ontology. The being of humans, the existence and the existential essentials of life are always temporally related with meaning for how the individual understands her existence. Along with hermeneutic philosophy, the individual understands in different ways on different occasions. Understanding is therefore always connected to time and space.²⁹⁸

Hermeneutic ontology, or the question about being and how one considers that the world is disposed in line with a hermeneutic outlook, rests on interpretation. The interpreted reality that emerges from the individual is for obvious reasons intimately connected to the individual and consequently, to time and space. Such a reality is dynamic and varies historically between individuals and different places. Thus, interpretations and re-interpretations occur incessantly and reality changes with them. Interpretations do not, however, emerge entirely freely, but always occur within the frame of a certain tradition. The problem of interpretation lies, as was pointed out earlier, in the fact that the interpreting individual makes up a part of the being (Dasein) that she goes into to understand herself. The world as it appears to the individual is, according to hermeneutics, always interpreted and experience therefore is always second hand. The interpreted being is made up of experiences that can be subsumed in a tradition in retrospect.²⁹⁹

*Hermeneutic epistemology*³⁰⁰

is, as previously was established, in line with a hermeneutic philosophy, the epistemological perspective is idealistic, non-dualistic or monistic and claims that a social existence can only be experienced and cannot, in other words, exist outside of the individual experience. Thus, this has consequences for how hermeneutic philosophy understands what is meant by true knowledge. According to a hermeneutic philoso-

²⁹⁶ I want to remind that the concept of ontology derives from the greek *óntos* which means 'being' and *logos* meaning 'the science of'. Consequently by *ontology* is meant 'the science of being' (Åsberg, 2000).

²⁹⁷ Heidegger 1962/1978. Also see Ruin (2005).

²⁹⁸ Gadamer, 1997.

²⁹⁹ Gadamer, 1997.

³⁰⁰ The concept epistemology is derived from the Greek *epistémē* ,which means 'knowledge' and *logos* meaning 'the philosophy of'. Consequently, *epistemology* refers to 'the philosophy of knowledge' (Åsberg 2000). The answers lie on the one hand between empirism and rationalism and on the other between realism and idealism. According to an empirical approach, knowledge is obtained by the senses, by means of observations. According to rationalism, knowledge is the outcome of reasoning.

phy, true knowledge cannot be understood as something independent from history or culture but is always a part of time and space.³⁰¹

Hermeneutic methodology

naturally follows the ontological and epistemological assumptions. When the aim is to study the individual's experiences of the world and to understand human actions, this demands different research methods than would be needed, for example, for a study of freely falling bodies.

With hermeneutic ontology and epistemology as a starting point, hermeneutic methodology here emanates from an abductive research logic, a hermeneutically interpretive research approach and an ideographical research perspective. Concretely, this implies that the methodology for a hermeneutic philosophical position is based on the uncertainty that interpretive research of understanding involves when it interprets the world from a unique, ideographical perspective.

Hermeneutic methods

have, as mentioned previously, evolved in different directions over the years. These could, however, be distilled and placed in a recurring circular movement, a spiral. Two so-called hermeneutic circles with respective levels of ambition are used to visualize the hermeneutic process.³⁰² The things these two levels, the minimal and the maximal, have in common is the alternation between four aspects, namely patterns of interpretation, text, dialogue, and interpretation. I will briefly explain the implications of these. A more detailed review will follow in Scene 6.

Patterns of interpretation relates to the types of not entirely obvious tracks that emerge when the researcher enters into dialogue with the text starting from her own prejudices in the hermeneutic interpretation Act. The text is the object of the act of interpretation and does not only imply something that has been written but also what has been done, for example social actions as text. Dialogue here refers to the interpreting relationship that the researcher has to what is being interpreted. It is thus neither a monologue nor a passive reception but an act where the researcher is active not only with regard to the text in question but also to her own bias regarding the area of knowledge that the text represents. Interpretation relates to the partial interpretations that are formulated during the interpretation process. En route towards the conclusive result of the interpretation, the hermeneutic researcher carries out small partial interpretations that are placed in relation to one another incessantly in an evaluative process.³⁰³ The miniature variant of the hermeneutic process of interpretation describes, as mentioned above, a cyclic variation between part and whole on the one hand and prejudice and understanding on the other.

On the maximal level of ambition, a more detailed description, which is better suited for the interpretation of written texts, is distinguished. The aspects of the maximal circle are criticism of the sources, empathy, existential understanding of the

³⁰¹ Wadenström, 2003.

³⁰² Alvesson & Sköldberg, 1994, 165.

³⁰³ Alvesson & Sköldberg, 1994.

situation, poetics, asking from the text, the merging of horizons, revelation of the hidden, questioning the text, and the hermeneutics of suspicion.³⁰⁴

Now, as the philosophical and disciplinary aspects are set, I will continue by setting the proceedings, representations, and perspectives of the *Omega* study.

Scene 6 – Consequences of the change

Internal and external changes have been made to the research in the previous parts, and hermeneutics has consequently proved itself the most suitable philosophical base for the *Omega* research project. The implementation of the study, the perspectives and the presentational forms are presented in this part. Before I go on to do this it is necessary to introduce the significance of the concept that makes up the research object of the study, namely the text. What is implied by text in this context?

A text, by definition, is "a discourse that is fixated through writing" in graphic form (inscription) or as a recording (enregistrement)³⁰⁵. As discourse relates to more than what is expressed verbally, namely to both events and the meanings (sense) that are included in this event, the text concept refers to more than descriptions of what is happening. The events stand for both actions and words that are accompanied by meanings. Thus a meaningful action can serve as a text. When it has distanced itself from its original context and actor, the one that interprets the action becomes a reader and in this distancing the reader himself becomes an actor and creates meaning for the action. The reader, in this case, becomes a "co-writer" of the text.³⁰⁶ The question of the different authors of the texts will be returned to later on.

A transcribed text cannot thus represent a discourse as the discourse includes the kinds of extra verbal meanings that a transcription can scarcely capture. Facial expressions, body language, vocal pitch, and other similar extra verbal significations are examples of such meanings³⁰⁷ in terms of the total educational drama process of *Omega* the logbook texts, video recordings of the drama acts, and recordings of participant interviews, therefore make up the text or weave, with different discernable patterns and colours determining the object of the hermeneutic interpretation. In the following I will recount the line of procedures, perspectives, and the representational issues that the work of interpretation adopts.

Procedure

The hermeneutic interpretation work for *Omega* is a process with a number of overlaying, simultaneous lapses of events. On account of this, it is impossible to relate it as a temporal, linear process. The interpretation process as an event is not isolated from the rest of the research work. Interpretations have occurred during the entire duration of the research work, both during the collection of texts, the analysis, and in conjunction with the presentation of the outcomes. Hence, the interpretation work

³⁰⁴ Alvesson & Sköldberg, 1994.

³⁰⁵ Ricoeur, 1976, 26-27; Ricoeur, 1988, 32. Ricoeur, 1981/2007, 145-146.

³⁰⁶ "Meaningful action considered as text" (Ricoeur 1981/2007, 197pp).

³⁰⁷ Some transcriptions can include paralinguistic elements such as pauses, louder or lower voice, etc but often these qualities are lost in the transcriptions of texts (Kvale, 1997).

for *Omega* is related here as three phases: the empathic and existential interpretation phase, the poetic production phase, and the critical hermeneutic phase. These phases do not necessarily follow each other in time. (Figure 11)³⁰⁸

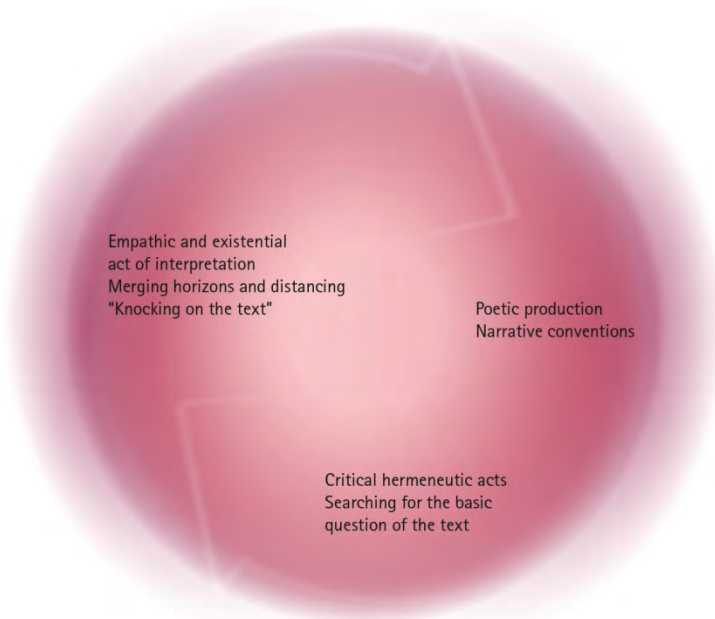


Figure 10. The hermeneutic methodology of *Omega* (modified from Alvesson & Sköldberg, 1994, 165).

The hub of the hermeneutic interpretation process is the dialogue with the text. Included in this dialogue are both empathic and existential interpretation phase, poetic production phase, and critical interpretation phase.

The *empathic interpretation phase* is directed towards the non-uttered dimensions of the drama process and therein aims, above all else, at capturing the extra verbal message of the process. The analysis of *Alpha* and the experiences in conjunction with Nativity provided examples of the fact that the research related procedures that existed in *Alpha* were not capable of capturing more than the rationally retold dimensions of the drama process. This is why research methods that could reach beyond the obvious were necessary in conducting the *Omega* study.

The *existential interpretation phase* is directed at the participants' experiences of being that feature in terms of "authenticity, choice, freedom, emotions of understanding, opportunities, intentional worlds of time and space, angst, meaninglessness".³⁰⁹ In relation to the establishment of meanings, there occurs both a

³⁰⁸ Alvesson & Sköldberg, 1994.

³⁰⁹ Alvesson & Sköldberg, 1994, 163.

merging of different horizons and an outdistancing between them. The interpretation work covers both that which is familiar and that which is not.

Narrative principles are used during *the poetic production phase* to formulate and communicate the empathic and existential meanings, not only the visible structures. The poetic hermeneutics move in the opposite direction than they traditionally do in this context. Instead of studying the poetic dimensions of texts, such as metaphors, root metaphors and narrative aspects, these are used to recreate the experienced drama process in the form of text. Not in the form of a monophonic report, but a "polyphonic account"³¹⁰: a text with many voices, where different meanings of interpretation appear side by side. As mentioned before, the formation of the texts, the form aspects of the stories compose a result of the way of interpretation, which means that methodically the study approaches narrative research.

Narrative research can be classified and organized in different ways. One can either attack story material through a holistic analysis or through categorizing or focusing on the material's content or form.³¹¹ Placed in a matrix the dimensions form the following combinations:

Holistic – content

Holistic – form

Categorical – content

Categorical – form

In a holistic analysis with a focus on content, the researcher uses the entire story (often life stories³¹²) and concentrates only on the content in the analysis. A holistic analysis that focuses on form involves a study where the entire story is used with a focus on how it is told. "Which genre does the story fall into?", "how is the story structured?", "and "is there a point of inflection?", are questions that the researcher aims to find answers to.³¹³

Categorizing of content corresponds to what is traditionally called content analysis. The focus lies on the individual statements of the story. These statements are then categorized in line with given principles. Categorizing with a focus on form involves the researcher starting from the participants' individual statements in their stories and through categorizing creating new stories, meta-narratives³¹⁴ of them.

In the *Omega* study I start from both the last- and first-mentioned alternatives. Texts of different lengths and varying style that the participants, myself included, formulated during the process and that were recorded in logbooks, make up the

³¹⁰ Alvesson & Sköldberg, 1994, 175.

³¹¹ Lieblich et.al., 1998, 13.

³¹² An entire narrative about parts of an individual's life.

³¹³ Lieblich et.al., 1998.

³¹⁴ Meta-narratives are according to, e.g. Lyotard "understood as totalising stories about history and the goals of the human race that ground and legitimise knowledges and cultural practises. The two metanarratives that Lyotard sees as having been most important in the past are (1) history as progressing towards social enlightenment and emancipation, and (2) knowledge as progressing towards totalisation. Modernity is defined as the age of metanarrative legitimation, and postmodernity as the age in which metanarratives have become bankrupt." Woodward (2006) <http://www.iep.utm.edu/lyotard.htm>

elements of the narrative categorization. Also the video recordings that were made throughout the project are here considered as participant stories. These texts in some cases form elements for new stories, meta-narratives; in other cases the entire story forms the foundation for the analysis. The stories here nevertheless have no ambition of being identical to the reality. Related reality, the text, and experienced reality are two different phenomena.³¹⁵

After the implications of the meaning of the study have thus been formulated and communicated, the interpretation work moves into the third phase, the hermeneutics of suspicion. This is where the results of the study are subjected to critical review as the search for the basic question of the text occurs. Does the text supplant something that is hidden behind a facade, something that could not be revealed?

Having now accounted the procedures of the interpretation work in the form of three phases of interpretation: the empathic and existential, the poetic, and the critical, I want to move on to provide the three perspectives from which the interpretation work was carried out.

Perspectives

As a term for these, hermeneutics' three metaphorical perspectives of interpretation, within the text³¹⁶, behind the text, and in front of the text, are used here. This means that the interpretation work for *Omega* places focus on the text itself, the *Omega* drama process, in the text's underlying reality, and in the reality that exists in front of the text as it has appeared to me. In the next part, where the results of the study are presented, I will direct my "searchlight" within the text itself, from behind it, and in front of it. This manner of varying the direction of the light comes out in different textual content and form.

Within the text

By naming this perspective of interpretation "in the text" I wish to underline the fact that I have made up a part of the reality that has been the object of the study. In fact I have now also in a concrete way found myself in the middle of the text, the drama process, on the basis of the decision to Act the part of teacher/researcher. It is not, however, this type of presence that I primarily, refer to with the title but rather a "Dasein", or "being-in-the-world", a "thrownness"³¹⁷.

Being thrown into a situation means that the individual finds herself in a situation that is defined in advance and that one being newly arrived is forced to relate and answer to. I found myself in this situation of "thrownness" when I first entered the classroom before the beginning of the *Nativity* drama project.³¹⁸ I was

³¹⁵ See Denzin (1997).

³¹⁶ The perspective taking should not be seen as means of interpretation only. Additionally it contributes to an inside perspective in research in general and research with participants who are disabled in particular. This perspective is especially important because these perspectives "provide us with the decisive pieces for our understanding of social interplay between individuals with a mental retardation and non-disabled individuals." (Gustavsson 2001, 9).

³¹⁷ According to Heidegger (1996, 174), "Geworfenheit" or "thrownness".

³¹⁸ See *Nativity* in Prologue.

thrown into a world that I did not recognize. Also during the *Omega* project, during the teaching and research work with participants who were physically disabled, I have in part found myself in a similar situation, as the situation itself has been relatively new for me. I had certainly already carried out a drama project with participants who were physically disabled, but I had not carried out a research project with them as participants. Ejected into the world the individual is referred, condemned to interpretation, and forced to make her way in the world she inhabits.

But existence is not solely a "thrownness" void of meaning. The individual in this position is condemned to interpret and attempt to understand her "with-world"³¹⁹. In this perspective interpretation not only alludes to acquiring knowledge about the world. Interpretation is, above all else, a means of being for the individual, a way of existing when she turns towards her "with-world" and surrounding world, seeking understanding. However, in order to be able to understand her "with-world", the individual must first turn inwards and seek to understand herself. Thus, the understanding in itself here becomes a "thrownness" directed outwards and into the world when the individual with deliberate, conscious acts searches for significance and meaning in her existence. Thus, I have, simultaneously with being thrown into this situation, also been educationally and research oriented towards the *Omega* drama and research project. By "thrownness" and "directedness", a situation that is simultaneously pervaded by an "openness" towards what has not yet been realized and something that has already been decided can be understood. It is this being oriented towards something that has not yet been accomplished, towards an "ahead-of-itself-being - already-in-(the world)". It is from these positions, from my experience of "thrownness" and "directedness", that the perspective of interpretation "within the text" and the interpretation work proceeds. This perspective relates the constantly on-going dialogue I have carried between the state of "thrownness" and "directedness", between a personal and a professional perspective, from an inside one. From this state of understanding I throw myself further on in a journey towards what is unfamiliar to me, towards the participants', experiences of the very same educational process.

Behind the text

The term "behind the text" implies the perspective that the interpretation takes in relation to the text or the experienced educational drama process from an outside perspective. From being oriented towards the process itself, at the first person perspective, the interpretation work has now shifted behind it, and taken the narrator's perspective towards the drama process as a whole.

Here I borrow the term "behind the text" from the German hermeneutics of understanding.³²⁰ This hermeneutic method directs the focus towards the events and author intentions that existed before the text. The object of this hermeneutic orientation is to reconstruct the text's underlying intentions and in this way get at the text's actual meaning. Understanding the text thus becomes understanding the

³¹⁹ By "with-world" is meant a world that is shared with others (Heidegger 1996, 155).

³²⁰ The concept "hermeneutics of understanding" is used, e.g. by Kristensson-Uggla (2004, 25) and as developed by Schleiermacher.

individual behind the text, to reproduce the original situation through identification, empathy, and re-experience. My intention here thus becomes to direct my researcher glasses behind the text, namely at the drama process as the participants have experienced it, and through identification, empathy, and re-experience to place myself in the participants' position and understand them. I want to point out, however, that the interpretation work here not only forms a reproduction of what has occurred but is an active production, both comparative and divinatory, which implies that the interpretation embodies both comparative moment and "conjecture".³²¹ I compare to what is familiar and in a heideggerian sense "guess" my way to what is unfamiliar.

I must note that a psychological understanding of the individuals and their intentions is not primarily aim here, as "behind the text" could equally be considered to imply. In the study of the processes during *Omega* that occurred beyond my immediate attention and consciousness, the participant experiences that are documented in the logbooks and video recording for example, I compare with things that are familiar to me and guess only at things that exist within my own imaginary world. I cannot guess at anything else.

The individual can, within limits, certainly reach beyond her own understanding. Much like the interpretation according to the hermeneutic circle between part and whole, she reaches in a movement between expedition and return, from what is familiar: the part, to what is unfamiliar: the whole.³²² There exists, however, the personal consciousness and limits for what the individual can imagine and know within a discourse, a cultural imaginary world or a tradition, as Gadamer³²³ expresses it. The tradition is not something we either choose or do not choose to enter into. The tradition, as noted in Scene 3 in this same Act, anticipates the individual and her understanding and has power over our consciousness:

.../“That which has been sanctioned by tradition and custom has an authority that is nameless, and our finite historical being is marked by the fact that the authority of what has been handed down to us – and not just what is clearly grounded – always has power over our attitudes and behaviour. All education depends on this, and even though, in the case of education, the educator loses his function when his charge comes of age and sets his own insight and decisions in the place of the authority of the educator, becoming mature does not mean that a person becomes his own master in the sense that he is freed from all tradition. The real force of morals, for example, is based on tradition. They are freely taken over but by no means created by a free insight or grounded on reasons. This is precisely what we call tradition: the ground of their validity/... /that tradition has a justification that lies beyond rational grounding and in large measure determines our institutions and attitudes.”³²⁴

Ergo, my interpretations here are not free without limits, but exist within a context that is predetermined by my cultural and historical situatedness. Not least for this reason, the story about me is not only justified but also fully inalienable for the reading of the thesis. Both the tradition that I consciously carry with me and also the unconscious have an effect on the formation, implementation, and results of the

³²¹ The verb "guess" comprises a connotation of arbitrariness. I want to emphasize that the process of interpretation does not have any insinuation on guessing in that meaning. "Guessing" is an Act that consists of prejudice and experience based knowledge.

³²² Alvesson & Skoldberg, 1994; Gadamer, 1997; Gustavsson, 1996.

³²³ Gadamer, 1997.

³²⁴ Gadamer, 1960/2004, 281-282.

study. In any case, the influence of tradition should not be understood as a one-to-one-correspondence³²⁵ in the sense that the reader could draw explicable links between the text about me and the texts I have interpreted. No, the reader is rather expected to evaluate this in an intuitive, empathic manner and in this way eventually be able to claim to know my text better than I do myself.

In front of the text

In this section I will focus on what is "in front of the text". As Ricoeur³²⁶ puts it the "sense of a text is not behind the text, but in front of it. It is not something hidden, but something disclosed. What has to be understood is not the initial situation of discourse, but what points towards a possible world, thanks to the nonostensive reference of the text." In the space in front of the text, between the preceding stories about the drama process on the one hand and myself as a researcher on the other, stories about the participants as they appeared to me during the Omega drama project emerge.

Within this form of interpretation I do not seek, as in the German hermeneutics of understanding, a romantic gadamerian merging of horizons where the horizon of meanings of the text is expected to merge with the horizon of the reader. On the contrary, in this landscape of otherness and alienism, that the *Omega* drama and research project is, I am open to what is different and foreign and enter into a dialogue with it, if from an alienated and distanced position. I do not recognize this situation. The alienation and distance are, however, also a pre-requisite for my understanding. The conflict,³²⁷ what I do not understand, becomes the driving force that keeps the dialogue with the text alive. Not knowing or understanding namely makes up the motor of the interpretation process.³²⁸ I then enter this distanced and unappreciative position in order to frame the stories about the educational drama process, *Omega*, in a gestural process. So, why do I write narratives? Why do I not categorize?

Narrating is a means by which to structure time.³²⁹ Relating makes time tangible for the individual. The individual himself is also a story with a narrative identity. Humans tell stories because they are storytelling beings. The elements that are included in a person's stories give sustenance to her interpretation of the world. It is her life experiences and the stories about them that make this possible. In the same way that the intrigue in a work of fiction creates a curve of tension and ties together unrelated, disparate events, so the individual's life story grants her a context and a collective identity. The individual holds her identity together through her life story despite the changes she undergoes. This enables her environment to see her as "the

³²⁵ (of two or more things) corresponding exactly. In: The free dictionary.
<http://www.thefreedictionary.com/one-to-one>

³²⁶ 1976, 87.

³²⁷ ".../ it is on in a conflict of rival hermeneutics that we perceive something of the being to be interpreted: a unified ontology is as inaccessible to our method as a separate ontology. (Ricoeur, 1974, 19)

³²⁸ Bachtin, 1991, Ricoeur, 1981/2007.

³²⁹ Ricoeur, 1984/1990.

same" regardless of the fact that she has changed with time and no longer possesses the same "selfhood" she did earlier.³³⁰ What then is a story?

A story is a course of events in different times. It starts from prefigured time that becomes refigured time that the reader understands as mediated, configured time.³³¹ In the narration and creation of stories the individual proceeds from prejudice about the world, a prefiguration that she carries with her in the form of everyday practice. The prefiguration that I carry with me the texts of this thesis is, for example, my own life story, my experiences of work with educational drama, earlier experiences of working with individuals with physical disabilities, my own experiences of *Omega*, my experiences of participant experiences in logbooks and video recordings of the same process. Proceeding from this prefiguration, I refigure stories in front of the text about the participants, or more accurately, through them, as they have appeared to me. In order to be able to do this I make use of my empathic, intuitive, creative and self-reflective capacities and apparently array – not enter into – the participants and become their voices, so to speak.³³² The aim is to refigure the polyphonic³³³ process that the educational drama process, *Omega*, was. After this it is the reader's task to configure the content of the texts. The aim of my writing is thus that the refigurative and configurative texts are equal. In the same way I wish that the reader's configured text also possibly corresponds to the refigurative text. Nevertheless, can the reader on the whole meet me as author?

The configuring activity could also be seen as writing if there is no other voice in the text than the reader's and the author of the text is considered dead³³⁴. As soon as the reader starts to read the text, she becomes the author of the text. This stance provides me with further arguments for making the researcher present in the text. Thus, the author (reader) is able to visualize the relationships that constitute both the researcher and the participants. Regarding the configured text I assume that I have no means by which I can control how the reader will respond to my text. In any case, I can use "literary devices to increase the odds in favour of others understanding" of my point of view.³³⁵ Therefore I try to provide the reader with an opportunity to reach beyond the shelter of form and also try to "convey a sense of atmosphere, ethos, mood or tone" to present an evocative form of experimental writing.³³⁶

As the writer of the text, beyond the choosing of form you can also formulate the content in a way that engages the reader to create his or her own understanding of

³³⁰ Ricoeur (1992, 2-3) distinguishes between two meanings of identity, "same" (idem) and "selfhood" (ipse). By "same" is meant the side of identity which remains the same although the individual undergoes changes and no longer is "similar" as she used to be. Also see Kristensson Ugglå (1994) and Vikström (2000).

³³¹ According to Ricoeur (1983/1984) the threefold mimesis means to follow "the destiny of a prefigured time that becomes a refigured time through the mediation of a configured time".

³³² See Section 2.2.

³³³ "The essence of polyphony lies precisely in the fact that the voices remain independent and, as such, are combined in a unity of a higher order than in homophony. If one is to talk about individual will, then it is precisely in polyphony that a combination of several individual wills takes place that the boundaries of the individual will can be in principle exceeded. One could put it this way: the artistic will of polyphony is a will to combine many wills, a will to the Evant." (Bakhtin 1984b, 21).

³³⁴ Barthes, 1977.

³³⁵ Richardson, 1990, 52 – 53.

³³⁶ Richardson, 1994, 521; Woods, 1999, 63

it. A text can be formulated as "readerly", logically, predictably structured in a linear manner, leaving little space for the reader to make his or her own textual connections between stories and images, or "writerly", that is less predictable and calling on the reader to engage with the text³³⁷. My intention with regard to this text is to engage the reader, but it will be left to the reader to judge whether I have succeeded.

Among the five different types of evocative experimental forms³³⁸ the 'mixed genres' seem to be the closest to this presentation. Within this form "the scholar draws freely in his or her productions from literary, artistic, and scientific genres, often breaking the boundaries of each of those as well. In these productions, the scholar might have different 'takes' on the same topic, what I think of as a postmodernist deconstruction of triangulation"³³⁹.

With regard to this study, where the focus is on the experiences of the participants and where I have been acting as a teacher/researcher and have thus been as important a part of the process as the participants themselves, I regard my voice in the text to be of equal importance to those of the participants. This kind of approach is called auto-ethnographic. Yet the thesis text is not entirely auto-ethnographic but rather a reflexive ethnographic narrative, where my personal experiences, along with those of the other participants, become important and illuminate the culture being studied³⁴⁰. As commented earlier, not only the content but also the form of the thesis communicates the philosophy of science that hides beyond the practice of the research.

Having both described the implementation of the interpretation work and the different perspectives that this involved I now wish to move on to account for *Omega's* different presentation forms using the same media I did in the analysis of *Alpha*.

Representations

Earlier in the text two models for the analysis of presentation variations were exhibited. Initially placed in the thesis, these models are considered to facilitate the understanding of the content. The variations that are described deal in part with the function of language, that is to say text type and communication of language, and in part with presentational form. In this context I will use the criteria for the models in order to be able to specify presentational forms for *Omega*.³⁴¹ Why do the presentational forms for *Omega* diverge?

Firstly, as mentioned earlier, the question formulations of the study steer the research methodical operations in another direction than was the case for *Alpha*.

Secondly, the results of the study will demand alternative presentational forms to the ones used in *Alpha*. Why? This question was brought to the fore already during

³³⁷ Barthes, 1974; see also Sumara and Luce-Kapler (1993). Compare with Langer's discursive and representational writing (1942/1951).

³³⁸ Richardson 1994, 521–522 (2000, 931–934). Evocative expressive forms: "narrative of the self, (autoethnography)", "fictional representations (ethnographic fiction)", "poetic representation", "ethnographic drama", and "mixed genres".

³³⁹ Richardson, 1994, 522.

³⁴⁰ Richardson, 1994, 740.

³⁴¹ See Figure 6 and Table 1.

the *Nativity* drama project when I asked myself if I would act as researcher now instead of a teacher how would I manage to catch the qualities of this drama process. How would I go about enabling the readers to experience what I had experienced myself? For this reason, in the presentation of *Omega's* results, I will make use of the types of presentational forms that not only create cognitive understanding in the readers but also create experiences.

This is why I here expand the presentational forms in the direction towards an emotive, phatic, and poetic communication of language and a subjectively descriptive and experience mediating presentational form. Before I do this I want to repeat the principal content of the communicative functions of language in standardized and subjective forms of writing, and the features of factual prose and fiction genres.

Firstly, the communicative functions of language that Jakobson's³⁴² model presents are the emotive and conative function on one hand and referential, poetic, phatic, and meta-linguistic function on the other. Two models of presentation were also identified: a scientific subject controlled one and a subjectively descriptive and experience mediating one. The text in the former presentational form can be described as metonymic with a nominal poetic function, while the latter can be described as metaphoric with a substantial poetic function.

Secondly, texts were positioned in terms of genre, sub-genre, text type and linguistic style (Table 1).³⁴³ Two central categories emerged in the model: one placed within factual prose, more exactly scientific prose, containing argumentative, explanatory forms of text, and one placed within the fiction genre, with biographical narrative and descriptive forms of text. Besides these forms of linguistic communication and text, I want to add the question about perspectives of interpretation and formation.

Thirdly, the perspectives of the study of interpretation, presented in the previous part, relate to, as the term suggests, the perspectives from which the interpretations are carried out. Three hermeneutic perspectives of interpretation work here as a frame of explanation for the interpretation work. These are the metaphors "behind the text", "within the text", and "in front of the text". Besides explaining what perspective the interpretations are carried out from, the perspectives also tell you what kind of texts the interpretation work generates and with what understanding of the hermeneutics.

Fourthly, the perspectives of formation of the text refer to the perspectives from which the story is related, the narrator perspective, and the reality that the story relates. The narrator perspective's two extremes are "the almighty author" and "point of view". The almighty author is the one in the story who knows everything about the people involved and the action that takes place. The other perspective, point of view, involves the story being told from someone else's perspective. The realities that the story relates tend to be roughly divided into inner and outer reality.³⁴⁴

³⁴² 1960/1964

³⁴³ Breivega 2003; Grepstad 1997. Werlich 1976; Ørom 1997.

³⁴⁴ By the "almighty author" is meant a style in writing where the narrator of a text has the possibility and the authority to walk in and out in her characters as she wants to. She also knows what they think and feel and also knows what will happen in the future (Liljestrand, 1993).

Before I go on to deepen the perspectives of interpretation and formation, and relate them to the *Omega* study, I want to, in a table where text types, genres and perspectives of interpretation of the thesis meet, identify three perspectives of formation³⁴⁵ that emerge in the thesis in general to a certain extent, and more frequently in Act III, part II, where the outcomes are discussed.³⁴⁶ The content is here completed by the perspectives of interpretation that were presented in the previous section, *Perspectives*, and combined with the *Point of view* and *Almighty author* perspectives of formation (Table 3).

Table 3. *Meeting between genres, text types, sub-genres, functions and perspectives of interpretation.*

Genre	Factual prose	Fiction
<i>Text type</i>	Argumentative Expository	Narrative Descriptive
<i>Sub genre</i>	Scientific prose	Biographical form of presentation Dialogue texts
<i>Function</i>	Representational – meta-lingual	Emotive – conative
<i>Perspectives of interpretation</i>	Behind the text (Dilthey) Almighty hidden author Hidden author About external reality	Within the text (Gadamer) Point of view Visible author About inner reality of the researcher In front of the text (Ricoeur) Point of view Visible author About inner reality of the participants

The first of the three perspectives, behind the text, describes the events from an outside perspective. This perspective is formed by the scientific prose genre, the argumentative and investigative text type, the scientific style, and the "behind the text" perspective of interpretation. The perspective of narration and formation that is used here is the "almighty author's".

The second narrator and formation perspective, within the text, is a "point of view" where I as a researcher Act visibly, as it is my perspective that is being framed.

³⁴⁵ Regarding that all research is about narratives and writing. I use the concept "forms of narrative", meaning different ways of doing the writing on page 106. See Denzin (1997); Marshall & Rossman (1999); Woods (1999) (calls it 'literary') Booth & Booth (1996).

³⁴⁶ Observe that this positioning, besides referring to the *Omega* texts also concerns texts in the entire thesis.

The text is autobiographical and relates the experiences I had during the *Omega* project. The perspective is formed by the biographic representation genre, that borders the fictive genres, the narrative and depicting text type, the literary linguistic style and the "in the text" perspective of interpretation.

The third, the in front of the text perspective, is a "point of view" and relates the participants' inner reality, their experiences during the drama process. The text, an autobiography, lies within the biographic representation genre and is a narrative of depicting text type, and of literary style. The result of this procedure is thus a polyphonic text³⁴⁷, a text where different voices can be heard and where different types of texts are included in each other.

Still there is at least another text in this presentation. Besides the texts about the participants and myself, the original text, there is a second form of text that is inserted inside the original text and contributes new modes of interpretation and reading. Because a text has several authors and readers, and because its meaning is never read on a single level of inscription, a correct form of reading it cannot exist. The third voice of the text is the reader's.³⁴⁸

The variations in language of the thesis that have been described can also be understood as a difference between social approaches such as work and play or art. When work and play in the concrete activity assume different linguistic expressions this also results in different types of texts.³⁴⁹ This is why fiction's relation to reality can most closely be described as metaphoric while that of factual prose could be considered metonymic.³⁵⁰

Thus, the presentation of *Omega's* outcomes occurs graphically in literary form³⁵¹, and through these types of formations an understanding sans concepts is created. This kind of understanding is not only logical but also emotional.³⁵² By directing myself at what is beyond the obvious, to the surplus of meanings³⁵³ that encompass texts, and in my presentation of these by means of indirect sentences, metaphors, and symbols, I create reality instead of simply describing and talking about it,³⁵⁴ presentational instead of discursive.

As it emerged in conjunction with the analysis of *Alpha*, discursivity implies a written form that is characteristic of both everyday language and scientific text. The discursive form is reasoning in a continuous row of words and concepts that are connected along with recognized norms of language and logic: words are followed by

³⁴⁷ About the meaning of polyphony and the use of polyphony in this thesis, see Act III, part 2 .

³⁴⁸ Denzin, 1997, 234–235.

³⁴⁹ Hellspong & Ledin, 1997.

³⁵⁰ Ørom, 1997. By metonymy is understood a "Figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original, as 'crown' to mean 'king' " (Encyclopaedia Britannica

<http://www.britannica.com/EBchecked/topic/378726/metonymy>)

³⁵¹ The literary turn has brought new ways of writing into social sciences. These ways are auto ethnography, fiction-stories, drama, performance texts, polyvocal (polyphonic) texts, readers' theatre, responsive readings, aphorisms, comedy and satire, visual presentations, allegory, conversation, layered accounts, writing-stories, and, mixed genres (Richardson, 2000; Woods, 1999). See also Gergen & Gergen (1997, 2000).

³⁵² Langer, 1942/1951.

³⁵³ Ricoeur, 1976.

³⁵⁴ Compare to Kristensson Ugglå (1994).

words, thoughts by thoughts, line by line, clauses by clauses that are finally followed by a conclusion. The language and words are placed in time like pearls in a rosary or clothes on a line.³⁵⁵ One cannot speak, write, or receive several words at once. The established written presentational form – and also the thinking behind it – is linear.³⁵⁶

The presentational form, however, the form of aesthetics, relates to a logic where the text points at what exists beyond the obvious meaning of the text. Neither art, texts about art, nor as art are characterized by the kind of linearity that texts are, but are pervaded by simultaneity and should consequently also be framed in this way, presentationally, like the clothes that are worn on top of each other on the body.³⁵⁷

A construing of the interpretation is not necessary in the area of art. This is why the formation of the hermeneutic interpretation work in the study occurs in the sense of "opus operandum"³⁵⁸. This implies that the text that has grown forth during the interpretation work should not be considered solely a research result in the conventional sense, but above all the Act that makes up both the prerequisite of the study and even its result. Here a hermeneutics of action shows that instead of interpreting it acts the action.³⁵⁹ Thus, contrary to *Alpha's* results that were related in the form of tables and dictums, *Omega's* results emerge as creative incorporations of stories that have grown forth in the interpretation and make a construing of meanings superfluous.

Finally, I want to emphasize that language can still not mirror people's experiences. There are always "gaps between reality, experience, and expressions (of the experience)"³⁶⁰. I realize that "there can never be a final, accurate representation of what was meant or said – only different textual representations of different experiences"³⁶¹. Every text contains many other texts existing in a set of intertextual connections that will perhaps never be articulated.

Here, I have taken the consequences of the choice of hermeneutics as the philosophical framework for *Omega*. The different acts that consequently followed the choice are empathic and existential interpretation, poetic production, and critical interpretation. The concrete interpretation work consists of both on the text, merging horizons and distancing, searching for the basic question of the text, and the use of narrative conventions.

The perspectives that are used in the interpretation are borrowed from the history of hermeneutics. Behind, in, and in front of the text are all perspectives that show the position from where texts are formulated.

The choice of interpretive stance also has consequences on the way the texts are represented in the study. As the representation of *Alpha* could be described as metonymic with a poetic function that was not quite developed, the outcomes of

³⁵⁵ "But words have a linear, discrete, successive order; they are strung one after another like beads on a rosary;," "as pieces of clothing that are actually worn one over the other have to be strung side by side on the clothesline" (Langer 1942/1951, 80, 81).

³⁵⁶ Langer, 1942/1951.

³⁵⁷ Langer, 1942/1951, 80.

³⁵⁸ From Latin, meaning "Act is acting". See, e.g. Lassenius (2005, 12).

³⁵⁹ Guillet de Monthoux, 2004.

³⁶⁰ Bruner, 1986, 7.

³⁶¹ Denzin, 1997, 5.

Omega are expected to be formulated metaphorically with a developed poetic function.

Before I go on to present the participants of the study and present the results of *Omega*, I will discuss the question of validity and the ethical considerations for the study.

Scene 7 – Validity and ethical consideration

Within qualitative research three different kinds of crisis has been identified. These crises are about representation, legitimation, and praxis.³⁶² In the following I will portray the changes to the concepts validity and reliability, the crisis of representation, and legitimation.

*Crisis of representation*³⁶³

A distinction is traditionally made between text, author, and content. However, in the study of social texts, experienced textuality, the situation becomes more complex. Reality does not allow itself to be easily captured or related through language; not even scientific research manages to correctly mirror experiences with the help of it. In the same way the content of the message within media research is claimed to be influenced by mediation, new experiences are created, according to the "medium is the message"³⁶⁴ motto, when lived experiences are reshaped into language, as language in itself cannot depict or relate reality exactly, it is its own reality. There is always a gap between reality, experiences, and the expressions that frame the experiences. Denzin suggests four dialectic pairs of concepts to analyse social texts: the "real" and its representation in the text, the text and the author, lived experience and its textual representations, and the subject and his or her intentional meanings.

As discussed earlier, there is a weakness in language when trying to use it to capture the lived experiences of those studied. It is impossible for language to mirror experience. Furthermore, the texts-within-the-texts phenomenon makes the communication of one exact meaning impossible. Another question of representation is the individual's direct access to her lived experiences. Are they trustworthy?

Within the positivist tradition the informants' reliability is tested and the answers are considered either true or false. The humanist research tradition, however, relies on the humanist ideal of the subjective nature of truth. The only expert on lived experiences is the individual who has experienced them.³⁶⁵

According to my understanding of this issue, these problems are the researcher's own. As an interpretive researcher I am expected to design studies that are contextually sensitive. I consider it my duty to be observant of the problems of the

³⁶² Denzin, 1997.

³⁶³ See, e.g. National Core Curriculum for Basic Education (2004); Denzin, 1997.

³⁶⁴ According to McLuhan (1994), both the message and the media are intertwined. The media is thus a part of the message.

³⁶⁵ See, e.g. Lincoln & Guba, 2000.

participants of the study, that is, their efforts to make sense of their experiences so that they are able to communicate them in an interview situation.³⁶⁶

And yet we have to remember that the participants' narratives do not cover their entire experiences. There is always something left that he or she cannot, or is not willing to, express³⁶⁷. Another representational problem is the question of intersubjectivity³⁶⁸, which nevertheless should be solved in a credible manner.

Intersubjectivity as something "interpersonal" forms a separate category within the social. According to this category, the interpersonal emerges from the personal. Contrary to an objectifying I-it relationship that arises in groups, within the personal the other is viewed as a partner in a phase of life. It is this type of intersubjectivity, partnership in a phase of life that is proposed in the *Omega* study: an interpersonality that is more than emotions, sympathy or a common interest. In the interpersonal meeting one strives to see the other as he or she truly is. By showing oneself in a similar way, fellowship forms. Interpersonality is thus based on the truth about us as people. In order to be confirmed as those people we are, we need interpersonal meetings in truth and fellowship.³⁶⁹

The research related problem of intersubjectivity for this study is twofold and has in part to do with to what degree I as a researcher through my presence have an effect on the results of the study, and in part, how I, starting from a non-dualistic ontology and epistemology, can relate the participants' experiences to the whole?

The fact that I am influencing the results of the study is difficult to avoid. It is the premise of qualitative research that the researcher makes up the study's research instruments and subsequently influences the study.³⁷⁰ Can I as a research instrument reach other experiences than the ones I experience myself? And does my quest to relate a reality that exists outside my own experiences become meaningless and impossible?

If the object that I am expected to relate is, for example, a stone then such a conclusion could be valid. However, if the object of the research on the other hand is another persons' experience, then this conclusion is by no means self-evident: Even if I cannot fully reach the other through my research, this does not imply that the other's experiences lack meaning or that I can and need not carry out the study.³⁷¹ Is there a key to the other's experiences and if so what is it then? I suggest two possibilities to do this: empathy and perspective taking.³⁷²

It is here that the empathy question gains meaning. Most people that work in close relation to other people have some experience of how the empathic ability works. By being close to others, people with an empathic ability can, so to say, become "charged" by the others' actions or intentions, and in a vicarious way almost

³⁶⁶ Biklen & Moseley, 1988, 161; McVilly, 1995, 140-141; Mishler, 1986, 135; Rapley & Antaki, 1996, 224-225.

³⁶⁷ See Polanyi (1958/1962) and Wittgenstein (1921/1961).

³⁶⁸ By intersubjectivity I refer here to a kind of understanding that is shared between two subjects of communication.

³⁶⁹ Buber, 1990a, 1990b.

³⁷⁰ According to Janesick (2000, 386) the qualitative research design "requires the researcher go become the research instrument".

³⁷¹ About the problem of intersubjectivity see further Uljens (1998).

³⁷² These questions are briefly dealt with already in part 2.2.

live through the participants' experiences themselves.³⁷³ The empathic ability has in this way given me implicit, non-formulated information about the participants, at least to some extent. Empathy should not be reduced to being a mere feeling or a state of mind, but above all a demanding and conscious process during which the individual places his or her own values and understanding to one side in order to, as unbiasedly as is humanly possible, enter into the other persons' world as if she were the other person and were temporarily living the other persons' life.³⁷⁴ One feels and understands as the other does.

As stated already in Section 2.2, empathy can entail both a subjective experience and a third-party perspective taking. In this professional context, in a research process, the empathic processes are made up of third-party perspective takings. "Third-party perspective" refers to an ability to step outside a two-person situation and consider how one and the other could be viewed from the perspective of a third, neutral party. This means that I as a teacher/researcher in the research situation, step outside the teaching situation and attempt to view it from a distance and experience the situation as the other does, still keeping in mind that the feeling and understanding is mine.

Crisis of legitimation

The question about legitimation could be considered a result of the demand for external and internal validity, reliability, and objectivity within the positivist research tradition and the humanist mode of conducting research in society.³⁷⁵

The credibility of a study is maintained when the way in which it is conducted makes it clear that the participants are accurately identified and described. 'Transferability' refers to the usefulness of the outcome of the study to others in a similar situation. 'Dependability' relates to the description of changing conditions in the phenomenon that are in focus and also changes in the research design. This assumption of the constructed and changing social world is in direct contrast to the positivist assumption of an unchanging world. By the 'confirmability' of a study, the question of whether somebody else could confirm the findings is asked. This removes the evaluation of a study from some inbuilt qualities of the researcher and shifts it onto the data itself³⁷⁶. Further attempts to replace the positivist notion of validity have also been taken. The triangulation concept is suggested: methodological, theoretical, and researcher triangulation³⁷⁷.

³⁷³ Empathy does not work solely in relation to other people: University Of California - Los Angeles (2005, February 25). UCLA Neuroscientists Pinpoint New Function For Mirror Neurons. *ScienceDaily*. "Our findings show for the first time how these reflexive facial expressions prompt our brain to heighten our empathy for the feelings of others. Understanding the intentions of others while watching their action is a fundamental building block of social behaviour." Our findings show for the first time that intentions behind actions of others can be recognized by the motor system using a mirror mechanism in the brain. The same area of the brain responsible for understanding behaviour can predict behaviour as well."

³⁷⁴ About empathy and third-part perspective see further Decety (2007); Lamm, Batson & Decety (2007); Rogers (1995; 2003); Selman (1998).

³⁷⁵ Denzin, 1997, 7–9.

³⁷⁶ Denzin, 1997.

³⁷⁷ Bell, 1993, 64; Kane, 1984, 52.

'Methodological triangulation' does not only mean that different research techniques are used, but also different forms of the same techniques. 'Theoretical triangulation' implies the use of different theoretical perspectives to investigate the same material. 'Researcher triangulation' means that more than one researcher is observing the actual situation. The concept 'triangulate' is a heritage from geometry and means the fixed point where several arrows meet. This 'fixed point' metaphor connotes the existence of one truth.

Within qualitative research the 'crystallization' concept is sometimes used instead of 'triangulation'. Crystallization "combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach"³⁷⁸.

Every text is unique and should be taken on its own terms. "If validity is gone, values and politics, not objective epistemology, govern science".³⁷⁹ A text has to be stripped of any external claims to authority and must expose how "race, class, and gender work their ways into the concrete lives of interacting individuals"³⁸⁰. Another critical post-structuralist answer to the legitimation crisis, instead of the search for validity, is the assessment of a text's verisimilitude.

Verisimilitude

Since the verisimilitude concept was thus defined by Popper in 1963, the concept has been given a new definition and today it is used within various research traditions e.g. social (economics³⁸¹, political theory³⁸²) and humanist (history³⁸³, literature) sciences.

At its heart, verisimilitude is about the trustworthiness of a text (or theory, as Popper puts it). If the text cannot be scientifically proven as true it has to be considered verisimilar. As I have been carrying out research on this topic I have been exposed to two ways of evaluating verisimilitude, either by the researcher or by the reader.

Language is most essential in securing verisimilitude. By writing the researcher can either diminish or enrich the verisimilitude of the text for the reader. Verisimilitude could also be understood as a connection between theory and empirical knowledge: "the similarity between the image of the world offered by the theory and the image of the world which derives from the known empirical regularities"³⁸⁴. (Note the similarity to abductive logic). Whether the text is fictional or non-fictional it is about the limits of the reader's acceptance within a certain genre or philosophical framework. Thus verisimilitude is defined on a general level within which individual varieties occur.³⁸⁵

³⁷⁸ ibid.

³⁷⁹ ibid., 9.

³⁸⁰ Denzin, 2000, 10.

³⁸¹ Bonilla, 1999.

³⁸² Pierce, 1997.

³⁸³ O'Gorman, 1999.

³⁸⁴ Bonilla, 1999, 335.

³⁸⁵ Popper, 1976, 147 – 159; Todorov, 1977, 84; See also Denzin, 1989, 83 – 84; 1997, 10.

Other forms of validity and legitimation

The existing quantitative concepts of face validity, construct validity, and catalytic validity are replaced with qualitative meanings. Four frames of validity are presented: ironic, paralogic, rhizomatic, and voluptuous validity.³⁸⁶

The ironic validity of a text is present when the question of truth is presented as a problem. The text's directedness and its exposure to the voices of the participants is a value of its paralogic validity. The researcher's ability to take the reader from judgment to understanding constitutes the rhizomatic validity of the text. Voluptuous validity refers to the text's ability to take the reader beyond the limits of understanding.³⁸⁷

What is an 'instrument' within a qualitative inquiry? Is it a research method or could it possibly be the researcher that is the instrument? The question of validity and reliability is about the credibility of the researcher and the transparency of the written document. The values, research methods, and analyses both should be, and are within this study going to be, made visible to the reader. Also the observations, interviews, and other documentation have to be communicated as precisely as possible.³⁸⁸

It is also recommended that, in order to maintain the credibility of a study, the researcher should use fieldwork methods that leave the situation as undisturbed as possible.³⁸⁹ I consider this a communication skill of the researcher. As long as the philosophical framework used is natural all the methods should also be natural. I have used a video camera in documenting the process. Video recording is sometimes troublesome for the participants of a process. At the beginning of the course I asked the participants how they would feel about being recorded on video during the process. They agreed to my request to be allowed to do so. The cameraman was carefully chosen. What the project needed was a skilful and sensitive person to capture the process on video. The person I chose proved to be the best one I could get. Before we started, he received the same information material as the assistants, together with a demonstration video of the *Nativity* drama project. During the project he acted very sensitively and recorded it without disturbing the process. The participants did not even realize he was present.

Respondent validation of the written text is also suggested as a means of ensuring validity in the research literature.³⁹⁰ Because only one of the participants was able to read, and he is visually disabled, there is no possibility of using respondent validation unless the text is read to the participants. This is the way that respondent validity is used within this study.

It is important to deconstruct the meanings of concepts used within research. And yet, the multiplicities of meanings for the same concept, and the richness of words used for the same meaning, are likely to create confusion within and outside the qualitative research field. Anyhow, the multiplicity of concepts used could be

³⁸⁶ Lather, 1991; 1993; 1997.

³⁸⁷ *ibid.* 1993.

³⁸⁸ Anttila, 1996; Janesick, 2000; Kjørup, 1997; Quinn Patton, 1990.

³⁸⁹ E.g. Woods, 1999, 3–4.

³⁹⁰ Oliver, 1997, 17; Vernon, 1997, 166; Woods, 1999, 4.

viewed as a 'language game' to use an old wittgensteinian quotation³⁹¹. We can draw boundaries between words, but we do not need the boundaries to make the concepts usable. The active spoken language is 'a part of an activity, or a form of life'³⁹². Therefore the use of concepts should lead the creation of activities, and not the other way around.

Crisis of praxis

As mentioned above the crisis of praxis is a result of the legitimization and representation crises. Within research, as in other forms of practical life, the theoretical ground (of the researcher) is materialized in the deeds, the practical methods used. Adversely, by studying the practical work of a researcher one can evaluate her theoretical stance. Thus, a crisis of praxis is a crisis of legitimization and of representation.

As this study is about the experiences of a drama process by participants who are disabled, I have chosen a hermeneutic framework for my investigation. By means of linguistic carefulness I will try to create verisimilitude and provide the reader with a chance to grasp the phenomenon.

After all, the trustworthiness of a study depends on the credibility of the researcher. By making the text as transparent as possible and involving the participants in the validation process, I hope the reader will be able to judge the verisimilitude of the study within the genre of qualitative emic social sciences.

Ethical considerations

Ethical decisions do not belong on a separate stage but will arise throughout the entire research process. There are different ethical issues embedded in the seven stages of a study. The seven stages are *thematizing, designing, interview situation, transcription, analysis, verification, and reporting*.³⁹³

The *theme* of this project is drama with students who are physically disabled and my aim is to acquire knowledge about their experiences. My personal interest in the subject is as a teacher. I have found that literature concerning drama within special education often adopts the teacher's/leader's perspective. Recently many arts projects have been conducted with participants who are disabled and I therefore think that there is a need for disability research on this topic. During the last two decades of disability research activists have struggled for the establishment of a social model of disability instead of an individual/medical one.³⁹⁴ The social research model considers disability as a product of environmental dysfunctionality. There is a need for disability research that focuses on environmental issues. There is also a need for investigating the practice of drama in order to identify dysfunctional elements.

The *design* of the study is made to suit the research attempts. The aim is to study people in natural settings and the approach is hermeneutic. The purposes of the study link it to the field of emancipatory research. Emancipatory research should be based

³⁹¹ Wittgenstein, 1953.

³⁹² Wittgenstein, 1953, 23.

³⁹³ Kvale, 1990.

³⁹⁴ Barnes & Mercer, 1997; Skrtic, 1991.

on three key fundamentals: 'reciprocity, gain, and empowerment'³⁹⁵. Reciprocity is an issue within qualitative research. Study participation has to be treated as a valuable gift and participants should be respected for this. It is suggested that reciprocity within feminist disability research means to almost eliminate the borders between the researcher and the researched.³⁹⁶

Within the *data collection* situation I regard it as unethical for the researcher to only attempt to get information from the participants. There has to be a mutual exchange of personal information and a vulnerability of both the participants and the researcher through self-exposure. The emergence of a long-term friendship, suggested within feminist theory, can also become problematic and unethical. What gives the researcher the right to enter into people's lives and become friends with them and then, after getting what she wanted, just leaving them on their own? This is an issue that should be discussed before the start of any drama or research project.

The critical emancipatory approach also challenges me as a researcher to be 'enabling not disabling' and 'reflexive and self-critical'.³⁹⁷ It is therefore important to make myself visible to the reader and, in a critical manner, to evaluate the decisions made.

In the *Alpha* and *Omega* projects the students' participation within both the drama and the research projects was voluntary. In *Alpha* the students themselves had decided to have drama as a subject in their curriculum. When it became clear that this project should be a part of my dissertation the participants were asked to participate. Because they had reached the age of consent they made their own decisions. As the interviews were conducted at the school the principal was contacted for permission. With regard to the *Omega* project the participants themselves were asked to participate in both the drama project and the study.

Due to the small number of participants it can be difficult to keep the participants anonymous to the reader, especially in the region where the study has been conducted. This issue has been discussed with the participants and they accept the situation and take the risk of being recognized in the thesis.

Within this interpretive research, the aim of the study is to embody the narratives of the participants to make them flesh and blood. When the participants of a study are very few, they can be recognized despite attempts to hide their identity behind fictitious names. What is more, information that is essential for the study can appear and reveal them. This problem have naturally been discussed and solved by the participants and the researcher together. As the participants regard the thesis to be very important and in line with their own interest, they have therefore not only accepted to be identified, but also seen it as a right to become acknowledged.³⁹⁸

The analysis, verification, and reporting has been done correctly and as truthfully and transparently as possible. Still, there is a problem when an able-bodied person tries to understand the experiences of a person who is disabled.³⁹⁹ Is it possible for the not-disabled researcher to give a truthful rendering of the world of disability?

³⁹⁵ Oliver, 1997, 17.

³⁹⁶ Marshall & Rossman, 1999; Vernon, 1997, 169.

³⁹⁷ Barnes & Mercer, 1997, 7.

³⁹⁸ See Mishler (1986, 123-126).

³⁹⁹ Vernon, 1997.

Bachtin⁴⁰⁰ claims that "outsideness is a most powerful factor in understanding". It is only by distancing oneself from the familiar that one can come to understand the well known on a deeper level. A foreign culture reveals itself more fully to the foreigner.

However, in order to avoid misunderstandings, the outcomes of the study have been discussed with the participants as is suggested within the emancipatory research tradition.⁴⁰¹ In editing the writings the use of libellous statements is warned about. The use of an 'appropriate tone' and remaining aware of 'sexist or racist' writing is advocated.⁴⁰² I believe that the researcher should be aware of her thinking, her values and attitudes, because it is the thinking that influences the writing and acting. By doing the reporting transparently and through revealing herself the researcher will avoid such 'mistakes'.⁴⁰³

Conclusions

Now the *Omega* study has been placed in a global figure with reference to scientific belongingness, philosophical position, and ideals of science and research procedures, and has therein been positioned in relation to *Alpha*. The orientation is given, but I have yet to formulate and name it philosophically. Before I go on to suggesting a philosophical framework for the study, I will relate the research problem, the aim and the research questions, and stemming from these, the methodology, namely logic, approach and perspective, and research methods of the study.⁴⁰⁴

In Scene 2 we have witnessed the adjustments of premises for *Omega*. The research problem, the overall aim, and the two research questions have not in any noteworthy way shifted from *Alpha*. What, however, has been modified is the research focus of the educational drama process. Having focused on the rationally retold dimensions in *Alpha* the research of *Omega* will concentrate on non-rationally retold. By the use of abductive research logic, a hermeneutic approach, and an idiographic perspective, *Omega* will be placed in another methodological position and placed along with ideals of science and research procedures closer to the humanities than social sciences.

Here, I have taken the consequences of the choice of hermeneutics as a philosophical framework for *Omega*. The different acts that consequently followed the choice are empathic and existential interpretation, poetic production, and critical interpretation. The concrete interpretation work consists of both knocking on the text, merging horizons and distancing, searching for the basic question of the text, and the use of narrative conventions.

The perspectives that are used in the interpretation are borrowed from history of hermeneutics. Behind, in, and in front of the text are all perspectives that shows the position from where texts are formulated.

⁴⁰⁰ 1986, 7.

⁴⁰¹ Barnes & Mercer, 1997.

⁴⁰² Woods, 1999, 91; I assume that also improper writing about persons that are disabled is meant.

⁴⁰³ Barnes & Mercer, 1997.

⁴⁰⁴ Note that no established research method has been chosen yet. The study is simply placed within the context of the philosophy of science.

The choice of an interpretive stance has also consequences on the way the texts are represented in the study. As the representation of *Alpha* could be described as metonymic with a poetic function that was not quite developed, the outcomes of Omega are expected to be formulated metaphorically with a developed poetic function.

part II

Omega – The obvious and beyond

Now the theoretical foundation for *Omega* is laid and the aims of the efforts thus far are reached, namely the *Omega* drama and research project itself.⁴⁰⁵ The project took place in the early autumn of 2000 and was carried out at the Åbo Akademi University of which teacher education was a part. The project was built up according to a corresponding principle as the *Nativity*⁴⁰⁶ drama project, namely preparation for, negotiation about, and creation and rehearsals of a performance. The project included, as previously mentioned, six participants, seven assistants, one non-participating observer and one camera man.

The texts that built up the foundation for the hermeneutic interpretation work are the logbooks that the assistants, the non-participating observer, and I myself formulated during the course of the project. Beyond this material there are also texts that some of the participants wrote on a computer outside the project. The material taken on video consisted of interviews with said participants and 25 hours of film taken throughout the project.

In the presentation of the results of the study I will follow a chronological outline: I will let time structure the content. Part II begins with two sub-chapters *Cast* (Scene 8) and *Preparation* (Scene 9) which refer to presentation of the participants and the preparation phase of the drama process. As the extract from the presentations of the outcomes of Alpha show the terms for the remaining sub-chapters *Negotiation* and *Creation* (Scene 10) correspond to how the categories were named (Figure 12)⁴⁰⁷.

C3	Catch a fictitious reality	C5	Negotiation	61
		C6	Creation	42
		C7	Maintaining	53

Figure 11. The category names of Alpha

Finally, in Scene 11, the entire performance, the outcomes of the drama process are presented.

⁴⁰⁵ Here I want to remind of the definition of the concept drama and educational drama that was made earlier, namely in Chapter 1 that stated, which the concepts firstly are regarded as synonymous and secondly including both the directions drama in education (DIE) and theatre in education (TIE). Including a non-educational, these distinctions would also be named *applied drama* versus *applied theatre* respectively. See, e.g. Jackson, 2007 and Nicholson, 2005, 2-3.

⁴⁰⁶ The structure of the drama project *Omega* was built upon five rehearsal lectures and two performances. The drama project *Nativity* was conducted during autumn 1999 within the curriculum at the Vocational School for Students with Special Needs. See Prologue.

⁴⁰⁷ See Table 9 in Act I.

Instead of describing *that* preparation, negotiation, and creation took place, here I enter into the drama process itself and with the help of language relate what has happened there, *how* it progressed from idea to representation.⁴⁰⁸ How have I then gone about carrying this out? In the following I will describe the advent of the text in terms of selection, variation of narrator perspective, and representational variations.

First and foremost, a selection of texts has occurred. Directed attention and selection of perceptions makes up a pre-requisite for people's lives on the whole. The individual makes decisions incessantly, both consciously and unconsciously, as to what she directs her attention towards and what she leaves in the background, and so also in relation to research.⁴⁰⁹ Thus, all the texts that form the foundation for the *Omega* research process, even the video recordings, are, in this general meaning, individual selections of the whole of what has taken place. In any case, selections have not only occurred in conjunction with the drama and research process. I have also done this in relation to the analysis work and in the account of the results of the study. The selection process is conscious in this case.

The work with making selections of parts chosen for analysis has to a large degree taken place intuitively. After watching the 25 hours of video recordings, reading the nine logbooks, and reading the texts that the participants contributed with several times, I have formed a picture of what has occurred. As a result of this, a few events have gradually emerged as special, events where I have clearly been able to see that something special has occurred. This something special could be described as an intertextuality where the meaning of different texts overlap and grant the situation a certain special luminosity.⁴¹⁰

Secondly, variations, as previously described in Act III, Scene 4, refer to the different narrator perspectives that the outcomes of the study take on, namely *behind*, *within* and *in front of the text*.

The *behind* perspective's concrete counterpart in the result description for *Omega* is the almighty author's text. It is here that I as researcher and as almighty author relate the outer borders of and summarize the results. The text is formulated in present time, in conjunction with the formulation of the research text.

The concrete counterparts to the narrator perspective *within the text* are made up of both my monologue texts and the participants' dialogue texts, while the texts *in front of the text* consist of solely participant monologues. These kinds of perspectives are points of view, which mean that the story is told from the perspective of someone. The realities that the perspectives relate can be viewed as inner and outer realities. By varying the narrator perspective in this way, one achieves a polyphony of different voices⁴¹¹ in the text. In the presentation of the results

⁴⁰⁸ Brodersen, Heradstveit, Hovig & Ilsaas, 1995.

⁴⁰⁹ By the "almighty author" is meant such a style in writing where the narrator of a text has the possibility and the authority to walk in and out in her characters as she wants to. She also knows what they think and feel and also knows what will happen in the future (Liljestrand, 1993).

⁴¹⁰ Crites (1997, 41) describes a similar crossing of texts, which causes "a burst of light like a comet entering our atmosphere. Such a luminous moment, in which sacred, mundane, and personal are inseparably conjoined, we call *symbolic* in a special sense".

⁴¹¹ About the meaning of polyphony and the use of polyphony in this thesis, see Section 2.2 and Act III, part 2.

themselves, however, I do not give details of which perspective I am currently utilizing, but leave it up to the reader to determine the positions.

The allowing of the presence of different voices in the text in this manner can be considered as empowerment, an activity that is in a way devoted to achieving liberation for the participants. Telling the participants' stories in the thesis is one way of giving them a voice in society.

Thirdly, the outcomes of the study vary in representation. As previously discussed, the representations vary according to text genre, text type and linguistic style⁴¹² and are framed as monologues, dialogues, poetry, and prose.⁴¹³ Likewise, as previously mentioned, these texts should not be read discursively as direct reflections of reality, but should instead be understood presentationally as metaphors of the unspoken, the extra-verbal. In the framing of the unsaid, simultaneity of meanings between the texts form and content is created.⁴¹⁴ Physical signals, emotional signals, and milieus are included in the extra-verbal. A visual language has been used in the framing of these in order to form an intertextuality between what is expressed and how it is expressed. The participant's physiognomy and the physical signals were also regarded as interpretations of the milieu and are described in the text on this reason.⁴¹⁵

But let us now start from the beginning and proceed from my own logbook text about the first day in the meeting with the assistants.

So now we have started. Seven eager assistants met up in the drama room, six students from the Faculty of Education and one student from the Polytechnics. I briefly presented the plan for the course and then found out whether they had acquainted themselves with the compendium I had put together. Unfortunately, not everyone had done so. The aim of the compendium was to provide the assistants with certain information about what they would face in advance. I tried to go through the central parts quickly.

The content of the compendium dealt mainly with disability and gave examples of non-verbal communication. It also included information about research methodology, participatory and non-participatory observation, and some texts on the central questions in educational drama.

I led off by accounting for my research approach and explained it by saying that "I was looking for quality not quantity". I also mentioned that the study aims to "examine and describe the participants' experiences of a drama project": This is why I wanted the assistants to understand that it was precisely communication with the participants that was extremely important during the project. The qualitative data collection methods that would be used during the project were observations, discourses, and if needed, interviews. I explained that intuition is an important quality for this project, as intuition can be considered an experience-based proficiency. For this reason the compendium also contains some texts on observation and intuition.

I told the assistants that my research built on the thesis about subjective realities. That my first intention was not to seek general knowledge but the subjective realities that lay in the foreground. This is why all the stories that

⁴¹² Representational variations were earlier discussed in Section 2.2.

⁴¹³ Corresponding concepts are, according to Richardson (2000, 930-931) autoethnography, conversation, poetic representation, and writing-stories.

⁴¹⁴ See Langer 1934/1951. See the previous discussion about Langer's philosophy in Section 2.3 and Scene 2.

⁴¹⁵ About visual language, see Richardson (2000), Woods (1999), Denzin (1997), and Ellis & Bochner (1996, 2000).

are told in this project are important for this study: the participants' accounts, the assistants' accounts, the non-participatory observer's accounts, mine, the teacher's and the researcher's accounts, and, last but not least, the cameraman's accounts. As the researcher and the researcher's account are intimately interlocked, both should be made visible and not hidden from the reader. I have a feeling that a lot went over the assistants' heads, but then they can study the compendium once they have gone home.

The assistants had each received a logbook. They were instructed to keep a diary during the entire duration of the project. The primary aim was not for them to record their own feelings and thoughts but for them to, try to the furthest extent possible, to convey the participants' thoughts and feelings. It was, of course, not forbidden to record their own, but I pointed out that this was to be made clear in the text.

After the theory-heavy introduction we played for a little while in order to warm up and sharpen the physicality of the participants. The participant seemed to be alert and eager to get started. As a sign of this we formed a circle, joined hands, and I yelled out the question "Do we want to do this?" "YES" was the reply. "Do we want to do it well?" "Yes" again but much louder this time. "Do we want to do it the best?" "YES!", was the answer this time again. In the end we widened the circle in order to then rush to the middle of the circle and raised our arms and yelled in loud voices. We needed to repeat this three times in order to feel appropriately charged.

And then it was time. We gathered our belongings and went down the stairs to the gymnasium that would occupy a central place in all of our lives during the next two weeks. The entrance was full. Participants in their wheelchairs, taxi drivers, a few parents, the assistants, and me. The atmosphere was wound up and the level of noise high. Having come this far, I suppose it is time to present the participants of the *Omega* drama and research project.⁴¹⁶

Scene 8 – Cast⁴¹⁷

The sixteen people involved in the study are the participants: Alice, Beatrice, Carl, David, Ellinor, and Frank; their seven personal assistants: Patricia, Peggy, Peter, Patrick, Philippa, Paula, and Pamela; one non-participating observer: Petra; one participating, observing teacher/researcher, Sol-Britt; and one cameraman, Ove. All of the participants, excluding the cameraman, have their own stories brought forth in the following. The participants' assistants also emerge within them.⁴¹⁸ Instead of just enumerating the participants, they will be presented visually in the order that I first

⁴¹⁶ Compared to what could be called a conventional form of presenting, e.g. tables and participant statements, the outcomes of *Omega* can be experienced as long, maybe even too drawn out and lengthy. The length of the narratives is kept on purpose for three reasons. By polyphony is here meant "letting different voices be heard in the text" and "letting the voices be heard in society". Observe also that by "text" here is meant not merely what is uttered but also what is done, as was discussed as the extended text concept.

⁴¹⁷ The narratives about the drama process have been read by the participants. After the reading, the group was gathered together and the content was discussed. The content was accepted by the participants as it was and no demands on changes were raised.

⁴¹⁸ I want to remind that the names of the participants are altered. In order to facilitate the reading, the names of the participants begin with the letters A-F, while the names of the assistants all begin with P.

met them when the project began. I myself appear with my own name in the texts. The presentation begins with David, and he is the narrator himself.⁴¹⁹

David

It starts in the pit of my stomach: cramp. It presses its way upward against my chest. My breath gets caught somewhere between my lungs and my throat, my rib cage feels as stiff as armour. The buzzing in my ears increases while the noise around me disappears more and more. Inside me everything goes almost silent. I become alone, locked inside my body. The cramp in my jaw forces my mouth to open wide. My ears hurt as my mouth is open wider than it would really manage. All the more blood rushes to my head and the buzzing increases. My head is in a swirl and small black dots dance before my eyes. Just as I am about to reach the brink of passing out, the cramp lets up. It feels like an explosion, like a vacuum that has been released. The air rushes to my lungs so fast that it pains me. I gasp like a fish on dry land.

Mom drives slower and looks worriedly at me. "Should we turn around and go back home?" she asks. "Maybe this wasn't such a great idea". I try my best to smile but my jaw hurts and the best I can manage is a grin. I try to turn my head to the right, meaning "no" but my neck remains too stiff for it. I do not want to go home; I am on my way to drama class.

But I can see the tightened features on her face. They have been there all day. She is hesitant. Her movements are faster and more determined than usual. She also knows when I am doubtful. We are like one, me and her. She is my enlivener; she has been so ever since I can remember. We are worried, nervous, tense, but also relaxed, happy, and jovial together. It is as if our feelings were joined up. Today it feels that way in a special sense. I am going to have drama. She has come with me and will stay for a while, but then she will leave, she has said. This is good, because I want to and can manage on my own; I have told her so several times. Although right now I am not so sure.

Music, the murmur of cheerful voices greets me when we enter the gymnasium. Happy, unfamiliar faces bend over me. Grab hold of my hands that I understand are spastically drawn up to my shoulders. I have seen it in pictures. I myself do not experience anything unusual with this. I experience it as completely normal. Yet, the hands that are reaching out to me are unsure and fumbling. Eager, well-intentioned people who want me to feel welcome, at home. I do not feel that way, not yet. Here it comes again, the burrowing feeling in the pit of my stomach.

- He has received relaxing medicine several times today. It just doesn't help.

Mother is talking to Sol-Britt and it looks as though the tension is contagious. Is Sol-Britt also doubtful? I think my mother would like to hand over her uncertainty to Sol-Britt but it seems like she would not really be the same safe and secure Sol-Britt that I remember. I feel her hand on my shoulder.

- Are you nervous? Sol-Britt wonders.

I can hear how Sol-Britt's voice sounds overly brisk.

⁴¹⁹ For better understanding, the text is formed in three different modes: 1. Texts with no italicizing or indenting is my text, the almighty author's, the narrator's. 2. Texts written in first person mode, from my or other participants' perspective, are indented and italicized. 3. Texts that are indented and marked are parts of dialogues.

- It will be fine; you managed so well last time as well, she continues.

Sol-Britt goes on trying to convince me and I can hear that she herself almost doesn't believe in what she is saying. The music continues to play. Strange music. It sounds magical.

- I do not remember that he would have been this seriously ill last time, Sol-Britt says to no one in particular.

I am desperately trying to massage David's stomach, but it is not helping. My eyes seek help in Ann-Mari's. "How do I do this?" I wanted to ask, but I am in some way avoiding showing her how helpless I feel. What have I got myself into? Did I really know what I was doing when I launched into this? I try desperately to restore the balance within myself. There is no one here for me to go to at this point. I am the one who is responsible; I am the one who should know.

- You just need to put your hand on the upper lip and try to pull it downwards. Try to close the mouth like, Ann-Mari instructs me.

I can feel how the nurse within me gradually steps forward, granting me more self-assuredness. I have helped people with respiratory distress on countless previous occasions and I have always known what to do. Anyhow, this has been a different situation, in a different context. Before it has been permissible to intrude, to enter people's intimate zones⁴²⁰ uninvited in order to help. However, we are not in a nursing context at present. We are at a university. David is my student and I am his teacher. I do not automatically have the right to touch him in that way. The situation needs to be redefined somehow and I have to do it here and now. I can feel the assistants' eyes on me. It feels as if they too are holding their breath. Time stands still. They are waiting for me to define it. I slowly bring my right hand towards John's face, my thumb on one cheek and my index finger on the other. I can feel the cramps against my fingers. I can feel warm, moist vapour against the palm of my hand. John's upper jaw struggles against me and unwillingly follows when I pull it downwards toward the lower jaw with mild force. He is fighting against it. At last the cramp gives out and his breathing becomes uninhibited. The suspense is over. The assistants relax and begin talking in an exaggerated and cheerful way. Or maybe I am just imagining it? I can almost hear the applause.

- You have a break at some point, don't you? He may want to use the bathroom then. You can ask him if he needs to, Ann-Mari says.

Ann-Mari tries to impart some last advice before she leaves the gymnasium. The bathroom? Is he going to the bathroom, I think to myself as if it would be somehow unusual for someone to go to the bathroom. It just hasn't occurred to me that this could be the case. How stupid I've been. Of course people need to be allowed to go to the bathroom during a four hour session! We might go ourselves. How had I not thought of this? I haven't prepared the assistants for it either. Who will go with them? I naturally have no problem helping people in the toilet, I have done so count-

⁴²⁰ According to Pease (2003), the individuals' zone of integrity varies urbanely, rurally, and culturally. Peace classifies the zone of integrity of a middle class person in the West in the intimate zone as being between 15 and 46 cm, personal zone, between 46 cm; and 1,2 m, and social zone 3,6 m and further. In this situation I also regard these zones as verbal.

less times, but I do not usually help my students in the toilet! And what toilet? Are there those kinds of toilets in this building? Does it take a long time? What if all six participants need help going to the toilet! Can we manage that? How much time will that use up? To think I didn't reflect on this earlier! How dumb can one be?!

- Hello David.
- My name is Philippa, I will be your assistant.

I am happy that Philippa has arrived so that she is introduced while Ann-Mari is still here as well. They greet each other. Philippa is a happy and outgoing person for whom it is easy to relate with different people. Her intuition has surely signalled the fragility of the situation to her and so, according to my evaluation, she is especially sensitive and empathic in this situation. She touches David, which seems to calm him down. Or maybe I am imagining things again. Philippa goes on to explain that she is almost finished with her teacher studies and has gymnastics and drama as her minors. She has chosen special education as a further minor. This must comfort Ann-Mari. A more competent assistant for David would be hard to find.

- And she has a professional qualification as well, I add.
- She is a masseuse.

I can hear in my inflexion that I stress the word "masseuse" in a special way, that this is a competence I value in this situation. I am trying to convince David and Ann-Mari, or perhaps mainly myself, that everything is in order and that David is in competent hands. We are going to manage this. I turn around and see two men approaching.

Carl

- Oh, hello ... Arnolds-Granlund?
- Yes that is me, I answer.

There is a man standing behind me with a pen and pad in hand and a man approximately my age in a wheelchair next to him. I see the twinkle in both of their eyes. I feel intuitively that I like them.

- You must be Carl, I say and stretch out my right hand to shake his.

Carl's arms are crossed so that the left one stretches diagonally down towards the right and the right one crosses the left and seeks its way up towards the left. It looks as though he is trying to tie himself in a knot. He flashes a big, warm smile that exposes his upper teeth at me. The smile spreads across his face and creates small dimples around his eyes that shine like suns, both shyly and elusively. Just as he is about to answer me, he flinches and his head is thrown backwards.

- Hyeeeesh, filled with air almost like a burp.

His voice is soft and tentative just like his smile.

Carl is both familiar and unfamiliar to me. We have spoken on the phone a number of times. He is one of the two participants who replaced two others who backed out. He lives 50 km outside of the town where this project is taking place. He needs mobility service in order to get here and back. The municipality he lives in does

not pay for such trips, and he has to finance them himself. The drama course would cost Carl 3 500 mk (about 600 euros) in trips. "Carl is such an outgoing person that he will want to be a part of as many things as possible" was the answer I received from the municipality's social director. The judgement she made of Carl was not friendly. I noted an irritated undertone to her voice. Had he maybe "wanted too much" during her 30 years on duty? It costs 70 mk (about 15 euro) for a non-functionally limited person to get in and out of Vasa by car today. It costs about 10 times more for a functionally limited person who cannot drive themselves. The feeling of not being about to decide for oneself when one wants to go somewhere must be unbearable. This means he cannot really have acquaintances outside of his municipality if he wants to meet them. He could for example, not fall in love with someone outside of his municipality. Horrible thought! During the weeks that have passed since my conversation with the municipality's social director I have contacted different businesses and organizations in order to gather the funds needed. I am not sure I have succeeded yet but I refuse to believe it will not work out.

- Could you please sign here?

The taxi driver stretches out the pad and paper that he was holding in his hand. The thought "oh, should I sign for the trip with my own name" runs through my head. While my hands stretch out towards the pad in slow-motion my brain is feverishly trying to anticipate what the consequences would be should I not manage to get the money. Which guarantor did I have? I was on leave with only a scholarship. "It simply cannot fail" I thought to myself and swiftly signed the bill. "I have been promised 500 mk (about 95 euros) today so I am sure it will come off" I say heartily and laugh out loud. Carl laughs with me and the driver looks moderately amused. Does he never take a chance? I find myself stimulated by challenges and uncertainty for some reason. It is in these outfields of doubt that my thoughts take wing and new ideas are born.

- You must be Carl, says Peter, Carl's assistant for the project.

I have decided which participants and assistants will work together in advance.

- My name is Peter and I will be your assistant during this project.

Peter chooses not to try and take Carl's hand.

- Shall I help you with your coat? He continues.

Carl smiles and Peter tries to figure out how he is going to get the jacket off Carl when his arms are crossed across his chest. I can see immediately that the two of them have a good connection.

- The less impaired arm first, I think to myself and say it out loud.

I learned that in my training as a nurse. When you are putting a jacket on, the arm that is more impaired should go in first.

I instruct Peter and simultaneously try to give him security in the unusual situation.

- The impaired arm in this case is the one that is more bent, I continue to instruct.

This is not the time to pretend that Carl is not physically disabled, I think to myself. Obviously, he is aware of the way in which he holds his arms. He has been living with them for over 40 years by this point. I know that at this stage Peter feels mainly panic-stricken. Just a moment ago in the leaders meeting he had revealed that he almost regretted having said yes to my request for him to Act as an assistant on this project. He had not really realized until now that he would be working intimately with people who are severely physically disabled and not just be observing them on TV as he had before. Peter takes control of the situation with the jacket and when I look at the two men I cannot help but be surprised at how alike they are. I had paired up participants and assistants intuitively and this sight convinces me that I chose correctly in this case.

Peter is in his fourth year of study in special education. He is an economist from before but never really enjoyed that profession. He says he found his vocation when he chose special education. He enjoys working with people and discussing sensitive life questions. Peter is perceptive by nature and this means that people find associating with him easy. He is also a person who engages with his fellow man. Sometimes to the extent that it "borders on self-sacrifice", he admits.

Frank

It is finally beginning! I have been waiting for this ever since Sol-Britt came and met me and Ellinor this summer. When she asked which theme I thought our project should deal with I replied "work" and "unemployment". I think it is important that people who are physically disabled also be allowed to take part in social life. That they also do their part.

I am so eager to get started because the last time we had drama in school it was such a success. My poem was a part of the performance and I thought that was great fun. I write a lot. I used to mainly write poems on Bliss. These poems exist in a compilation that has been copied and that I sell. I have also translated a children's book into Bliss. It is also available for sale. Nowadays I write stories in standard language. I am supervised by an author. She thinks I am making progress with my writing.

There are a lot of people here. I know all of the participants but the assistants seem entirely unfamiliar to me.

- Hello Frank.

I feel a hand on my shoulder and I look into a pair of blue eyes that I think I recognize.

- Do you remember? Asks the blond woman in her thirties.

I should remember but I do not. I shake my head.

- It has of course been awhile, almost 10 years, since I worked at the Servicehemmet, the woman continues.

And now I remember. I turn my head upwards and look in that direction. This means "yes". Happiness floods through my body as I remember the summer when Petra worked at the Servicehemmet. She was good. I would say she was very good. All of me is very happy to see Petra from the Summer of 1993 again. I can tell that my happiness has rubbed off on Petra and she begins to

laugh as well. She shields herself from my arms that are currently waving around like the sails of a windmill. I stamp my feet on the floor in delight over having met an unexpected acquaintance in this group.

- I am not a participating assistant in this project but rather an observing research assistant. I will be observing and recording what happens during the process.
- Uuhh, uuuhh, aouuh, I reply.

I hope she understands that I am happy to meet her again and that she will be participating in this project. The other assistants, unaccustomed to my emotional outbursts, but curious, approach me. They now have an excuse to do so.

- Hello, my name is Patricia, says a young girl with long blond hair.

She must be young, barely even twenty.

- And my name is Philippa, says another girl, this one also blond.

She seems energetic. She takes my hand that currently hangs by my side. "What is your name?" She asks.

- Uhhh, I reply.
- His name is Frank, Petra answers for me.
- Hello again Frank! says a strange girl from behind of me.

It turns out that I have another acquaintance in this sea of people.

- You remember me don't you? the girl asks.

And I do. It was not even so long ago that we met. She is Alice's friend Peggy. Cool girl! Lively and cheerful just like her friend Alice.

- Hello Frank!

The voice is dark and level. I turn my head to the left and look into a pair of intense, blue eyes.

- My name is Patrick, says the youngster standing there. Sol-Britt has decided that I am going to be your assistant. Is that alright? He wonders.

I immediately feel that it is going to be good. Patrick seems a little tense. He is talking a lot and is trying very hard to please me. I can tell when people are nervous about meeting me. I am used to it. You just have to take it easy and wait for it to pass. I like Patrick. I want to give him some time so he begins to find his feet.

Patrick tells me that he studies at the Swedish Polytechnic. He is going to be a leader of amateur dramatics. He has also worked with people who are mentally disabled for three years. Despite the fact that one would think this would grant him a certain security for the task at hand, he admits that he feels a little unsure of himself. I do not think you can notice.

I have met many different types of people during my almost forty years of life. Ever since I was young I have had to get used to relating to new people and new situations. Before I started school I used to spend my summers in a foster home. I liked my foster family. I was also admitted to a home for physically disabled children. I was trained a lot there. I had a walker at school and

was able to play football. I thought that was a lot of fun. I find my life exciting. I am constantly meeting new challenges, just like this drama project. It is going to be such fun to get to participate again and show what one is capable of.

Also this choice of assistant seems to be a good one, I think as I look at Frank and Patrick together. One can see that their personal chemistry works. Patrick seems a little lost but Frank is secure. He is under control. It looks like Frank wants to say something. He is grimacing and turning his head and looking backward.

- Auuh, auuh, he says.
- His things are in a bag in the back, I instruct Patrick.

I have no idea how to use the laser lamp and Bliss map. A disturbing feeling of guilt and inadequacy haunts my conscience. I have communicated with Frank on Bliss countless times before but I have never had to help him with the practical work. Patrick does not seem to need any instruction. His uncertainty seems to disappear when he is allowed to do something practical and shift his focus for a while. He takes Frank's glasses and the Bliss map from the bag on the back of the wheelchair as if he had done it several times before. He helps Frank with the glasses, turns on the laser beam, places the map at reading level for him, and starts repeating the words that Frank points at with the laser beam.

Alice

- Hello, hello!

She drives into the large gymnasium in her red electric wheelchair. Alice, short, with short, dark hair, is dressed in jeans and a black leather jacket. Despite her physical smallness, she seems to fill the entire 200 square meter gym with her presence. Peggy hurries over to her to talk.

- How did you get here?
- I walked, is Alice's reply.

She walked? I thought she drove. Drove and drove. I know Alice from before. She is friends with my daughter, they are the same age. And I know that Alice drives a car, a big, bulky, green van. This is maybe why one differentiates between driving and walking. Useful learning for me. One does not roll or drive a wheelchair, one walks. Completely logical when you think about it.

I go to welcome Alice also. Without reflecting on it beforehand I find myself in the same situation as I was the first time she came over to our house, to my daughter's graduation party. I go over to welcome her, see her small body, her short arms and small hands, a little chubby with small, short fingers. "How does one shake such a hand?" I wonder. I, as a lecturer in communication and drama, who in countless courses has taught about the importance of a good handshake, become insecure in this situation. "If I take this hand it will be entirely engulfed in mine, and maybe I will embarrass her", I think quickly, then change my strategy and hug her instead. "She must have noticed" I then think to myself and I regret that I did not try

to shake her hand instead. Alice is generous. She can overlook other people's weaknesses. She has a habit of saying "one must outlive" and laughing.

I like that laugh, and her energy. To me Alice is like a bee that stubbornly buzzes around curious about the surrounding world and inexhaustible in her chores. She says that she loves life, and it is noticeable. She is enthusiastic and determined. If she has decided to do something she will do it. She is extremely social and has a large circle of friends, both inside and outside the high school that she attends. She has decided to take her matriculation exams this year and after that she aims to become a psychologist.

Alice says that she has received a lot of support from her parents. They have, she says, never treated her differently than others and always encouraged her to take part in all of the things that girls want to do. She has met a lot of adversity in her life but it has never got her down, but instead spurred her on. Alice is aware of the fragility of life and says that this is why she makes the most of every day.

Beatrice

I really wonder what is going to come of this. What have I gotten myself into? I have taken part in one of Sol-Britt's projects before, but that was only a few classes in high school and an interview. This sounds different. Sol-Britt called me after two of the students who were supposed to participate dropped out. One of them got into school in another municipality and the other one changed her mind. She had got my name from the Servicehemmet. I do not live there, but in a terrace house close by and the personnel there know me. I promised to participate straight off. I am a little adventurous, but now I no longer know whether I want to do this or not. Or more rightly said, I do not know what it is all about. Sol-Britt did tell me on the phone and I have received a few letters, but still.

I have participated in chorus shows in my home municipality a few years ago, but drama, at the Faculty of Education, a research project, a doctoral thesis. I am curious but do not know whether I will be able to pull it off. I am quite careful in new situations with new acquaintances. I have to listen my way in first. Is this a place where I can be myself?

- Hello! Are you Beatrice?

Who can this long-haired, dark girl be, who seems to know who I am?

- Yes, I am her, a slightly confused Beatrice replies.
- My name is Paula and I am going to be your assistant.

Paula reaches out her hand and Beatrice takes it.

- I came to meet you at the car but you had apparently already gotten help. Do you need any help in here?
- No, I can manage, Beatrice answers proudly.

It is important for me to say that, that I can manage. I have been dependent on other people for far too long, but now I have my own apartment, my own car, and I am studying to become a library assistant. She seems quite straightforward and brisk, Paula, without being intrusive.

- Did you arrive by car? Paula wonders.
- Yes, I have my own car and drive myself, Beatrice replies proudly again.
- It must be nice to be able to decide yourself that you want to go somewhere and then just do it? Paula goes on.

Paula sounds genuinely engaged. I like the combination of straightforwardness and timidity.

- I am studying special education and am really interested in music, drama, and theatre. I think this project is going to be very interesting. Don't you think so as well?
- Mmm. We will see how it turns out, I reply in as diplomatic a voice as possible.

Many of the participants have already arrived. I know most of them. There are also people that I cannot recognize. Maybe these are the assistants. The gymnasium is large and bleak, almost cold. I shiver in discomfort. What if I turned around and said I couldn't participate after all. I know the participants from before, but not the assistants. I know Alice's assistant, Peggy, of course, but not the others. All the others seem to know each other. I guess I just need to go in and see what happens. What music are they playing? It sounds strange, almost magical. And then Sol-Britt, of course. She comes towards me and stretches her hand..

- Well, hello Beatrice! It is you isn't it?

I look at Beatrice, a young woman a little over twenty, blond, mid-length, curly hair, glasses, and dressed in black slacks and a brown leather jacket. A completely normal girl in a wheelchair.

- Think that I did not recognize you by name! I should have done so, but it has been so many years.

The last time we met was when I was conducting a study in her class in the autumn of 1996. She was one of the students I interviewed. "Almost 5 years" she says and gives a shrewd smile. She looks at me and her gaze flutters. Is she nervous? I continue talking.

- How time flies! You graduated high school and have started your studies?
- Yes, I pulled it off in the end, Beatrice replies haltingly.
- Good! How nice that you could participate and how nice it is that it is you, I say and hug her.

I can intuitively feel that Beatrice is going to need extra support now as she is the last one to join the project. She has barely had time to find out what it is all about yet.

Ellinor

There are a lot of people here. Is there anyone I know?

Ellinor has entered the large gymnasium where about 15 people have already gathered. The music is playing and people are speaking to each other animatedly. Expectation is in the air. Where is Sol-Britt? Ellinor is feverishly looking for someone she

knows, preferably Sol-Britt whom she knows from before and who is also the project leader. "There she is. She has not seen me yet, she is speaking with Frank and Patrick. Now she saw me and is coming over. Good!"

- Well hello Ellinor, I say and feel genuinely happy to see her here.
- How stylish you look. Let me hug you.

It is not a problem for me to greet Ellinor. We have hugged each other upon meeting ever since we first met 15 years ago.

- I've just... just... arri-rived... from the hair-dreshers.

Ellinor says with pride in her voice. She almost swallows the last words. Anyhow, I have known Ellinor for a long time so I do not have any trouble understanding what she is saying. Ellinor is in the fortunate position of being able to speak. However, her spasticity and involuntary movements make her speech a little hard for people who do not know her to understand. Especially when her head falls down against her chest and her voice disappears into her lap. Ellinor is a proud and proper woman. I can see that she has dressed up and is wearing jewellery. I interpret this as though she values the opportunity and is motivated to participate.

Already this summer, when I met her and Frank, I understood that she would gladly do another drama project. She had participated in the project three years ago. On my request she also gave some suggestions as to what the drama could be about. "Love" and "Relationships" were the themes she would have liked us to bring up. I agreed that it was a very good idea.

- Unfortunately, I have to move on and go and greet the others now

I say and catch a glimpse of disappointment in Ellinor's eyes. Or maybe I am imagining it. It somehow feels like Ellinor had expectations that I failed to meet.

She can move on but I have to sit here and wait for someone to come to me. I think it is so unfair that specifically I should be afflicted by this disability. To be forced to sit here in this wheelchair like a fool and just wait. There are so many things that I would have liked to do during my life, but I have just been forced to wait and wait. The worst thing is being considered feeble-minded; that I cannot prove the opposite.

- Hello, Ellinor, I am going to be your assistant! My name is Patricia and I am studying to become a teacher.

She seems altered and energetic. I see, so she is going to be my assistant.

- I am a drama student and have had drama within my studies. I thought it was really interesting.
- I am a leader for a banker as well.
- And I am going to classes to become a wilderness guide. And what do you think it will be like to have drama then?

How much she talks – but she is sweet and nice. It's nice to have some company.

- Good, I reply.

- I have participated before as well, I say.
- I'm sorry – what did you say? Patricia asks.
- I have participated before – as well, I am forced to repeat.
- Have you? Do you know all these people then? How do you think it will be?

Patricia just continues talking without waiting for a reply.

- Good, Ellinor replies.

Ellinor is not entirely convinced that Patricia will be a good assistant for her. Another assistant approaches them.

- Hello, my name is Pamela.
- And this is Ellinor, Patricia says.
- Pamela and I am studying together, she studies drama as well, says Patricia and leans over to look at Ellinor.
- I know that your name is Ellinor because Patricia has told me, Pamela says.
- I am also going to be your assistant. There will be two of us as Patricia will not be able to be here for the performance.

Pamela seems to be a nice girl. They are all so nice and friendly. Pamela seems calm and safe. This will surely be good when I have two assistants.

I think they will be a pair that will complement each other well, Patricia and Pamela. Patricia is talkative, warm, and impulsive and Pamela calm, warm, and perceptive. Patricia says that she hates thinking. She would rather be active and solve things. Pamela, on the other hand, describes herself as a ponderer. She even thinks that she might think too much at times. They will surely form a good radar couple.

And then we were all gathered: the participants, Alice, Beatrice, Carl, David, Ellinor, and Frank; and the assistants: Patricia, Peggy, Peter, Patrick, Philippa, Paula, and Pamela, and it is time to get started on the project.

To create a drama is a process with different phases, everything from idea to preparation with practice, and negotiation of content to final performance. The decisions about which phases would be a part of the performance and which ones should not be focused on, depends on the participants themselves and on what the aim of the drama process is. This is why no drama projects are alike. Thus, as I give a structure for the *Omega* drama process I proceed from the names of the categories of the outcomes of *Alpha*, namely *Preparations*, *Negotiations*, *Creations*, and *Performance*.⁴²¹

⁴²¹ The exercises of drama in education start from the senses of the body, then the body, voice and words, and finally the senses, the body, voice, and the expression. See the methods of drama in education of *Alpha*. On "negotiating meaning" also see the outcomes of *Alpha* in Act I.

Scene 9 – Preparations

Within educational drama exercises exist that are used as preparation for the work. Both different terms and grounds for classification exist in the educational drama literature for these preparatory exercises.⁴²² In conjunction with the *Omega* drama project, the exercises have been divided into warm-ups, relaxation exercises, sensory exercises, dramatic conventions, and improvisation exercises.

The aim with these drama exercises is to sharpen the participants' senses and awaken their creativity. The warm-ups are there to get the body going and, as the name suggests, warm it up. The relaxation exercises, on the other hand, aim at, as the name again suggests, helping the participants to relax. The relaxation exercises are especially important for the participants who have cerebral palsy as spasms and cramps often feature in these kinds of new situations. Sensory exercises have been carried out in conjunction with relaxation exercises. The aim of these exercises is to help the participants focus on their sensory perceptions and the task and not allow themselves to be disturbed by e.g. their nervousness, the other participants, or the audience.

The so-called dramatic conventions, a collective term that has been used for a number of exercises in expression skills, can be carried out in different ways. In the *Omega* drama project *hot-seating* and *frozen image* have been used to investigate the "relationships" and "work" themes. Improvisation exercises⁴²³, or so-called spontaneous, physical responses to a thought, a situation, a personality, or a text, have also been used. *Applied improvisation work* refers to a special kind of improvisation work that proceeds from a "who/where/what". As an impulse for the drama work, a so-called *Compound stimulus*, a box with different things inside, as well as a few articles from newspapers and the internet, has also been used.⁴²⁴

Warm-ups

The objective of the so-called warm-ups is to get the body going. In the same way that a car needs to be warmed up before one can drive away, so the body needs to warm up, physically, mentally, and spatially, before a drama session. This is why the warm-ups not only deal with the body as such, but also the use of space and communication with other participants.

During *Omega* warm-ups were carried out in about half of the sessions. The participants who mastered their wheelchairs moved on their own and the participants who needed help had an assistant. These participants "steered" their assistant with the help of head movements so that a nod either meant "stop" or "go", a head movement to the right or the left meant a corresponding change of direction and leaning the head backward meant speed up and a forward lean meant slow down.

⁴²² These kinds of exercises have been created by, e.g. Stanislavskij, Grotowskij, Brook, and Boal. The pioneers of drama in education, Slade and Way, used these exercises from the theatre. Also Heathcote and Bolton used them. See, e.g. Frost & Yarrow (1990) and Way (1967).

⁴²³ Here, I use the concept "improvisation" as a generic term for different kinds of improvisational activities. By so called *Applied improvisational work* is meant the kind of improvisation that starts with a "who, where, and what" in contrast with, e.g. theatre sports. See Frost & Yarrow (1990) and Johnstone (1999).

⁴²⁴ On "compound stimulus" see, e.g. Somers (1995, 2002).

The warm-up exercises sometimes included so-called contact exercises, where the participants stopped in front of each other and greeted each other with a "hello". Other times, the participants were supposed to focus their gaze directly forward and avoid crashing into each other with the help of their bodily awareness. In the middle of the exercise a "freeze" might feature which meant that the participants should be immobile and silent. This was not easy in the beginning. The kinds of games that involved high speeds were especially popular, especially among certain participants.

Relaxation and sensory exercises

Tactile and sensory exercises involve exercises that train the participants' feelings and senses. They are of a special importance to people with cerebral palsy, as the injury can involve perceptual and sensory problems, e.g. in the interpretation of sensory impressions⁴²⁵ Within this context, the aim of the exercises was to make the participants aware of the different feelings and sensory perceptions that they have. In their communication with their assistant they had to practice verbalizing feelings and sensory perceptions and find as many different terms for them as possible. The objects that were used for this exercise were a big seashell, a round stone, and a piece of hemp fluff. The smells were rubber, old moss, cologne, and cloves. These proficiencies would be useful later on in the course, as they dealt with expressing yourself in drama. I instruct:

- I am now going to give your assistants different objects that you will be allowed to feel and others that you should smell. The meaning is not for you to guess what the objects or smells are but for you to describe how it feels. You can formulate the feeling or smell in your head first and then communicate it to your assistant. Come up with as many words as possible to describe the feeling.

The participants and the assistants are sitting side by side in pairs in different parts of the gymnasium. The participants close their eyes and intently feel or smell the objects that the assistants either place in their hand or pass over their skin on the backs of their hands, on their arms, cheeks, or legs. They experience the object's weight by having them on their hands or in their laps. The participants seem to enjoy the exercise. The discussions are low-voiced and the atmosphere is calm and relaxed. As here with Alice and Peggy:

- Shall I say what I am thinking now? Alice wonders.
- Yes, something that you remember, Peggy replies.
- I thought of the forest. The smell. To be in a forest, Alice replies dreamily as she has her eyes closed. J
- Did you feel anything else, can you remember anything else? Peggy probes.
- No, I can just feel the verdure of being out in nature, Alice says and keeps her eyes closed.

⁴²⁵ <http://members.aol.com/shellic/private/CP.htm> 22.03.01

<http://hsc.virginia.edu/cmc/tutorials/CP/problems/problems.html> 22.03.01

<http://www.vansrus.com/cpalsy.htm> 22.03.01

Or between Beatrice and Paula:

- What are you thinking about? Paula asks.
- I do not know if I dare say. Eww! Beatrice exclaims and lets out a laugh.

Philippa is holding a piece of hemp fluff that she passes over John's arm, his leg, and finally places on his head.

- How does it feel? Philippa wonders.

She has to wait for the answer, as David uses Bliss. David also has to wait with replying. Despite the fact that the atmosphere is calm and relaxed, David is having problems with cramps and his breathing again. His mouth gapes open and Philippa massages his midriff calmly and already quite used to it at this point, she pulls his upper lip down. The cramp lets go and they can continue to concentrate on the exercise. Philippa takes out David's glasses, laser beam, and Bliss map. She puts the glasses on and turns the light on. David moves his head from side to side. He seems irritated. He does not like "blissing". The glasses slide off his nose and Philippa tries to put them back. "There we go!" she says and takes the map in her hands and kneels down next to his wheelchair. She holds the Bliss map at eye-level and David resolutely searches for words to describe what he felt. He is breathing heavily. The red laser beam moves from here to there on the map, and just as he is about to find the word that would describe his feeling, the cramp returns. David tries to catch his breath. Philippa thinks that she has understood a word that she thinks David was trying to convey on his communicator.

- "Quiet", is that what you said David? Philippa asks.

Still out of breath David moves his head to the left which means "yes".

The words that the participants used to describe the feelings and sensory perceptions they have been here formed into short poems, presented below.

*Cold inside
uneven
smooth
heavy
almost like a plate
a shell or a stone
(shell)*

*Hard, harsh
slippery and sleek
nice and smooth
cold
heavy
feels red
inedible
good
a stone
(stone)*

*What animals have on them
curly
is gruff against the cheek
smooth on the hand
smells of dog
bad
quiet
(hemp)*

*Good
forest
Christmas and mulled wine
have felt it before
but I do not know what it is
(cloves)*

*My grandfather's apartment
laundry
nice memories
a man
(cologne)*

*Car tire
shoe polish
bicycle shop
no smell
(rubber)*

*Horse shit
makes me think of animals
... sheep?
unpleasant
(old moss)⁴²⁶*

Dramatic conventions

Dramatic conventions refer to the so-called indicators on how time, space, and presence can interact and with the help of fantasy one can form them so that they create different meanings in theatre. The dramatic conventions can be divided into four activities: *Context-Building Action*, *Narrative Action*, *Poetic Action*, and *Reflective Action*. The conventions underline the different respective aspects so that, e.g. in frozen image the time aspect is frozen while the picture gives a possibility to study other physical and relational aspects of the picture. Proceeding from the box and the letters, frozen images are used as a convention for the research work in *Omega*.⁴²⁷

So-called compound stimuli were used as an impulse for the work with dramatic conventions. Compound stimulus refers to a set of things that work as a starting point for improvisation work. They can be of different types. The first that was used in *Omega* was a story over 60 years old, a box and three letters tied together with a red silk ribbon. The second was a topical article from a newspaper. The article with the title "Municipality re-employed fired painter" told of a man who had lost his job.

⁴²⁶ The assistants have in different ways completely retold the exercises in the logbooks. Because of this some descriptions of objects and scents are missing.

⁴²⁷ Neelands, 1990.

My aim with using these compound stimuli was first and foremost educational, creating an intertextuality between the participants' texts about functional limitations on the one hand and the texts that were included in compound stimulus and outside of the participants' immediate world of experience on the other. I wished the participants would also encounter other stories that would remind them of their own, even though they are different to some extent. The aim was to expose the participants' biases⁴²⁸, or in other words, challenge their zones of proximal development⁴²⁹ or help them move their horizons of understanding⁴³⁰ and thus widen their sphere of experience. I simultaneously wanted to avoid having the participants reveal themselves too much during the process. I want them to maintain a certain distance as well as their integrity.⁴³¹

Frozen image

So called Context-Building actions, such as frozen images, are useful if there is a need to shed light on the context through fixing the time, place, or people involved. It can also be used in order to create an atmosphere through the use of space, light, and sound. Context-building actions also contribute to drawing attention to contextual constraints or opportunities. They help the participants with the use of symbols and to find themes for the work. They can also enable different interpretations.⁴³²

By the use of the Compound stimulus, a box and three letters joined with a red silk ribbon, as well as frozen images, the participants were supposed to formulate a story about Theodor and Brenda, or more precisely about Theodor and Brenda's meeting on leave, about Theodor at the front and about Brenda after the mournful news.

The box is draped with brown fabric and the lid is adorned with four flowers, two moon-daisies in yellow and white and two reddish poppies. The lid was locked at some point, but it no longer works as the lower part of the lock is missing. The red silk ribbon therefore served a double function; it kept the box closed at the same time as it joined the letters with the contents in the box.

The three letters are military mail⁴³³ and are therefore numbered and stamped with "KENTTÄPOSTIA", field mail. A beautiful handwriting in ink decorates the envelopes: "Miss Brenda Berg, Vasa, Trade Boulevard 12". The sender is sanitary lieutenant Theodor Birchwall. The letters are stamped in Vasa 9.VII.1942, 19.VIII.1942 and 22.VIII.1942. The content would classify the letters as love letters.

The box also contains two photos. The first is a portrait of six Finnish soldiers in a studio. The other picture is also taken in a studio. It is wrapped in cardboard binders

⁴²⁸ See Gadamer (2004).

⁴²⁹ By the zone of proximal development is meant "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers." See Vygotsky (1978, 86).

⁴³⁰ See Gadamer (2004) on horizons of understanding.

⁴³¹ To protect the participants in this way reminds of "protecting into role" introduced by Heathcote (1994).

⁴³² Neelands, 1990, 9.

⁴³³ During the war in Finland there was a special office for field post. This office transmitted all items of mail between the homes and the battle front. See Fältpostlaboratoriet available at <http://www.museilaboratoriet.fi/>. Retrieved 19.10.2008.

with a thin, rustling protective paper between the binder and the photo. The binder has the stamp of the coat of arms of Wasa and the name of the studio is also pressed on the bottom.

Beyond the photos, the box also contains a silver bookmark with the inscription Aarne 15.1.1949, a dried white rose and a folded piece of paper. The paper is framed in black on the front and is a funeral invitation:

You are humbly invited to attend our beloved son, sanitary lieutenant Theodor Birchwall's funeral service at the town's old graveyard on the 17th of October at 4 pm. The invitation is signed by Fredrik and Gertrud Birchwall.

In the lower right corner it says:

We will gather in the house of mourning at 15:45. East road No. 22.

Before we start the work with Compound stimulus the participants sit in a circle. I get up and go into fiction.⁴³⁴

- I have resided in the country during my summers as a child as many of you have surely done as well... my old relatives have an old house there. It is in that house that I found this box. I have looked inside it so I know what it contains.

I stand next to my chair and hold the box with both hands. I extend it and show it to the participants.

- But maybe you would also know what is inside it? I wonder if any of you would like to open it? Maybe you Alice... and Peggy could begin by opening it and telling us what it contains?

I hold out the box to Alice and Peggy. Alice holds it in one hand and grabs a hold of the red silk ribbon with the other and pulls on it so the bow becomes untied. She hands the ribbon over to Peggy and opens the lid. The first thing she gets a hold of is the rose. She gives it to Peggy. She continues to account for what the box contains while she hands over the picture of the soldiers, the bookmark, and the invitation. When the box is empty she gives the letters to Peggy.

- Maybe you can distribute the objects so that each of us has one.
- It is now your job to figure out... What is this? We are going to try to come up with a story about this.

Alice hands the box over to Beatrice who is sitting to her left. Peggy walks around with the contents of the box. Beatrice chooses the rose, Ellinor a letter, David the bookmark, Frank the photo of the soldiers. Carl chooses the funeral invitation.

- OK – now we are going to try to put together a story. It is after all ONE box. And someone has had this box. If you will now tell me what object you have. You can decide for yourselves who wants to recount. Anyone can start. And we will try to make sense of this ... who it is that... so that we make a reasonable story ... it must be that, no one puts it in a box and ties a ribbon around it.

Alice and Peggy prepare themselves.

- I think this is a love letter, says Alice.

⁴³⁴ "Teacher-in-role" is a method of drama in education, where the teacher, in order to open up for the fiction, enters into role herself. (Heathcote & Bolton, 1998).

- Can I ask you, Alice, how you know that – what is it that tells you that this is a love letter?
- You can tell by the letter, Alice replies.
- How does your letter begin? I ask.

"My dear girl! Thank you sweetheart for 27 that I received today. I have received all of the other ones."

Alice laughs out loud at "thank you for 27". It sounds odd she thinks.

- I suppose it is from war time, Alice says and shows the KENTTÄPOSTIA stamp on the envelope.

As this compound stimulus included more information than the newspaper article for example, improvisations were not used, but other dramatic conventions instead.

The participants begin an eager negotiation. What do the box, the red ribbon, and the letters mean? What role do the different objects play in the context and what story do they create together? Questions about the design were also discussed. Which pictures would we choose? How will we portray them?

Here, the participants need to draw from their own stock of experiences and knowledge in order to manage to shape events about love, war, and death. My central aim here is the feelings about love and loss. How do they feel and how are they portrayed?

But how does one capture moments when one's body is plagued by cramps and spasms? How does one portray a non-disabled person when one is in a wheelchair? Can the portrayal "hide" the wheelchairs from the audience?

It is the drama students who take the initiative for the portrayal and begin by accounting for what is meant by statue drama. Ellinor and Carl discuss different scenarios for the leave and the meeting between Theodor and Brenda. The atmosphere is somewhat drifting. The assistants Patricia and Peter come up with some suggestions.

- Shall we take the censored or the non-censored version? Peter wonders with a wink.

Carl laughs loudly.

- Yes, will we dare show any pictures at all? Patricia wonders.

The unfamiliar situation seems to create nervousness in Patricia, who is expected to be responsible for the statue drama. When she explains the principles of statue drama she sounds as if she were talking to primary school children. Still, this does not seem to bother Ellinor or Carl. They just look happy and expectant. Maybe they are used to this kind of treatment? Patricia goes on talking. Is she unsure of whether anyone else would fill the vacuum if she became silent?

- What do you think we should use as our first picture? Patricia begins.

Patricia babbles on. She smiles unsurely and looks from Ellinor to Carl and back. All three of them are smiling. She is clearly unsure as to whether they will be able to handle the task, which is completely understandable. She does not have any experience of these kinds of situations from before. At the same time, the theme is somewhat sensitive. How does one portray physical love between two people without

being too concrete? And how does one do this when one's actors are in wheelchairs and oneself as a director has no experience of being disabled?

- Tha-a-a-t he chho-co-o-omes, answers Carl.

Carl adds his reply as fast as he can. His words were releasing. Patricia is slowing down a bit. The situation has finally got going.

- When he comes? Patricia wonders.
- Yhe-yhe-sss Carl replies.

Carl seems to be clear on the situation. Ellinor is observing Patricia keenly. She is following the development of the events happily and full of expectations.

- Yes, that could be quite a good picture. Do you think he should be close or far away? Patricia goes on wondering.

Without waiting for a reply she answers her own question.

- He could be quite far away, she continues.

This is what one does when one is unfamiliar in a situation. The assistants should be able to manage the situation on their own by now. There is no supervisor on hand.

- What will she look like? Should she be happy? Patricia continues as she would avoid listening.

Here Patricia falls in the trap and begins to ask leading questions. It is probably easiest that way. Peter also does not rush to help her.

- He is also happy, she continues mainly to herself.

Ellinor sits sunk down in her chair. She is looking at Patricia with her head slanting to the right. Her look is intense, her brown eyes beam when she gains stable eye contact with Patricia. She speaks in a low voice almost without stumbling.

- They ha-have a lot to tell eashother.

Ellinor smiles roguishly. Small wrinkles have taken root around her eyes and the bottom of her nose. She is beautiful in the way that only a happy woman can be. The situation is crystal clear. Ellinor and Carl have a theme they can identify with. They are happy and excited over the assignment. Could the theme, however, have hit too close to them?

- Do you think they begin... Patricia asks searching.

She is in form again. Carl fills in a continuation.

- The-they are hu-hu-hugging, he says.

Carl is also sure of what should be included in the third picture.

Then the group goes on to portray their ideas. Patricia takes over entirely at this point. Peter stands in the background with his hands in his pockets. Patricia pushes Ellinor in the wheelchair as if it were a trolley.

- First you should see each other from a distance, instructs Patricia.

Ellinor and Carl are placed at a distance, turned towards each other. The distance is far too long, however, for them to manage to fill it, in any credible way, with the intensity that a love relationship demands.

- And then there is the hug, Patricia continues.

Patricia is a woman of action. She quickly moves Ellinor towards the centre. Carl approaches carefully. It looks as if Patricia were filled with a single thought, to get this situation out of the way. Ellinor and Carl's elatedness has been somewhat dulled.

- No, it must be the other side, she says mainly to herself.

Patricia changes her mind and places Ellinor to the right of Carl instead. She has noticed that Ellinor's left arm is tied to the arm of the wheelchair, an obstacle for the hug, in the last minute. The situation is tragicomic. Ellinor is smiling happily, however. She is in the process of getting a hug.

Once they are in their places Patricia grabs a hold of Ellinor's right hand that is hooked and cannot be straightened out. She tries to pry it open to form a hug around Carl's neck.

- Ouch – no I do not dare, Ellinor yells.

Ellinor sounds off. Her stale, bent arm hurts. So Patricia continues with Carl's arm instead. She grabs a hold of it and stretches them out. Carl lets his arms be brought around Ellinor's neck and bends his head towards her tenderly. The moment is holy. We are not watching a role-play. Ellinor and Carl are sharing their lives' deepest tragedy. That they cannot manage to be physical in their love towards another person on their own.

- That was very good... very nice, Patricia exclaims.

She almost screams with relief in her primary school teacher voice. Patricia is filled with good intentions and happiness beyond that. Now only the chat remains. Patricia stands in front of Carl. She wrings her hands with anticipation and places her weight evenly on both feet.

- How does one look when one talks? How does one hold one's mouth? Open or closed?

The primary school situation again. A question in line with "What animal is brown, has a bushy tail, and jumps from branch to branch?" Carl is full of good will.

- Oh-oopen, he responds.
- Yes, one does need to have it open. It is difficult to talk with your mouth closed, says Patricia sounding very proud of herself.

Everyone laughs, but somewhat more soberly than before. The situation is quite uncheerful, actually.

- Good, very nice, Patricia blurts out over-excitedly.

Patricia has reached the solution to her problem. Her voice's falsetto state reveals her feelings of relief. Peter is still standing off to the side quietly observing what is happening. He has taken his hands out of his pockets. Only his thumbs are still in them. He is slowly swaying his body from side to side. Ellinor and Carl smile at each other. They have reached a goal, and each one has received their hug.

In the other group Beatrice, Frank, Paula, and Patrick are quietly discussing the assignment, Theodor at the front. Paula is sitting on the floor and Patrick is standing next to Frank assisting him with Bliss. Frank's knowledge about the war is not so clear. History is not his strong suit, he explains. Beatrice is also hesitant. The discussion is a little sluggish. Patrick accounts for the principles of statue drama. The somewhat uncomfortable situation gives him an idea: the participants should "take off" their wheelchairs. Paula gets some mattresses and helps Patrick get Frank down on the floor. Beatrice is also assisted. Once on the floor the discussion and exercises get a second wind. The wheelchairs seemed to be disturbing Patrick. The problem that Patricia dealt with by ignoring the wheelchairs' existence is dealt with by Patrick by doing away with them entirely.

Beatrice is sitting with her legs stretched out in front of her. She cannot move them with her leg muscles, but is forced to use the strength in her arms to do so. Beatrice's arms are strong. She handles her wheelchair herself when she is getting in and out of her car. She is not used to be on the floor. Frank, on the other hand, cannot sit on the floor so he has to lie down instead. He is lying on his left side. He is supporting his position on his side with his right knee that is slightly bent. His body is strong. It jerks spastically from the unusual position. He is happy and eager to get to play the leading male, or Theodor's, role. He is gladly allowed to do so by Beatrice. There were no female soldiers at the front.

The closeness during the sensory and relaxation exercises has created a familiarity between Patrick and Frank which makes it completely natural for Patrick to lay his head in Frank's lap as they lay on the floor, two soldiers who are resting on the ground between battles. The two other soldiers, Beatrice and Paula, sit side by side a little bit away from them and are conversing quietly. The participants are focused and dead calm. The picture breathes stillness and calm. This calm is suddenly interrupted.

In the following picture Theodor is laying helpless on the ground. He is surrounded by three soldiers pointing guns at him. One of the soldiers is lying right in front of him on the ground, the second is standing upright by his head, and the third is kneeling by his feet. Theodor has no chance. There is no possibility for him to get away.

The third and final picture shows Theodor dead in the arms of a friend. As the friend is a lot smaller in size than Theodor, he is almost entirely shielded by Theodor's large body. He leans back with both arms head back, fingers apart. The perpetrators, Beatrice and Paula, flee.

The pictures are very suggestive and emotionally charged. The participants are focused and concentrated. Frank enjoys the situation:

How good it feels. The relaxation exercises and especially being swung in the fabric has been fantastic. It reminds me of when I was a child. To be on the floor without my wheelchair. I feel free. Like I did when I was young and was allowed to play football with my walker. My trainer and I were in the same team. We were good. I just ran around freely.

It felt the same way when I was given a language. Those who know me say that before Bliss I had a very good body language. When I received Bliss I just wanted to talk and talk because I had so much to say. And now I am al-

lowed to participate in doing drama. I am allowed to express what it is like being disabled.

The truth is I have participated in theatre before. I was in a play for the Christmas party at the Vocational School of Disabled Students. We were a part of it then, Ellinor, David, Marcus, and me. Still, it was different from now. In some ways so simple. Sol-Britt was with us the whole time. Now it is not like that, but it is good either way.

I am with Patrick more now. He is nice. I like him. We are similar in some ways, him and me. He is so direct and honest but still nice. He calls it like he sees it, but in a good way.

I enjoyed the statue drama about Theodor and Brenda as well. This whole thing with Theodor dying in war was very sad. History is not really my thing, so I did not really have a handle on what had happened in reality. Anyhow, I am obviously aware that many soldiers were hit and died. That is what happened to Theodor as well. Even though I do not know a lot about history and the war, I have my own experiences of Russia. When I was there a year ago my bag got stolen and I am hence very angry at the country and at Russians. I was thinking about it when we were putting on our statue drama.

From the exercises in frozen images with the help of compound stimulus we move on to frozen images proceeding from words. We do this to further train and sharpen the participants' expressive abilities. They are given the task of portraying words in a word-pair, pairs of opposition, with the help of statue drama.

*Making statues
Aim or bring together
Words, meanings, and expressions*

*Intensively pondering
Which words?
Trial – no thinking
Dare to take initiative*

*Free – bound
Safe – unsafe
Accepted – unaccepted*

*Eagerness
focus
concentration*

*Talk
Giggles and laughter
Agreement*

*But
also
imbalance
unconcernedness
alienation*

*More words
Happy
Sad
Annoyed*

*Slow
Enraged
Unreasonable
Sprightly*

*Difficult words
Small nuances
Seeking the limits
of ability*

*Arms stretched out
towards neck
holding hands*

*Wheelchairs moved
Closer
Together and at a distance
Towards and away*

What of the body then

*Expressions
small
meaningless*

*The hall
Large bleak cold
Seek and find*

Limits of vulnerability

Improvisations

The variants of improvisation used in *Omega* were the so-called *Applied improvisation work*, improvisations that proceed from a "who/where/what" perspective⁴³⁵. By giving the participants information about who is important, where the situation plays out, or what it is about, gives them something to start from and build on.

The other *compound stimulus*⁴³⁶ that was used as a starting point for improvisation work was an article on unemployment from a local newspaper. Unemployment was the other of the two central questions that two participants suggested as themes for the *Omega* drama project.

Improvisations and *dramatic conventions* were used in order to deepen the insight into the feelings of loss and alienation. The kinds of dramatic conventions used were frozen images (still-image) and unfinished materials. Here the unfinished materials could also be regarded as a compound stimulus.

Hot-seating is a form of improvisation where a participant is interviewed in character. The participants can deepen their understanding of the content through the interview of the role character. Other students in the class either prepare questions or formulate them spontaneously. The aim is to explore the character and the conflict she is involved in. The teacher can initially model the *hot-seating* by acting in the so-called teacher-in-role⁴³⁷. The people in the hot-seat can also be assisted by participants acting their thoughts. They can help the person in the hot-seat to answer the questions if by chance she would need them. There are many variations available for this strategy.

The participants are given the article "Municipality re-employs fired painter". I have chosen this article from the local newspaper so that the participants can identify with the situation. The event should feel close. I have also chosen it as it has, so to say, a happy ending. The painter is re-employed as he does not just accept the new reality but objects. I want the participants to gain experience of the fact that it is possible to change one's situation if one can find the right arguments to change it.

The participants are divided into three groups: Alice and Carl, Ellinor and Frank, and Beatrice and David. The groups are given the task of first reading the article and then discussing what feelings this kind of situation may have brought up. The intention is for the participants to view what has happened from the perspectives of all of those involved.

The discussion is a little slow in the beginning. The participants are maybe not used to providing newspaper articles with emotional aspects.

- Imagine that they can be bothered to bicker about things like this, Beatrice says.

⁴³⁵ From Spolin (2000).

⁴³⁶ Somers (1995; 2002) uses the concepts "stimulus" and "compound stimulus", as he means different frameworks for setting up improvisations.

⁴³⁷ Neelands, 1990.

David is not really present yet. He is sitting and looking beyond the group while the others discuss.

In the second group Philippa and Alice are in a lively discussion. Carl is following the conversation intently but cannot formulate his thoughts quite as quickly as them.

- He is angry, is Carl's opinion.

Ellinor is also engaged but does not really have much to say.

- Maybe he is crying because it is unfair, Frank suggests.

When the groups have discussed this for a while I enter a kind of role and announce that we have a visitor:

- Lasse Nordgren⁴³⁸ is going to come here so that we can ask him some questions. Because, as we noticed in the discussions we had, we can all identify with him and his situation. And I am referring to the powerlessness and helplessness he must have felt in this situation in particular.

The group has formed a semi-circle. I have taken my place in front of the group. The spotlights light up the place where I am standing.

- Would you be interested in asking Lasse some questions? I ask them.

The group hesitates before the role taking. They have not seen me enter character before.

- Prepare to ask questions because I am going to invite him in now.
- There you are Lasse, I say and stretch my hand out towards Carl.

Carl is not prepared to be called forward but comes up without hesitating nevertheless. I instruct him to turn towards the audience.

- Hello Lasse, we have read about you and we thought you must have had a tough time, I say to him.
- This is Lasse Nordgren, I say turned towards the participants, and these are my friends from the Faculty of Education, I say, turned towards Carl.
- OK, whenever you're ready, I say and leave Carl on the stage alone.

Alice immediately speaks up.

- Lasse, how did you feel when you were let go?
- Vhe-very dhis-dhis-phointhed and shaad, Lasse replies.

Carl appears to be comfortable in the role, although the spasms and involuntary movements make the communication arduous for him. The other participants hesitate. Maybe they can't come up with any questions to ask.

- How long have you worked as a painter? I ask to encourage the others to pose questions of their own.
- Thwenty yhears, Lasse replies almost inaudibly.

⁴³⁸ The name is altered.

Every time Carl says something his body leans to the left and his head turns slantingly backwards and to the left. When he is finished the spasm lets go and he is again able to look at the audience.

- Do you feel powerless in some way? Beatrice continues right away.
- Yhes, is Lasse's short reply.

Lasse looks at the audience calmly. His gaze moves from one person to the next. No spasms tug his body. Only his arms are outstretched and crossing each other.

- What can you do in this situation? Beatrice wonders.
- Thhh-t-thry to gho on with the chase, Lasse replies.

He almost swallows the last word. The group is still hesitating.

- What are you going to do now? Philippa inquires.
- I haff tho gho tho the hi-hi-est ... cort, Lasse says.

The highest court. I can understand what Carl means despite the fact that it does not follow common legal practice to go from a municipal case directly to the highest court. Carl wants Lasse to complain to someone who has higher power than the people who work for the municipality who have fired him. Maybe Carl is not aware of this or then he, in this somewhat pressing situation, cannot think which the following authority is from the municipal board.

But this situation reveals one of the normal problems with people who are physically disabled. They do not really have a clear idea of how the decisions are taken in the societies they live in, for various reasons.

- Do you know how to do that? I ask carefully.
- Nho, Lasse replies.
- Do you have anyone on your side? Philippa wonders.

The hall is dead silent. The question is pressing in the extreme. Is there anyone on the side of the weak? What is Lasse going to answer?

- Yes, the chairmhan of the...mhun-mhuni-municipality's... bhoard of direchtors, Lasse says and draws a deep breath.

Carl is committed to his role and takes the example from the article. It feels as though the group would be relieved. What luck that he has someone on his side.

- Do you know why you were fired? I go on.
- They... nheed tho save money, Lasse explains.
- Do they have the right to do this? is my follow-up question.
- Nhoo, I dhon't think scho, Lasse replies with emphasis.
- Can you tell us, Lasse, when did they come and tell you that you were being let go? I ask to get more of a context to build on.

It now becomes almost difficult for Carl. One can almost see how he is desperately trying to come up with a time and place. When are people let go? How does that

happen? Carl has reached the limits for what he is able to conceive. I wait for a reply but it is taking him so long that I decide to meet him halfway.

- Were you at work?
- Yesh, Lasse replies, I th-think I was at whork.
- Who was it that came and told you? Beatrice asks.
- My bhoss, is Lasse's answer.
- Are you a member of the union? Frank inquires.
- Yhe-yhes, Lasse replies.
- What did you say to your boss when he told you you were being let go? I ask him.
- Ish it true? Lasse answers.
- The union will support you, Frank says after finishing blissing.

Now we have reached the end of the hotseat. There is nothing more we need to know. I begin to summarize.

- Yes, it is important that there is a way out and that one feels one can do something.
- Is there anyone else who would still want to ask Lasse something? I finally inquire.

No one makes an attempt to ask any further questions. I go up on the stage and turn to Lasse.

- It was so nice of you to come, we really appreciated it, I say and give Lasse a clap on the back.
- Thank you very much.

Keeping the atmosphere from the previous session, we directly continue by taking a closer look at what happened when Lasse was fired.

- We are now going to rewind the tape so that Lasse...

I stretch my right hand towards David.

- ... Lasse ... Lasse, now it is so that you have been called to Berit Axelsson's room and you do not really know what it is all about, I say, still in character.

Beatrice, Patricia and Patrick, who are sitting near David look on interestedly as I carry on a dialogue with David. David himself looks happy and inspired. He is released. His arms are resting on the wheelchair's armrests and he is looking directly at me with a hint of a smile on his lips.

- It is the middle of the working day; you are in a terrible hurry to get everything painted on time. You would certainly not have time to run to the municipality this time of day.
- But you also understand that this must be important and so you enter her room.

Patrick helps David to make his way over to Berit Axelsson (David's assistant, Philippa) where she is sitting behind her desk in her office.

- Hello Lasse, how nice of you to come in in the middle of the day like this, I know you are in a hurry right now, Berit begins.

Berit has come over to Lasse and takes his hand. Lasse smiles widely. David is surely excited to have landed in this unfamiliar situation.

- I actually only have a quick thing to discuss with you, Berit continues.

Berit is not sitting behind her desk but is standing in front of Lasse who is naturally seated. The difference in height marks their difference in status.

- You have about two days left with the project that you are currently working on, right?
- Uuuuh, David replied and turns his head to the left, which means "yes".
- And ... after that ... I have looked for work ... but ... there is no more work for you.

Lasse has stopped smiling. He is looking straight ahead, clearly upset over no longer having a job to go to.

- You can naturally finish painting on these last two days, Berit continues, trying hard to find something positive to say.

Lasse smiles again, happy to have some work left, but he soon becomes serious again.

- You have done a great job, Berit says and claps Lasse on the shoulder.
- It is clear that you are professional but unfortunately there just is no more work for you, she goes on.

Lasse smiles at the touch and the positive evaluation. It hurts to watch this.

- You have two days left to work and then... unfortunately, I promise... I have done everything I can, but there is no more work.

Lasse looks up at Berit, who is standing a small distance away from him. He gives her a big smile, but when he hears that there is no more work his smile disappears. David is really playing along despite the fact that he does not have words to meet Berit with.

- It is not a question of you not being a good painter, Berit says and touches Lasse again.

Lasse smiles at the touch again. It is hard to protect oneself against physical contact if one is in need of it. Berit has clearly found a way to unarm Lasse.

- There is no work... the technical board cannot afford to buy paintbrushes anymore, Berit tries again.

The improvisation continues thus. Berit talks and talks and Lasse sits there mute and cannot argue against her; an all too familiar situation for most of us participants. Finally, the situation becomes unbearable to watch. I feel that something absolutely must be done so that Lasse can defend himself. Someone must help him. We cannot just leave it this way.

- Time out, I say and interrupt the improvisation.
- Thank you, I say to David and Philippa.

Philippa sits behind the desk and David sits on the other side. They remain in their places. I turn to the remaining participants.

- What do you think, those who were sitting here watching ? Were you satisfied with the situation? I ask as a beginning.

- If we think about what Lasse said when he was fired. What was it he said? "Is it true?" Is that what he said? I continue.
- Should it be this way? I ask the participants.
- Could we repeat this situation? And this time we will accept help, I suggest.
- Because at least I have experienced precisely this in many, many situations. That I have lost my tongue in situations when I should have reacted. Do you agree?
- Uhh, agrees Frank quietly.
- All of a sudden you can no longer think of anything to say and then you sit there and swallow things that you really shouldn't, I say.
- Uhh, says Frank, much louder this time.
- Now I was thinking that we should get help for Lasse. If Alice could come over here and help Lasse. You could actually be Lasse's lines here, I instruct her.

Alice comes over to Philippa and David.

- And now we will go through it again, I suggest. We will do it so that Lasse feels that it is not just Berit sitting there deciding things.

And so the improvisation is carried out one more time. This time Alice works as Lasse's lines. The situation is now completely different. Despite the fact that Alice cannot respond in any other way than "Excuse me but what are you saying?" or "No, now I do not understand what you mean", the balance is now entirely different than it was before. Lasse can respond and express himself and this is the crucial thing. The participants also experience the difference. Even Berit's image becomes a little less aggressive when met with opposition in Lasse's words. I ask the participants if they thought there was a difference between what happened before and what happened now.

- Uhh, uhh, Frank says excitedly.
- Frank noticed a difference. What difference? I ask.

While Frank blisses his answer to his assistant Carl speaks up.

- He was more aggressive, Carl thinks.
- He can argue against, Frank says.
- Did you also notice that Berit was not the same this time around? I ask the participants. You were different when you were met with resistance, I say turned to Philippa.

Then I turn towards David.

- Were Alice's words the kind you would sign under, David?
- Yes, David replies, by turning his head to the left.
- Uhhh, Frank loudly approves.
- It is important to be able to speak out, so that no one can walk all over you? I continue.
- There was nothing you could do, I say, turned towards Alice. That was a fact. The union would be the only possibility... but even that feeling that one can... that one does not just swallow it down but one tries to do something.
- Yes, we are waiting for Frank, I say finally and turn towards him.

It takes a good while for Frank to finish blissing.

- I had the same feeling when the city gave me a caregiver, Frank says.
- Uhh, uhh, uhh, he says loudly.
- Did someone walk over you? I wonder.
- Uhh, Frank replies.
- Were you able to argue against? I ask further.

Frank shakes his head and looks desolate.

- No, I answer compassionately.
- I have also experienced things like that many times, I continue to share Frank's experience.
- lllliih, David yells out.

He too has experienced something similar. The group sits in silence for a while and contemplates what they have participated in. Committing to memory. Eventually it is time to move on, however.

- OK, shall we give the group a round of applause, I say and end the improvisation for today.

Scene 10 – Negotiation and Creation

The concept of negotiating and creating meanings has been previously discussed in the presentation of the results of *Alpha*. In conjunction with educational drama, the negotiation about meanings is directed at the fictive reality that the group or the individual intends to create. The negotiation consists of a commute between two realities, the fictive and the non-fictive, where the participants in the drama process gradually, with the help of educational drama exercises, and test elements included in the themes to be researched and presented in a performance.⁴³⁹ The concepts are parts of the outcomes of *Alpha* and have been described as follows:

"When students *negotiated* in order to catch the fictitious reality they did it with three partners, about three different subjects. They negotiated with themselves, with the inner group, and with the outer group/.../ The inner group means the project group. The outer group stands for the group of people that surrounded the project group. Students negotiated about the *role*, the *story* and the *expression*. This negotiating took place in the beginning, during the course of and at the end of the project, while performances took place. They created the fictitious reality by acting on impulses coming from the internal representations they had/.../They also described what they did when they created the role character. They did it either by *being* the role/.../ or by *doing* the role/.../ The students also created meaning by means of *symbols*. They used both *symbolic actions* and symbols (things)⁴⁴⁰. "

⁴³⁹ This bending between the fictive and non-fictive reality is also described in the outcomes of *Alpha* in Act I. This bending is named "methexis" or "aesthetic doubling" and is regarded the learning potential of educational drama. See Braanaas (1988); Szatkowski (1985); and further, Østern & Heikinen, 2001 and Østern, 2004. The negotiation activity could be about the role, the plot, or the expression. See further O'Toole (1992).

⁴⁴⁰ On negotiation, see O'Toole (1992).

In the letters that I initially sent out to potential study participants, in part to those who decided to participate, I stress the project's basic principle "from idea to performance" and urge the participants to contemplate what they "think the performance should be about".

Later, in another letter, that I address to those who have registered interest in participating in the study, I encouraged the participants to bring along "a poem, song, story, drawing, or something else" that they would like to incorporate into the performance. In the session described in the following the participants have brought with them a text about their thoughts about being disabled.

Being disabled

At the end of the second meeting, after the participants have got to know each other better through different exercises and have tested different themes, different ways of structuring theatre performances are discussed. Together, the group decided to carry out a performance with an epic structure⁴⁴¹. As a result of small group discussions, the following themes were chosen for the performance: "what it is like being disabled", that "nothing is impossible" and "one can do things despite being disabled". The participants wished for a serious undertone to the performance, as the disability often also involves solitude and isolation. The participants are assigned the task of writing a text about what it is like being disabled. Two central themes, love and employment, emerge from these texts and the performance is then built around them.

- OK, now we have basically covered things like... This summer I have discussed with several of you and asked... I have understood that relationships and everything that has to do with them was one thing we could talk about and then all of this with work and getting a job and being a part of society, that was another one.

The participants sit quietly. There is not even any noise from Frank or David. The atmosphere has changed, from a moment ago, during the break, being merry and gay, to now a serious, thoughtful but curious one. The participants' silence and posturing demonstrate that they are conscious of the severity of the situation; they know that a new phase of the project has begun. Now they need to concentrate on beginning on the performance. And no one but they themselves are going to do it.

- OK, now you can take your own turns in the discussion.

The silence continues. The participants look at their assistants quizzically. No one takes the initiative.

Frank's story

- I can say that the thing that... And I will be brief with yours Frank... I opened my mail when I was at home and that is what I have at home right now... I can tell you how I understood it and you can add to it or let me know if I have misunderstood something
- And the rest of you can take your own turns
- Frank wrote me a mail in which he told me about his childhood...
- Uuuuuuuuhhh

⁴⁴¹ Roose-Evans, 1970/1990.

Frank approves of my story. His eyes move diagonally up towards the left. This means "yes".

- As I understood it, you have been taken care of well and have experienced a lot of things. You have had the advantage of getting to meet people who have wished you well and who have done a lot for you. So you have got to participate in many things.

Frank is sitting, listening intently. His right elbow is resting on the armrest while the clenched fist turns back and forth. The other arm is hanging down his side and is twisted backwards when he gets excited. His eyes move diagonally upwards. He agrees and follows my account actively.

- And when you then in the three final lines write...
- Uhh uhhh

Frank knows what is coming.

- ... about what it is like being disabled, you say that you don't know what it is like to be disabled as you have always been that way.

Frank becomes excited, presses his legs against the leg rests, lifts his bottom from the seat, and stretches.

- Uhhh uhhh uhhh

A serious look appears through the laughs. How very clever of Frank. He has conveyed a witty play on words with a deep severity.

- It was this way, wasn't it? I ask for confirmation.
- Frank agrees with his eyes.
- And this was an eye-opener for me, I say.
- lhhh ihhh

Frank is really excited now. His face shines like the sun. His arms flail on both sides of the chair. He is happy.

- I do not want to say more about this... my own interpretation of this... This is what Frank wrote and I will not say more about what I think about this now.
- All right – and then the next one, I say and signal that we are moving on.

Paula, Frank's assistant for the day, looks at him appreciatively... "You did it good," her look says.

The other participants look at their assistants. Is it our turn now? The participants are perhaps not used to being active and taking their own turns to talk. One part of the emancipatory aim is to help the participants help themselves.

Carl and Philippa prepare themselves and then Carl speaks up. Carl accounts in the way I am used to hearing him. He needs a lot of time to cover what he wants to say, as the spasms and involuntary movements demand their share of both his breathing and his articulation. He is struggling with his text. The participants are listening devotedly. One needs to be very quiet and perceptive if one wants to hear what Carl is saying. I continue writing on the pink post-it notes.

One of my strategies as a drama teacher involves not giving any of the participants special attention, even when I am deeply impressed by what is brought

forward on the inside. Everyone gets the same thanks and appreciation. I communicate this at the beginning of each drama project. I do this in order to keep them from thinking I am grading their performance and to avoid making them feel like they have to compete with one another.

Now, in another situation, I am met by a beautiful person looking at me with his kind brown eyes in the screen in front of me. His gaze does not remain for long as the spasms throw his head back to the left at regular intervals. His arms and legs are simultaneously being stretched outwards from his body and are crossed. His jaws open up every once in a while and his tongue writhes. However, when he is able to, he patiently steers his gaze back towards the paper containing the text about him. Philippa holds the paper for him. Over the next five minutes Carl conveys a very beautiful and sensitive text about what it is like being disabled in an unobtrusive and composed way.⁴⁴²

Carl's story

*Thish... m-m-means thaat... you cann-cannot... m-m-move like ot-her
pee-pl... Bh-bhu-t... iht... dhoes n-n-hot meanh tha-that youu... are
diff-diff-rent... fr-from other phee-pl. There... is... no-nothing...
whroong with... un-un-under-sthan-n-ghing... vi cahn... think...
jusst... like any o-o-oth-er pherson. We n-n-nheed... some-one... hooo
likes uss... wh-hen... wee... ??? ... like oth-er pee-pl. We n-n-need...
some-one to like... an-and... s-s-some-one hoo... like-s us. S-s-some-
one... to sh-share... loove... a-and life. Des-spite our... disability... we...
chan... dho... a l-lh-ot. This iis wh-why... no-one should fe-feels sorry
fho-fhor ush.*

When he reads the last part Carl looks at me almost defiantly. I am sitting on his left. It is as if he would be saying, "There you go", "What do you say to that". And I am dumbfounded and feel a deep reverence for this text. The group is silent. Carl has hit the nail on the head.

Thank you, I say.

While the participants relate their stories I record the principal content on pink post-its. The same themes on the same post-it notes.

Alice takes the stage. She is holding a hand-written note in front of her. In order to manage unfurling the paper she puts it in her mouth and pushes it so that it straightens out. She looks around at the other participants eagerly. Her earrings swing in the motion.

Alice's story

*I have started with how my disability has brought much good with it. I would
never, ever exchange it for anything else.*

She says this, but not really with any emphasis.

⁴⁴² To greatest possible extent I will here present Carl's text as near to his presentation of it as possible.

Because it has given me so much, it is a part of me. This is the way I want to be. It is not really a limitation but more of a challenge.

Alice looks back at her paper. Presses her lips together. Contemplates.

Mmm – and one becomes stronger with everything one goes through. And that is something that is really true. I would say that attitude is ninety-nine percent of everything. One's will and determination to fight.

- Auuhh.

Frank approves of Alice's thoughts.

One can get quite far with a positive attitude. Of course I have been met with prejudice and insecurity and stuff.

- Uh uh.

Frank agrees.

But one learns to live with it. It isn't exactly fun. Anyhow, people react so differently. I tend to use humour and joke about it. That also helps. Some things are just so silly...

Alice smiles an unarming smile and looks as happy as she can. One can imagine how she protects herself from silliness with her smile and humour.

It is so silly that one simply cannot make it over a threshold for example... I think it is something one learns to live with. And one also needs to learn to speak out if things feel wrong.

Alice nods eagerly and continues studying her paper.

Things that I have come up against include people feeling sorry for me and having that specific kind of look.

A wrinkle forms between her eyebrows when she emphasizes the words "feeling sorry for me".

- Ah - h - h

Frank approves again. He can identify with Alice's story.

One is just like anybody else. No one has the right to feel sorry for one. Yet, if one fights and has a will, then...

My disability is a part of me. I am proud of myself and this is the way I want to be.

- Aaaah aaah

Alice smiles wide again. Looks at the rest of us. Frank approves loudly.

- Thank you, I say turned towards Alice.

Well, what does one say in this kind of situation? These people are taking from their innermost and sharing with the rest of us.

Ellinor speaks up next. Her assistant for the day, Peggy, is sitting with a red binder in her lap. It is Ellinor's binder. She has collected texts she has written in it. Ellinor has not yet decided which text is going to be read. They whisper and deliberate for a while.

- Have you not decided which text will be read? I ask.
- No, Ellinor wants you to choose, Peggy replies.

I go over to them to look in the binder. There are many texts inside of it. My attention is caught by a text with the title "I KNOW WHAT I WANT", written just like that, in all capitals. Ellinor is sitting sunk in her chair. Her gaze is directed downward, into her lap. Still, she is focused. She knows what is coming.

- Yes I will read this because Ellinor does not have her reading glasses with her.

Ellinor's story

When there is so much I would like to do. First and foremost I would like to have a man to love with all my heart. I have put an advertisement in the paper. I only got one reply and it was from a guy from Southern Finland, he wrote such nice letters. His name is Hans Karlberg⁴⁴³.

- Yuuu, David approves,

He shows sympathy with Ellinor's text. Ellinor herself is sitting in the same position. Thoughtful, focused. Her right hand moves carefully up and down, in small movements. Her feet seem to stamp the beat in small movements.

In all of his letters he promises to come here in the summer. Anyhow, the summer is almost over and I have neither seen a glimpse nor heard a peep from him...

- Uuuuuu. David approves even louder and longer in his sympathy.

I will have to give up hope this time around as well. I just get fooled and disappointed.

Frank draws a deep breath. Stretches his arms out and nudges Ellinor, who is sitting next to him. It is as if he wants to prevent her from saying that.

If I could just see Hans I am sure I would be in a better mood.

Ellinor rubs her nose with her right hand. The hand moves ever more quickly. Disturbed? Sensitive area? Of course it is sensitive. Not least because of the reactions she gets from David and Frank.

But it could also be a disappointment, if we ever do meet each other, but I dare not hope for it until he is actually here. Right now I am only thinking about Hans. I have liked so many men in my life that it is not possible to describe. They must have thought I was retarded, I suppose that is why I am left out.

⁴⁴³ The name is altered.

Ellinor's right arm is resting in her lap again.

A healthy person cannot understand what it means to be as severely disabled as I am.

Frank nudges Ellinor again. A milder touch than last time.

I have met many disappointments in my life. I do not really understand how I cope with all of it.

Ellinor's hand is moving in rhythm again. She is focused and active. She lifts her gaze from her lap as if she were trying to see the text that Peggy is holding.

You just have to grit your teeth when your endurance runs out. There is so much I feel I have missed.

Peggy has arrived at the end of the text. She puts the paper down and looks first at Ellinor and then at me.

- Mmm

My wordless filler sound gives me time to think about what I am going to say.

- Thank you Ellinor. There were many things there that I recognized.

Ellinor lifts her head slowly. Peggy looks at her. They exchange glances.

- That is very human. When we long to be seen.

Ellinor raises her head a little. As if she was stretching. She meets my gaze. As unarmed and bare a person who has just shared what is on the inside can be. She can share it with us, a safe group of people who like her, but never with an audience. One of the aims of the drama project is empowerment, or helping the participants help themselves. Protecting oneself from observation is also included in this aim.

- To have someone who sees us; with whom we can share our secrets. I think we can all identify with that desire.

David agrees loudly. I go on and chose my words carefully, therein trying to ease what I experience as her exposure.

- It is exactly as you say, that people think you do not have brains ... it is probably very normal. That you judge people on the basis of how they look. It is the same way with being overweight.

I use my own situation as an example so that she will not feel alone.

- People may also think that those people are stupid or lazy or something like that. It is very often that appearance dictates the situation, I say.

- Thank you very much Ellinor.

Even though I am deeply moved by the tremendously personal and beautiful text that Ellinor has presented I do not let this show. In the same way as before we move on to the next story after my thank you. And the next one up is David.

David had not been able to write anything on computer, as his computer had broken. He had instead chosen a poem that he liked very much. As David cannot read the poem himself, Patrick lends him his voice.

- David has chosen a poem of Leo Leppälä, *I am a gift from a hand*⁴⁴⁴.

David is focused, ready to begin reading. His arms are bent from the elbows so that his hands are on either side of his chest. His hands are bent downward so that the backs of his hands point forward. David has his mouth open wide while Patrick presents the poem. When Patrick is ready David closes his mouth and prepares to read. Patrick holds the paper so that David can see it. David focuses his gaze on the paper.

David's story

*Many people can walk with their legs,
But not everyone thinks about it.
Many people cannot see with their eyes,
But they can feel more with their hands.
Many people cannot hear with their ears,
But they can hear with their feelings.
Many people cannot speak with their mouths,
I am one of them myself.
We can speak with our eyes.
I can speak with my Bliss symbols.
We are all gifts of a hand
And not from a factory.*

All the while when Patrick reads David is moving his head, from left to right and back. He opens and closes his mouth as though he were speaking. He truly is just borrowing Patrick's voice. When Patrick is done the movements stop and David focuses on the paper again. He has finished reading. Serious, he is waiting for the response.

- Uhh uhh, he says.

Frank gives his approval. He can identify with what David has described.

- Uaaaaah, David continues.

David's face explodes with a big smile and he screams out in falsetto. His arms land in his lap and he stretches out his legs. His body is tense.

- Uaaaa
- Thank you David, I say. You like this poem?

David becomes serious again. He turns his head to the left.

- Yes
- Good, thank you very much, I reply.
- And now it is Beatrice's turn.

Beatrice is sitting across from me. She is leaning her right arm against the wheelchair armrest. He is holding the paper with the story she has written in her hand. Her left arm is bent and the hand's fingers rest on the right underarm. She caresses her right underarm slowly as she speaks.

⁴⁴⁴ "En gåva av en hand" [A gift from a hand] by Leo Leppälä. Available 2.11.2008 in <http://papunet.net/bliss/index.php?pid=177>

Beatrice is a calm and somewhat reserved person. Her face is serious, but her eyes smile, almost roguishly at times. Either way, it is like a great gravity is hanging over her. Her voice is calm, almost monotonous. It feels like she is holding something back; as if she was on the verge of tears. Yet, she does not break down. Calm and collected, Beatrice relates carefully, with a slow and low voice. The group sits and waits in suspense.

Beatrice's story

I want to tell you that even though one is disabled, one can experience quite a lot. Many non-disabled people think that a disabled person must live a very dull life; this is one-sided. It is not really true. I have been wheelchair bound since I was six years old so that makes almost 15 years soon. Still, I have had a lot of time to experience a lot of fun things, like a whole lot of travelling, for example, both short and a few longer trips. I have also been to theatres and movies a lot. I have been out in nature. I have been in the forest with my wheelchair. The bus trips I have made have been on regular buses, not disability accommodating buses, so the driver has simply had to lift me in. I have also been on boat trips. My travelling companions have consisted both of others with handicaps and people that are not disabled.

I have also tried different leisure activities and even some sports, activities in societies, swimming, riding, and bowling for example.

And after labouring for 4 years I took the matriculation examinations at age 21. I have taken the exams 4 times, and people have often wondered, "Aren't you going to give up soon?" But I am stubborn and wanted to prove that I could graduate.

I moved away from home three years ago because I started studying in another town. I live and manage entirely on my own. I do not need an assistant. I enjoy it very much.

However, I have also experienced tedious things in my life. I have learned that it is mainly other peoples' insecurities that make one be confronted by unfortunate things. I have been very lucky compared to many others. I have, for example, never been taunted as some of my friends have. There is one other thing I would like to bring up, a thing I will never forget.

It was at a time when we were going on a trip. According to some of the participants I would not be allowed to go. They thought there would not be room for the wheelchair on the bus. That it took up too much space. That it was impossible. It was not the driver that said this, but others... But thanks to my stubbornness and after a lot of arguing I was allowed to go. And there were no problems whatsoever.

In conclusion I would just like to say that as long as you are stubborn enough it will work out... If one dares to insist... If one does not stand up for oneself as a disabled person then some non-disabled person will surely walk all over you. That much is certain.

- Uhh, Frank agrees.
- Thank you very much Beatrice, I comment in my usual way.

A moment of silence and then we move on again.

- OK, now I need a table.

While the participants have presented their texts I have been taking notes on how they experience their handicaps. The notes are on separate pink post-it notes.

*Being disabled means that one
needs one's fellow man
someone to like.
One thinks just like everyone else.
Being disabled is
to say "this is my life and I enjoy it",
"the disability is a part of me".
Being disabled is being,
it is having respect for oneself
and wanting to have the respect of others.
Being disabled is to say "I can".
Being disabled is having landed – in the wrong world.*

Everyone is sitting quiet and immobile. I look at them, from one to the other. Beatrice – Patricia – David – Patrick – Pamela – Paula – Frank – Ellinor – Peggy – Alice – Ellinor – Peter and Carl are sitting and listening, deep in thought. They follow me intently with their gazes and let the text, which they have participated in creating, sink into their consciousness. As if they understand in a new way. Time stands still.

Finally, after this sitting in the large group it is divided in two. The first group is asked to brainstorm around the topic of relationships while the other is told to consider the questions of love and work. The theme that is to permeate both of these discussions is disability. The group's collective wish was to tell the audience what it is like being disabled. Now the groups' assignment becomes filling a performance with pictures and texts about this. The project is nearing its climax, but still not quite yet.

When the groups gather in different corners of the hall I move between them to offer support if it is needed. I go over to instruct the "relationships group", Alice, Carl, and Ellinor, with the assistants Peggy, Philippa, and Paula.

Love and be loved

Group 1: Alice, Carl, and Ellinor.

- You have relationships? Now you are just brainstorming. How could you do something? You can choose between, statues, dramatizing ... you have monologues – someone who can tell... themselves, you could have a pantomime or something. You know all of these forms of expression, I say and turn to Philippa.

Philippa is a drama student and I know that a lot of the work will rest on her.

- And what is the problem in relationships? You have to find some kind of nut to crack, I continue.

The group becomes silent for a while. Someone says something funny and the group has a good laugh. Here, the participants again balance between what is private and what is public as it always is in educational drama. Proceeding from the discussions we have had in the group, I know that questions dealing with relationships and love

are very topical for all of the participants. Anyway, the participants should not undress before the audience. I consider it my duty as a drama teacher to protect the participants, as I am unsure of the extent to which they can do so themselves.⁴⁴⁵

In my capacity as a nurse I know that people with a need for care are forced to allow other people to enter their intimate zone⁴⁴⁶ in order to get the help that they need. I think it is more natural for a person with care needs to get close to strangers than it is for people who have not had such experiences. With the aim of protecting the participants I try to avoid having them expose themselves to as great an extent as possible. This is why I provide them with texts that are reminiscent of their own situations. They can lean on these texts and thereby avoid exposing themselves too much.

I provide the group with an article from a tabloid. "Their love is too expensive" the title reads. The article is about two functionally challenged youths in love. They can, however, not meet as their municipalities do not want to pay what it would cost for the youths to meet once a week. The group gets underway with the discussion.

- This is terrible, Alice says spontaneously.
- It is as if love would have a price, says Philippa, and asks for the remaining group members' spontaneous comments.

The group hesitates. Carl looks carefully from one side to the other but does not say anything.

- Should this be allowed to happen? Peter finally asks.
- N-n-noo, Carl answers up into the air as his head is thrown back by a spasm.
- Do you think this is the only couple? Philippa wonders.
- No, I don't think so, Alice says feebly.
- N-no, Carl answers decidedly.

Alice becomes eager.

- One has to do something. I mean, these are basic human rights. One has the right to live.

Alice gestures eagerly with her short arms. Looks challengingly from one participant to the other.

- This is completely sick, Alice says and smiles widely.

It does not look like she is smiling at the content. She is smiling at her own eagerness and attempts to get the group going.

- It is a question of equality, Peter adds.
- Yes, Alice continues, they say everyone is equal before the law, but...
- Is this something we could use in our performance? Philippa asks.
- Mmm, I think so, Alice replies thoughtfully.

⁴⁴⁵ See Bolton, 1986.

⁴⁴⁶ About zone of integrity, see definition in Scene 8.

She is holding her left hand against her left jaw while her left elbow leans against the permobile's joystick. She looks engagingly at Philippa with her brown eyes.

- Yes, I definitely think so, she goes on.
- Yesh, I th-think so, Carl replies.

The group continues discussing what methods they will use to carry this out. Philippa wonders whether statue drama could be used or whether they should use methods they had not utilized before. Alice, Carl, and Ellinor all agree that they want to try something new. The discussion about the content goes on.

They enter into other more sensitive relational questions, on love and sex between people who are physically disabled and people who aren't. The mood is thick. The topic is up-to-the-minute but quite taboo. The participants wait for each comment devotedly.

The group is working well and has got off to a good start. Both Ellinor and Carl are well integrated into the conversation despite their communicative disabilities. Philippa is a good discussion leader.

Possessing a position

Group 2: Beatrice, Frank, and David.

This group is supposed to discuss work and unemployment, the discussion is not going as well. This may be partially due to tiredness among the participants, and partially due to the fact that two of them use Bliss as a communicative tool which slows the communication down and makes it more arduous. The group has a few participant texts to draw from, but it still does not get going.

A very unfortunate, yet for me instructional, thing happens. Sadly I only notice it in conjunction with the analysis of the video material of the process. What happens, happens every time I am not present in the group. I could feel tensions in the air, but could not put my finger on what they might depend on.

What happens in the group when I am not present, is that Beatrice makes different suggestions about what could be done and how it could be carried out. However, when I arrive I am for some reason not told about her suggestions.

I join the group. Paula is reading a text that Frank has written. He is beside himself with joy, shamelessly pleased with himself. Patrick continues quietly explaining to me what they have discussed in the group thus far. Beatrice is sitting silently observing the fingernails on her left hand. She is holding her right arm in her lap and her hand is placed under her left elbow. She looks uninvolved but is listening intently to Patrick. I have not yet registered Beatrice's drifting stance. Patrick continues talking. Beatrice lifts her hand to her mouth and holds it in front of her lips. As though she were preventing herself from saying anything. She follows Patrick and me with her gaze.

- If we could be a little flexible as we have tried to be up till now, Patrick tries and carefully looks at Beatrice.

Beatrice observes him quietly. She keeps her left hand in front of her mouth so that her mouth ends up in the space between her left thumb and the knuckle of her left index finger. She is biting her tongue. Keeping herself from saying anything. I leave

the group unaware of what is happening. I am far too focused on producing a performance and move on to the other group.

- But precisely this with... bar life, Beatrice says carefully.

She has removed the hand from her mouth and is now lightly caresses her right cheek. She is speaking in a weak voice.

- If one were to do a scene where we are in a bar...

Beatrice keeps her right hand under her left elbow. She is gesturing carefully with her left hand, making small circles with her left index finger. And then she explains what one could do and how one could do it. She receives no backing for some reason.

- How was it with those statues that we made? Patrick wonders and changes the topic. Was there anything there that we could use?

No one comments. Beatrice leans her head in her right hand and reads a paper. Paula gazes hazily from one participant to another.

- It could be a form one could use, Patrick continues.
- What would you think about including the part about stubbornness and driving your own car, Beatrice wonders and stretches out a little while she scratches her neck with her right hand.

I am entirely unaware of what is happening in the process. Now that I watch the recording it seems taken out of an Idols audition.⁴⁴⁷ The participants, Beatrice and Frank, try in their own ways to impress the judges. David has fallen out of the competition before he has even had a chance to start. He is entirely outside. In the end, the conversation is taking place solely between Patrick and Beatrice.

- This whole thing about uncertainty, Beatrice tries again.

And then I rejoin the group. Beatrice brings her hand to her mouth again. This time it is the index finger of her right hand that she presses against her lips.

- Mmm, says Patrick.

I am still unaware of what is happening. Frank and Patrick are tired. They are yawning in turn and look like they feel they are being left out. Patrick tries to think about how one could go about doing something but avoids talking about what should be done. The situation is unfocused. Patrick tries with the statues again. Beatrice is sitting there silently with her gaze focused on something outside of the group.

- The thing about unemployment was quite good. Lasse, who became unemployed.

Patrick tries some new ideas. He is feverishly trying to get a hold of something that would stick.

- One thing could be that a scene would consist, for example, of me coming to a place where I was going...

⁴⁴⁷ Pop Idol is a British television series, a talent contest in which the best new young pop singer, or 'pop idol', is voted for. The results are based on viewer voting and participation. Available http://en.wikipedia.org/wiki/Pop_Idol Retrieved 15.12. 2008.

And then I return to the group again. I can sense their hesitation but am not entirely sure what it is all about.

- This situation is chaos. This is not coming from anywhere. You have to birth this with muscle power. I could tell you what to do but I will not do that now.
- If we would bring forth the positive – that there is something you can do, Patricia tries.
- Yes, that it is possible, Beatrice chimes in.

They are clearly trying to tell me something, but I only have fragments to draw from so I do not understand what they are saying. I think they are out of ideas.

- You could have it in diary form, Patrick fills in.

Paula takes Frank's texts out again.

- I am going to throw you a bone now, I say briskly.

I try to make suggestions as to how the texts could be used.

- Do you have any conflicts? It is conflict that drives drama forward, contrasts.
- You say you can, I say to Beatrice. Is there anyone who says you can't?
- I address Beatrice. She immediately explains that there could be someone in the audience that could identify themselves in her stories.
- It doesn't necessarily have to be you that acts, someone else could do it, I try.

But Beatrice has a thought that she is not telling me about. And I take the situation for what it is. I believe they are truly out of ideas.

- Could one combine Frank's text there? Patricia wonders.
- I am sure, I reply casually, without really understanding how disoriented the group is.

Finally we all gather in a big group and I explain once more about the chaos that is always present in this phase of the drama process. I try to inject hope and courage into the participants and tell them they can trust me. I will help them pull it off. At this point I begin to suspect that I am going to be forced to go in and give the group a concrete suggestion for structure so that the participants have a chance to relate to something concrete. We have two more rehearsal sessions left.

- Thank you so much to you all for sharing, I end the evening's session.

From my perspective, one of the two groups, the one with Beatrice, Frank and David, appears lost, listless, and irresolute, in need of support and help. I have provided one suggestion after another and in this way tried to get it started. Why neither Patrick, the drama leader of the group, nor Beatrice herself told me about the ideas remains a mystery. Certainly, I can see now how the suggestions may have seemed intractable but could probably have been drawn up into something constructive if they had had a chance. Beatrice's suggestions, however, disappeared into nothingness. From an outside perspective it looks like I am riding roughshod over her when the following time we meet I give a prepared draft as structure of the performance. The truth, however, is different.

Rehearsals

On Wednesday, two days since we last met, we gather again. During these two days I have thought out a plan that could be the salvation of our performance. The plan consists of a rough structure with a distinct introduction and conclusion. It is mainly Beatrice's text that has worried me. I feel reluctant. It is as if she was conveying double meanings. It is something I do not really understand.

We are also suffering from lack of time. The first performance is in five days. And we have exactly two during the days that remain. We have not gone especially far in the planning of the performance. So in the big group meeting I talk about the plan for the group.

- I have now made a suggestion for a program in which I have tried to assemble everything you have done during this time, I begin.
- I have made this program so that you would have something to butt against, something that you can either accept or reject. It is easier to do so when you have something firm to relate to, I continue.
- Uhhh, Frank agrees.

The group follows along in silence. They follow me with their eyes. Beatrice's gaze is directed downwards at a slant. It does not feel good, but I cannot put my finger on my feeling of reluctance.

- And it builds on what you have done thus far, I go on explaining.
- My principle has been to allow everyone to participate and to allow everyone's texts to be included, at least parts of them. Everything you have served up will be included, I say as the papers circulate in the group.

It is still quiet. Patricia, who was Beatrice's assistant last time, appears a little hard-set now that I look at the recording. I did not notice this then, but I did note that the mood was not the same as it used to be. Patricia is keeping Beatrice's ideas under wraps. Patrick, Pamela, and Paula are also agreed on it, but they do not disclose that they know something I don't. I continue explaining. The participants study the paper carefully and eventually understand what the purpose is, that what I am presenting is a frame that they can continue to fill. Beatrice is, however, not yet allowing herself to become enthused.

The participants go off into the groups that were formed last time, the "love-" and the "work group". Alice, Carl, Ellinor, Philippa, Peter, and Paula in the former, and Beatrice, Frank, David, Patricia, Pamela, Peggy, and Patrick in the latter. Philippa has taken the lead in the love group. They got quite far in the planning of their program last time. Philippa has done a good job of getting both Carl and Ellinor to participate in the discussion as well.

"Work group"

- Do you have a special feeling for something?

Patrick poses a direct question to Beatrice.

- Scene 3, she replies.
- A song, you feel for that, Patrick clarifies.

- Yes, Beatrice responds.

I am not around to hear Beatrice's wish this time either. The group continues the discussion about the program. They do not get hold of the parts that they could include in it. David is sitting staring straight ahead. He is left entirely outside of the conversation.

- P O E M, Frank blisses.

The group discusses back and forth but does not really get anywhere.

- Should I give it to the others so they can see? Peggy asks Frank.

Those two are completely occupied trying to get one of Frank's poems into the performance and are not at all involved in the discussion about Beatrice.

- I have to take these glasses off you, Peggy continues, engulfed by Frank's Bliss map and glasses.
- I must say that I think this suggestion is quite good, Patrick says finally.
- Yes, really. Pamela and Patricia agree.
- But we should start rehearsing soon, he continues.

Beatrice smiles and looks at her papers while simultaneously peering at Patricia over her glasses. Is she unsure or is she enjoying the situation?

- But we should tell her, Patricia begs.

Now Patricia has finally understood that they can no longer keep me outside and that they cannot solve the situation on their own.

- Yes, Patrick replies.

Just then I walk in with two outsiders that want to get into a stockroom that is adjacent to the hall. Patrick continues to talk about how they would could rehearse. Patricia is not listening to him but is seeking my gaze to get my attention. When I have finished with the door to the stockroom Patricia seizes the opportunity.

- Sobi⁴⁴⁸, she yells. We are deliberating...
- Yes, I will be right there, I just have to get something, is my reply.

I return a moment later.

- OK, what did you want help with? I start while I hand out plastic pockets for the participants to put their papers in. Patrick speaks up.
- Well... We have some things here now, he says tentatively. Beatrice had something with her part in scene 2 and then...

Patrick relaxes into his chair and scratches his cheek. He is concentrating on his papers and seems unmoved. He is obviously somewhat upset.

- Frank has a poem, Peggy interrupts.

⁴⁴⁸ Sobi is a nickname of my name Sol-Britt.

I understand that I now find myself in the climax of the process. What counts now is holding your tongue and putting things in the right order.

- Yes, please wait a minute, I say. We will deal with Beatrice first.

Beatrice explains that some of the lines I have suggested will be far too easy to identify. She is afraid that one of her acquaintances in the audience will recognize them.

- How do you feel about being in this scene on the whole?

I go straight at what I believe to be the essence of the problem. Now the group must put into words what the uncomfortable situation potentially depends on.

- I can do it, Beatrice answers very quickly.

Was she unprepared for the question? Why did she not say no? But she comes back later. I instantly grab hold of her positive response and offer a solution.

- OK, well then, we can change the lines to something else, is my answer. These are only examples.
- But, I suppose it can come out if someone else does it, Beatrice tries to renegotiate.

Beatrice explains that it is not just the lines but also the examples themselves that can be identified.

- OK, then we will replace the examples. There must be other examples of asininity that we can make use of.
- Yes, that will be fine, Beatrice answers in her officious manner and I choose to believe her.
- Come up with something else that does not point at anyone specifically, I continue turning to the group.

I quickly run through the second scene as I had imagined it. I want the group to get started on the work quickly and in this way get something concrete to proceed from. I also try to get Beatrice to represent more people than just herself. It was not just she who expressed that they had had a positive upbringing and that being physically disabled is not an entirely negative thing. I am trying to picture how Beatrice would appear on stage.

- Then you tell us that... well there are many stories... we can take the one about how Frank has grown up as an example. We do not have to use any details I mean... that I have grown up and think I have had it good... that I am extremely pleased, I try.
- That was my thought... so nothing negative said here... I continue trying to convince them.

I move on to the story about the Changeling⁴⁴⁹ that I had thought Beatrice's story could be contrasted with. The story is about how, according to old folklore, people had to whip the troll child, implicitly that which is different, in order to do away with it.

⁴⁴⁹ In European folklore a "changeling" is the offspring of a fairy, troll, elf or other legendary creature that has been secretly left in exchange for a human child. This theme is found in Selma Lagerlöfs tale "Bortbytingen" in "Troll and People" (Troll och människor) from 1915.

- Do you buy this? I ask the group.
- I can go along with it, but if someone else would be willing to do this then I could join scene 3 instead. Then we would not need to cut anything. Because it would be important for these things to come out.
- Which scene is that? I ask and notice how I am getting lost in the texts myself.
- It is the song, the others reply.
- What we need is... let me think, I say and realize that I have gotten to the heart of the matter.

Beatrice is trying to negotiate with me about exchanging her part in scene two for a place in scene 3. What she has failed to think about is the fact that the role I have suggested for her requires a person with vocal abilities. In this situation, with Frank and David, both blissers, listening to us, I do not dare to say it out loud. I try to reformulate it instead.

- We have Alice in the beginning so she can't do it, I say as if I were thinking aloud. .

Alice is the only person in the group that would be able to pull this part off.

- In that case... I continue lingeringly

So this is how it is! Beatrice wants to perform with song. I am completely confused for a little while. Does Beatrice not want to perform a scene that talks about how even people with physical disabilities can do things? Was that not what she had said? And then I see it. She has not intended to enter character and to show something to an audience through that character. She wants to perform herself and show herself to the audience. After all, she says she can handle a lot. Oh no! This was what I was supposed to protect her from. She is not supposed to be herself on the stage, she is not primarily meant to display herself. We have truly reached the climax of the process.

- I need to be allowed to think. We will not decide anything now but let it lie. And we will see how it turns out later, I finally say.

I had understood the situation in an entirely different way. I had considered the participants a homogenous group in which all of them want the same thing, namely to tell an audience what it is like being disabled. What I am beginning to see after this discussion is that the participants in no way form a homogenous group but consist of individuals who are competing against each other to a large extent. Frank and Ellinor have demonstrated this as well. And why would it not be like that? Why would this group of people be any different from other groups? But how I am going to tackle this is a problem that cannot be solved quickly. I have two options, to allow Beatrice to sing or to not allow it. Yet, both of us have to be able to live with the decision that is made.

Then it is time for the rehearsals. My principle with regard to the performance is that it should be carried out as well rehearsed as possible. The purpose is not for the audience to "forgive" the actors' mistakes because they are physically disabled. No, the actors must experience the feeling of being praised for a work they have worked really hard for.

The two groups, "love" and "work" find each other on their respective sides of the gymnasium after the warm-up exercises. The space is immediately filled with a deafening buzz as the participants polish their ideas and portrayals.

"Love group"

In the "love group" Philippa and Peter have positioned themselves behind Alice and Carl and are practicing lines for the dialogue that deals with expensive travel between two physically disabled youths.

- I would like to meet her, Peter says quietly.
- I would love to meet him! Philippa exclaims vehemently.

During the rehearsal Ellinor acts as a director and is now expected to voice the impressions it made on her.

- Are there any lines you think they did not say? Philippa asks.

The group is busy helping the participants hatch ideas and she directs the question to Ellinor.

- I-it is s-so un-unf-f-fair. Ellinor manages to get out.
- Yes, it is unfair. That is something we have to bring out in the performance, Philippa says decidedly.

In the other group, with the work and unemployment theme, rehearsals are also taking place.

- Whoever has gotten a changeling in their house should hit him with a big stick, one can hear a male voice exclaim.

The group is rehearsing the beginning and the end of the performance and discussing the difference in pronunciation between speech and literary language.

- Could it be said as spoken language? Patricia wonders.
- When you are in character you are allowed to use colloquial language, while Lagerlöf's texts require literary language.

And so the groups continue rehearsing. When I return to Alice, Ellinor, and Carl it is Ellinor's task to present the program to me.

- All right, was it you, Ellinor, who is presenting your program to me? I ask and sit down next to her.
- Yes, Ellinor answers shortly. We ha-have three are-e-as.
- Three areas? Can you tell me what they are? I continue. What is the first area?
- It is tha-that we – that we would – we would m-m-meet as we did at the f-f-first practice, Ellinor replies.
- Meet like you did at the first practice? I ask as I cannot immediately understand which situation Ellinor is referring to. Wait a minute; I am not really following you, I continue.
- Do you mean what we just practiced? Philippa wonders.
- No, Ellinor replies shortly and looks down.

- But, do you mean... Philippa continues ...
- Yes, just ... I say and I begin to understand... Do you mean what we did in the beginning? The exercise where we meet? I ask Ellinor.
- Yes, Ellinor responds.
- I see, you mean we are moving along slowly ... I continue... yes, I have also thought along those lines. It sounds like a good idea.

We are all relieved that Ellinor was able to express an opinion on the issue and that we had understood what she meant.

- Then there were these three big areas of love that we were going to work with. Do you remember what they were Carl? Philippa asks and turns towards him.
- Yesh, Carl responds. Lo-ove be-between disabled pee-pl, Carl says while his body sways from side to side.
- OK, and the second one? I ask.
- And then, loove between a p-p-erson who is d-d-hiss-hablhed and one wh-who is nooot, Carl continues.
- Yes, I say and write in my papers.
- And then s-s-ex, Carl finishes and looks at Alice who is sitting next to him.

Alice nods in agreement. Philippa takes over and quickly accounts for how the group had thought about the three areas and how they had thought they would place the poem that Frank would read. Then it is Alice's turn to explain how the group had thought the three areas would be carried out.

"Big group"

When the groups are done rehearsing the entire group runs through it one more time before we part for the day. I have decided to let the whole group sing the song that was intended for Ellinor from the beginning.

- Now we will try singing it. Do you know it? I ask the group.

I have brought copies of the text that the participants come and get from me. The participants say they know the song but are taking a text anyway, to be on the safe side.

- See me for here I am, I announce.
- Uuuh, David replies.

The group begins to sing. Carefully in the beginning.

Look at me, here I am, let me get close...

- Uh, uh, uh, Frank approves.

Close to your hearts barely as I am...

- Auh, auh, aa, aaa, aaaa, Frank sings.
- Uiiii, iiii, David sings as well.

What I will try to be, give me my tomorrow

My only desire here and now, love me for what I am.

Now Frank and David are singing with the rest of the group so loudly that they almost drown them out. They smile widely as they sing. Frank stomps his feet and flails his arms around.

See the wing beat of the butterfly

Going off high in heaven

See all the eyes blink starlight

Let life draw close

See me for here I am

My only wish here and now

Is love me for who I am

- Aaah, aaaah, aaaaah, Frank sings.
- Iiiih, iiiiih, iiiiih, David sings.

The participants' song is very emotionally very capturing. They throw themselves into the song whole-heartedly and really share their innermost feelings. I am deeply moved by the situation. The assistants look at each other in wonder.

I look around at the participants who are sitting around the stage. Most of them nod and look extremely happy.

- Uaaah, Frank yells in a loud voice.
- I mean it looked terrible. No person can think this is all tied together and that it will turn into something, I say with a glint in my eye.
- The participants catch the irony and smile.
- But we are showing this on Monday night. And it does tie together and it will be something. I close.

I want to inject hope into the participants as I know from experience that they feel confused in the situation right now and unsure whether what currently appears a chaos of fragments will turn into a uniform performance. A releasing laugh can be heard.

But despite the joyousness and merriment, my task becomes to determine which of the song variants, Ellinor's, Beatrice's, or the group's, should be in the performance. I do not think a vote will solve the problem. I am the one with the holistic perspective; I also think I can manage to evaluate the artistic consequences of the different alternatives.

Now I am finally in the clear about the feelings of unhappiness I have felt with regard to Patrick's group. I would not in my wildest dreams have been able to imagine that that was where the problem was. Why has no one said anything? Why was a solution not sought out earlier? Beatrice wants to sing, but is that the kind of performance we want? A performance that shows that physically disabled people can indeed sing. Who has ever doubted that? Wouldn't a well-sung song be considered a slap in the face for those in the group who cannot even talk, let alone sing? And what would happen to the

group as a whole if the participants really started competing on the basis of what they can do? It is obvious that verbal ability would win that tug-of-war.

Beatrice wants to sing, "See me for here I am". That song ties in with Ellinor's story. Beatrice has apparently not understood this. She sees it like any other performance. And she and Ellinor can't exactly switch either. Beatrice has an important role in setting the whole performance in motion. Someone who can express themselves verbally, fluently, and who can move on their own is required for the part.

I have to talk with Beatrice and present these arguments to her. I can still hear her voice in my ears: "... as long as you are stubborn enough it will work out... If one dares to insist... If one does not stand up for oneself as a disabled person then some non-disabled person will surely walk all over you. That much is certain." Does this now make me that non-disabled person that walks all over her? No, I cannot see myself in that picture. I do not have any need to walk all over someone. I can, however, see that Beatrice's words simply aren't true, they are pipedreams. Because in a society where people live together in a democratic arrangement everything is not always possible. Living together involves negotiating and renegotiating and sometimes reaching your goals but also having to accept that one did not attain what one had hoped for.

And that is how it went. I had a chat with Beatrice and explained the situation to her. She was not at all argumentative but seemed to understand the situation. Why wouldn't she? I am a teacher, researcher, and the initiator of the project and I am the one who has the power. What can she really do? That is sometimes the fate of the disabled and the non-disabled alike. Still, maybe it is the fate of the disabled a little more often. So we decided to go on along with my suggestion.

Scene 11 – Performance

And then it was time to present our performance, two performances for an invited audience. Announcements about the performance had also been made in the local press and radio. There were about 50 spectators at both performances. I will relate the premiere in the following.

Naming the performance

It was time to give the performance a name. The participants are sitting in a semi-circle, brainstorming.

- "Do you dare to stay by my side?" could be good, Patricia suggests.
- Yes, that sounds good, Alice agrees.
- Aah, replies Frank.
- Do you dare to stay by my side, I say slowly tasting the words. Do you dare to stay by my side?

The suggestion has not completely won the group over. This is why I continue.

- How would "I am by your side" sounds? To assert instead of asking a question.
- Not to ask anyone else but instead simply to say, "I am by your side", I go on.

- Mmm, Alice and Patricia reply simultaneously.

The participants nod and their eyes light up.

- I am by your side... By your side... By our side, I continue tasting the words.
- Keep going, the participants encourage me.
- What was that poem called? I ask Pamela.
- Your skin has said that I exist, Patricia replies.
- Your skin has said that I exist, I repeat slowly.

The group sits quietly waiting.

- But that is too long, comments Beatrice.
- Yes, it is too long.
- I exist, I continue.
- We exist, I try again.
- I exist, Alice replies.
- I ... I exist, I say haltingly.
- Here I am, suggests Patricia.
- Here I am, I exclaim and one can almost hear the others sigh with relief.
- Yes, here I am, Alice replies.
- Eh, eh, I, Carl answers.
- "If you want to see a star, look at me", I say and the group laughs with relief.
- Ooooooh, Frank approves and stomps his feet on the floor.
- "Here I am", what do you think? I ask and turn towards Ellinor, Peter, and Beatrice.
- Yes, Ellinor replies with a big smile.

Beatrice isn't smiling quite as widely.

- "A drama about being human", or? I ask, excited by the situation.
- Or "A drama about being", I continue.
- "Here I am – a drama ... I begin.
- ... about being. Alice finishes.
- There it is, I say excitedly and make a few gestures of joy with my arms.

This is me – a drama about being

The stage is dark. A voice can be heard in the darkness.

- Hello... excuse me but...

The lights come on.

- Have any of you seen Mr. Norm?

Alice enters through the aisle that divides the audience into two parts in her electric wheelchair. She is talking as she moves and has her back towards the audience.

- So that's a no then... She says and turns towards the audience.

She is holding a notepad and a pen in her hands. She looks searchingly at the audience and furrows her brow. Her dark brown eyes move from side to side behind her narrowed eyelids.

- That is strange...
- I am going to write him a letter but I do not have his address.

She is waiting for a response from the audience but has to give up, as it does not come.

- Bah – I guess I can write the letter anyway.

Alice looks at the audience intensely and demandingly. She gestures wildly with her arms as she speaks. She is holding the notepad in her right and the pen in the other. The pad is nearly as long as her arms. She pretends to start writing.

- Dear Mr. Norm... I doubt you know who I am... or I KNOW you do not know who I am, she corrects herself. Yet, I happen to know a little about who you are. I happen to know that you are a man, you are a WHITE man and you are the one who decides how things should be in the world... all the rules and norms and how everything should look. Now the situation is such that I feel a little strange in this world... and I have a friend who feels the same way. Because you, Mr. Norm, you call us disabled. Disability, what is that exactly? I do not feel disabled. And in your world... it is very nice... but it has a lot of thresholds and stairs... but not just physical thresholds but also mental ones. So now I am wondering if you could get us into your world so that we could survive there? Could you do that?

The stage goes black. Alice retreats and Beatrice enters shielded by the darkness.
A shrill scream cuts through the darkness.

- Why does he look so weird?! A female voice can be heard yelling from behind the black screens.
- He is a troll child, a changeling! A male voice replies.

The stage becomes light. Beatrice is on stage in her wheelchair. Her hair is beautifully curly and she is dressed in black as befits a drama performance. Her hands are interlocked in her lap.

- In reality I have grown up in a very safe home, in a family that has supported and helped me in all situations, she says to the audience.

One can tell that Beatrice is nervous. Her posture is stiff and the language she speaks does not sound credible. Could this be because she is speaking standard Swedish instead of her native dialect?

- Whoever has got a changeling in their house should hit him with a big stick, the male voice can be heard again.
- Why does one have to be so hard on him, Beatrice wonders and turns to the left towards the male voice behind the black screens.

- It is true that he is ugly, but he has not done any harm, she says and turns back towards the audience.

The credibility of her voice has increased somewhat. Maybe it was the opportunity to move around that got her to liven up. The gravity remains hanging over her regardless.

- Yes, because if one whips the troll child until he bleeds then the troll woman will come and take him away and return your own right. I know of many who have got their children back this way, the female voice again.
- And I know many who have got a whipping for being different, Beatrice replies.
- To be disabled, says Beatrice looking directly at the audience now, to be different... more stubborn and more resolved...
- Maybe you should finally give up on your plans for a degree, says another male voice.
- And not attribute people with their want of judgment? Beatrice replies and looks at the dark background...
- Your wheelchair is so cumbersome. Maybe it would be best if you stay home, says another female voice.

The stage goes dark again. Beatrice retreats and Ellinor and Paula get ready, shielded by the dark.

Paula is sitting on the left side of the stage on a block. She is looking towards the audience and observing herself in a fictive mirror. Ellinor enters, assisted by Pamela.

- Hello Lena, Paula says.

Coming in Pamela is pushing the wheelchair a bit too fast so that the footrest bumps against the block that Paula is sitting on. The fiction about a non-disabled Lena is broken for a moment. The wheelchair becomes visible.

- Hello Paula, Ellinor replies.

Ellinor's nerves make her forget Paula's fictional name. However, one can clearly see that she is happy to be on stage. The spasms jerk her body a little. Her head twists to the left and her right arm has lifted from her lap and is swinging at eye level as she speaks. Paula continues to look at herself in the mirror, still turned towards the audience.

- How are you? Paula wonders.
- Good, Ellinor replies and gives a big smile.
- I almost thought you wouldn't be coming, says Paula. So I would have had to go to the bar on my own. How is work? She asks.
- Good, Ellinor answers, happy but with a softer voice than before.
- You are wearing that lovely shirt. We are both wearing black... But that doesn't matter, Paula chatters.

Paula takes out a newspaper where she has found a letter to the editor written by a physically disabled man. The text is an adapted version of Ellinor's text. The adaptation was done to protect her in her character. Ellinor keeps her head down while Paula reads. If you know Ellinor you can tell she is listening intently.

- ... A healthy person can scarcely understand what it feels like when you feel free but your body is stuck in a wheelchair.

Ellinor lifts her head slowly and looks at Paula who is still reading. Her right hand flops up and down in front of her body. The left one is tied to the frame of the wheelchair with white gauze.

- Awaiting a reply, Sven, Paula finishes reading.
- What do you think Lena? She then asks.

Here comes Ellinor's line, which is a verbalization of several people's deepest desire, both disabled and non-disabled. She voices the line with great difficulty. Her head and right arm move spastically while she articulates her line words her knees.

- - A-al-all pee-pl ... wa-waant to be l-li-ked and have s-s-some-one to l-like.

She says the last part almost inaudibly. For those who are not used to hearing Ellinor speak it would be almost impossible to understand what she said in this situation, without an audio system. This is why Paula repeats her words. While they are still focused on the newspaper Ellinor begins to sing carefully and with a weak voice.

Ellinor does not manage to keep her tone but she interprets the song with such integrity that as a spectator one cannot defend oneself from its message. It becomes too true.

Look at me, here I am

Let me get close

Close to your hearts barely as I am

What I will try to be

Give me my tomorrow

My only desire here and now

Love me for what I am

Ellinor looks very happy when she is singing. Despite the fact that her voice does not fully follow the melody the way it normally sounds when one hears it on the radio, her representation creates an intertextuality with a very special glow. Her desire to tell her story, to offer herself up, and the desire to subject herself to what a performance demands makes one as a spectator extremely humble and grateful to be allowed to partake. It is not the song in itself that is touching. It is the sum of all the meanings.

After Ellinor's song the stage goes dark again.

- Hello hello, it's me again.

It is Alice who comes on stage, this time from the right. The space on the back of the permobile is filled with books. She is also holding a book in her hands.

- I have a lot of books with me. Look here in the back, she says out of breath as if she had been running.

Alice reminds me of a bee that stubbornly (in the positive meaning of the word) buzzes around. She is full of energy and desire to change the world.

- Listen. The amount of literature that Mr. Norm has produced on how one should behave in this society is astounding.

Alice gestures eagerly despite the book that is relatively huge in her hands. To properly emphasize the weight of what she is saying, she stretches out her left arm and strikes the air with it when she articulates the words "listen", "literature" and "behave" while she is looking at the audience to the left. She furrows her brow and grabs hold of the book with both hands.

- Can you imagine? I am going to read a little for you.

Alice pretends to thumb through the book and reads.

- Among other things it says here that communication equals power. What might that mean? Yes, if one wants to influence one's position, then one must be able to present oneself well and express oneself well and quickly, and so on. He also writes about the class struggles in our society... that the one who is best equipped verbally and can express oneself well and has a lot to say will have the advantage. And the one who expresses him- or herself a little worse or in a different way ends up at the bottom. Hmmm... These are important issues. Good to know. I need to hurry and tell my friends about this. Wonder whether we will survive this? What do you think?

Alice does not have time to wait for an answer from the audience. The stage becomes dark and David and Philippa are preparing their entrance.

- He should be here by now, Philippa says and looks at a fictive clock.

It is David and Philippa's improvisation about unemployment with Berit and Lasse, they have rehearsed it together and made it into a short feature of the performance. The dialogue is similar to the previous one. Philippa holds back somewhat on the verbiage this time around. Allows David to be heard as well.

- Hello, how are you? Berit wonders.
- Good, Lasse replies and turns his head to the left.
- It has been a while since I have seen you, Berit continues.

David's face breaks out into a smile.

- How is your wife? Berit asks.
- Good, Lasse answers, with his head to the left again.
- The kids? Berit goes on.
- Uuuuu, Lasse replies.
- How are things with your daughter... she was ...
- Uhhhuuh, protests Lasse.

David laughs as Philippa makes a mistake here.

- It was a son, it was your son that... Berit excuses herself.

David is especially happy over the children. They are well. Then they get to the difficult questions about the termination.

- Now I have some less good news. It was not my decision. There is no more work left for you, says Berit somewhat more soberly.

David's facial expression changes from a wide smile to a deep frown in an instant. He opens his mouth wide and takes a deep breath. For a while I am worried that he is going to be struck by respiratory problems again. He closes his mouth and looks very serious. His head is lightly bent forwards and his arms are resting lightly on the wheelchair's armrests.

- But you will manage. Either way I would like to wish you a Merry Christmas, Philippa concludes and takes David's hand.

David cannot shield himself from the touch but, polite and well bred as he is, he gives her a big smile in parting. I do not think the role manages to protect him at this point. And I cannot protect myself from the feelings this situation awakens in me. I had a quick flashback to the retarded Tiger-Marias' special smile that is the only thing they have in this kind of situation, the smile of a penitent or beggar⁴⁵⁰. An additional illumination, several texts that meet and deepen the meaning of the drama. The unemployed, the functionally disabled, and ones who cannot verbally defend and explain themselves, many people are pictured in David's helpless body and powerless situation. Patrick comes out to get David from the stage. David places himself in the middle of the stage and looks out at the audience.

- Damn that I could not say anything. I want to work! David says angrily with borrowing the voice of Jack.
- Uuuuh, David says and looks happy again.

And with that darkness comes over the stage once more- Beatrice, Frank, Paula, and Patrick prepare themselves for presenting three statues. The principle for the performance is the same as during improvisations and repetitions. The stage is dark while the participants prepare and when the lights come on the positions are frozen. In order to increase the dramatics Beatrice, Frank, Paula, and Patrick have chosen to add sound to the frozen images, e.g. before the light comes on one can discern a dull drum beat. The light goes off after that.

⁴⁵⁰ The smile of the penitent or beggar comes from Axelson (2002) in "Aprilhäxan" [April witch]. This smile is, according to her, the mentally retarded peoples' shield against the world.



A helpless man no one is helping.



One helps and two keep their distance.



Four pairs of hands keep the whole group.

After this scene it is David's turn to read a poem by Leo Leppälä. He has chosen the same poem he used to describe his disability. This time he is allowed to borrow Peter's voice. In practice, this process is similar to the one within puppet theatre. The person whose voice is being borrowed focuses their gaze on the one talking. In this case Peter focuses his gaze on David. David, who is going to "read" the poem, looks out at the audience, from right to left and back to the right again.

A gift from a hand $\perp_1 \quad \hat{\Phi} \quad \square \uparrow \quad < \quad \downarrow$

Many people cannot walk with their legs, $\times \quad \downarrow \quad \hat{\Delta} \quad + \quad \perp_3 + \quad \Delta$

But not everyone thinks about it, $\neg \quad \boxtimes \quad \hat{\cap} \quad \sim \quad \perp \quad .$

Many people cannot see with their eyes, $\times \quad \perp \quad \downarrow \quad \neg \quad \hat{\circ} \quad + \quad \perp_3 + \quad \hat{\circ}$

But they can feel more with their hands. $\neg \quad \perp_3 \quad \hat{\heartsuit} \quad \times \quad + \quad \perp_3 + \quad \downarrow \quad .$

Many people cannot hear with their ears, $\times \quad \perp \quad \downarrow \quad \neg \quad \hat{\circ} \quad + \quad \perp_3 + \quad \hat{\circ}$

But they can hear with their feelings. $\times \quad \perp \quad \downarrow \quad \neg \quad \hat{\circ} \quad + \quad \perp_3 + \quad \hat{\circ}$

Many people cannot speak with their mouths, $\neg \quad \perp_3 \quad \hat{\heartsuit} \quad .$

I am one of them myself. $\times \quad \perp \quad \downarrow \quad \neg \quad \hat{\circ} \quad + \quad \perp_3 + \quad \hat{\circ}$

We can speak with our eyes. $\perp_1 \quad \perp \quad \hat{\Phi} \quad \sim \quad < \quad \perp_3 \quad .$

I can speak with my Bliss symbols. $\perp_1 \quad \downarrow \quad \hat{\circ} \quad + \quad \hat{\circ} \quad .$

We are all gifts of a hand $\perp_1 \quad \downarrow \quad \hat{\circ} \quad + \quad \hat{\circ} \quad .$

And not from a factory. $\perp_1 \quad \downarrow \quad \hat{\circ} \quad + \quad \Sigma \quad .$

$\perp_1 \quad \hat{\Phi} \quad \boxtimes \quad \square \uparrow \quad < \quad \sim \quad \downarrow \quad .$

$+ \quad \neg \quad > \quad \sim \quad \triangle \quad .$

Ellinor and Carl are on stage assisted by Philippa and Peter, who stand behind them. Philippa and Peter are lending their voices to Ellinor and Carl. A voice can be heard offstage: "Expressen 5th of May 1999. Their love is too expensive. Disabled Per and Maria love each other. The municipality of Karlstad wants to crush their love".

Ellinor and Carl look out over the audience. They are calm, no spasms or involuntary movements tear at their bodies.

- It is so unfair, Maria expresses angrily.
- Municipal politicians... they can afford to spend thousands on going to bars... but a cab ride... seems too much, says Per sarcastically.
- They always say that they are thinking about the disabled, but... this is the result. Maria sounds more resigned now.
- I do not want to ask my parents for a ride. I am after all a full-grown man, sighs Per.
- If only I could I would make my way over there in my wheelchair. Still, that won't work. I would so very much like to feel his arms around me, Maria says dreamily.
- If only I could decide about my own life for myself, Per says and lowers his gaze.

The light goes out. Next it is Carl's turn. He is going to read a poem together with Pamela. They take turns reading so that Pamela repeats what Carl has read. Carl is turned towards the audience while Pamela stands by his side. They look into each other's eyes like only two lovers would. Carl starts the reading.

*Yo-yo-your s-sk-skin has said th-that I ex-ex-hist.*⁴⁵¹

Your skin has said that I exist, Pamela
replies.

Carl is clearly nervous before this situation, which means he is spasming more than usual. The spasms stretch out his body so that instead of sitting in the wheelchair he forms an arch in it. His head is pulled back and pressed hard against the back support of the chair. Finally, his head glides beyond the back support and Carl falls to the side. Pamela is surprised and falls out of character for a while. Carl takes it serenely. He has experienced something similar before.

I am l-li-li-ving, I h-have a b-b-bo-dy bhy mine.

I am living, I have a body by mine.

The spasms are in Carl's mouth, his lower jaw is pulled to the side and his tongue is turned lengthwise thus obstructing his speech further. He struggles on and patiently continues reading.

A re-re-sist-sist-ance a-against the emp-emptiness..

A resistance against the emptiness.

Carl looks at Pamela's face intensely. His body stretches when he reads his line but at the end, once the first verse is finished, it relaxes for a while so he can sit in the wheelchair.

⁴⁵¹ Eila Hillbäck in "Kvinnors dikt om kärlek: en antologi" [Women's poem about love: an anthology] (1978).

Pamela moves behind Carl and holds her arms around his shoulders. She looks down at Carl and softly strokes his shoulders. It appears as though Carl, in order to cope with the situation, has to shut out everything this is outside, even his loved one, and solely focus on himself and his task, and continues on the text determinedly, the second verse.

I ca-came to bhe, h-h-here b-by your shide.

I came to be here by your side.

Carl's body is now more calm and co-operative than before. He is sitting in the wheelchair properly. Only the jaws are causing trouble for him now. Pamela stands behind him so that Carl looks up at the empty nothingness as if he were talking to his loved one in his solitude.

You co-collec-lec-ted the shat-shatter-ered pieces.

You collected the shattered pieces.

I f-fumble in sur-sur-prise.

I fumble in surprise.

One can tell by looking at Carl that he is losing his thread at this point. He looks up and delays going on. He cannot get a hold of the rest. That is not how the poem actually continued. He stops reading and turns his head to Pamela for help. Pamela leans down and whispers the next part into his ear. He does not immediately get it and she has to whisper it to him a second time. A smile of relief spreads across Carl's face.

B-be-cause you ex-ex-ist – I know you.

Because you exist – I know you:

Aaaa-an-nooo-other sk-i-i-in th-than mine.

Another skin than mine.

Pamela moves onto the floor, to the left side of Carl. She is turned towards his knees.

I f-fumble in sur-pri-prise

I fumble in surprise

The spasms have died down now and Carl's reading is certain. He sits there calmly looking out at the audience.

A-against this sk-skin and m-m-muscle wa-a-all

Against this skin and muscle wall:


A n-n-naked l-limit of a p-p-per-son

A naked limit of a person.

Of the s-s-same s-soli-li-tude as m-mine

Of the same solitude as mine.

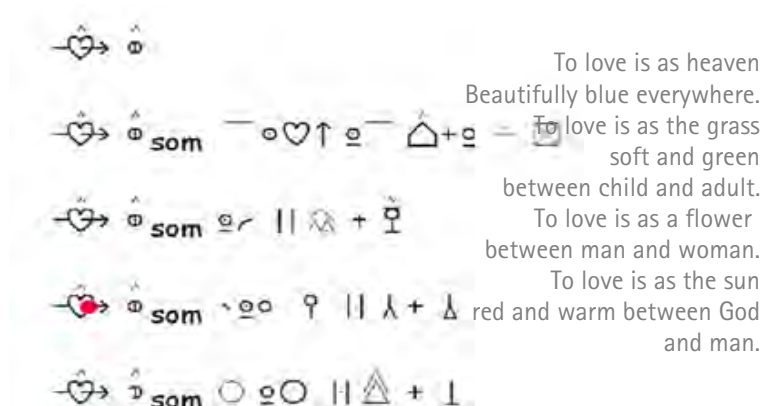
Pamela puts her head in Carl's lap so that her face is facing the audience. Carl looks at her tenderly and gently places his hand on her head while the stage goes dark.



*When the lights come on
a loving couple is on the stage.
As close to each other as their
wheel chairs make it possible
He looks at her and smiles.
How he loves her!
She stretches her arm,
touches slightly his elbow
and closes her eyes.
Takes a deep breathe
through her nose.
The smell of summer.
Sunbeams glittering through
the foliage of trees.
Green grass under bare feet.
He runs after her as she goes
ahead. On rapid feet so that the
air make sounds in her ears.
He catches her, finally, and
draws her towards.
Keeps her tight and holds her.
Forever.*

In this scene Alice and Frank perform a dance together with Philippa and Patrick. Now it is Frank's turn to read a poem. He has chosen to project the text on a screen next to the stage. With the help of the red laser beam he points at symbols the same way he does when he communicates with his Bliss map. A suggestive silence folds over the audience. Everyone follows the red dot that moves in the direction of the reading, from left to right. Anyone who is not familiar with a picture or sign language

and here steps into a new world for the first time is not met by a pitiful situation but by ...



Leo Leppälä

Frank is pleased. You can tell by his facial expression. He is a proud man who knows the limits to what he can and cannot do.

When the stage becomes light again Beatrice is already there. She looks uncertain. Peggy approaches her.

- What did the mother troll give you to eat? Peggy asks and turns towards Beatrice, who is now a farmer's son.
- When mother gave the troll spiders and worms to eat I got bread and butter. When you gave the troll bread and meat I was fed mice and rats, the boy replies.
- Gross! The farmer exclaims. How come the trolls let you go??
- When mother offered what was most dear to her the trolls no longer had any power and I was allowed to leave, the son answers.

This is the point where Beatrice is supposed to go out of character and talk about her life person who is disabled.

- Being disabled does not mean that your life is over. You can do what you want... As long as you are willing to fight... if you just want to and if you... have... the desire. And if you just get help. It is important for people to think about... the fact that...

Beatrice gets lost here. It seems as if she would have tried to memorize the text and can no longer find where she is in it. She rocks the wheelchair back and forth as if she were comforting herself. Peggy smiles uncertainly. Now I see what I saw earlier. And I suffer with her. I had so wished she could have done what she wanted. Not this, what she did not want to do. Now I see it, now that it is too late.

- ... and not be afraid of what is different. She ends her line.

And the stage goes dark. Brave Beatrice, she was not afraid of what was different. She went into the performance and did what was expected of her. And she pulled it

off, almost. That is the way it is with all people. We deal with our tasks differently. Sometimes not at all, and sometimes brilliantly. Both disabled and non-disabled.

- Woohoooo!!!

A terrible hollering and honking can be heard in the darkness. One can see blinking lights. It is Alice who is driving in her electric wheelchair.

- I am back again. And guess what?

Alice is beyond herself with joy. She is glowing. She has placed herself in the middle of the stage from where she can see the entire audience.

- I have incredible news, she says and to emphasize this she punches both arms in the air when she says "incredible".
- I have found the UN's declaration of human rights. And guess what it says there? She asks and smiles roguishly.
- Well, it says that all people, she says and punches out with her arms again on "all people", have a right to exist here on Earth. On the whole globe! She yells out.

Now Alice is so excited that she barely stays in the wheelchair. Beautiful person.

- And even if you are a little different or something you should not be discriminated against or scorned. Yesss!!! It is completely unbelievable, she continues.
- And you know what else? She says and reveals that she has another piece of news to share with us.
- Everyone has a right to take part in education... to take part in art... and all sorts of things here in life.
- And you want to know something interesting? I have read about a man who spent 25 years in jail because Mr. Norm had decided that he had the wrong skin color.

Alice gestures eagerly. At "25 years" she emphasizes the words by punching out with her arms again.

- And during the entire time that he was in jail he knew that Mr. Norm was wrong. And now, you know, now he is a free man.
- Now I finally understand that there is nothing wrong with me, there is just something wrong with the society Mr. Norm has created.
- And you know, we can recreate it. Right? Alice concludes and disappears stage right while the stage lights slowly fade out.

Conclusions

The outcomes of *Omega*, compared to those of *Alpha*, are implicitly formulated. This means that the answers to the research questions are not to be found directly in the text in the way that the outcomes of *Alpha* could be read from tables, forming an "experience close interest of interpretation". Opposed to this kind of interest, as the case is in *Omega*, the interest of interpretation exceeds the experiences.⁴⁵²

The representations of the outcomes also vary. As the answers to the research questions in *Alpha* were presented in explicit categories showing THAT something had

⁴⁵² About these two interests, see Gustavsson (2000a, 5).

taken place, the outcomes for *Omega* show HOW this something has taken place. Because the interpreted meanings are not embedded within the text, but beside it, extra-verbally between and beyond the words, they cannot be read directly as, e.g. an answer to a question. How am I then able to capture and communicate the meanings of the text?

Earlier in the text, in Act III, Scene 7, the maximal variant of the hermeneutic circle was presented. According to this circle, the interpretations of this study comprise three phases, the empathic and existential interpretation phase, the poetic production phase, and the critical interpretation phase⁴⁵³. I repeat⁴⁵⁴:

The empathic interpretation phase refers to the work directed towards the non-uttered dimensions of the drama process and therein aims, above all else, to capture the extra verbal message of the process. The poetic production phase recreates the experienced drama process in a poetic form, the so-called lived textuality. These two phases have been passed by already as the phases of interpretation and wording are done. Now the hermeneutical work is entering its third phase, namely the hermeneutics of suspicion. Here, the results of the study are subjected to critical review in the form of a search for the hidden meanings in the text. Before I proceed with the analysis of the *Omega* study in search of hidden meanings, I will repeat the research questions that have led the research.

The research questions for *Omega* initially stem from the figure about the rational and aesthetic dimensions of the drama process, as we saw in *Alpha*, which have previously been discussed within the thesis. As *Alpha* focused on the rational dimensions of the drama process, *Omega* was intended to focus on the aesthetic dimension, this without knowing whether there were other dimensions beyond the aesthetic. These dimensions are therefore also called non-rational. The research questions that the material seeks to answer are consequently: "Which other kinds of experiences, beyond the rationally retold, can be identified in an educational drama process?" and "How can such non-rational processes of an educational drama process be studied and represented?"

It is also necessary to point out that the formation of the answers to the research questions in *Omega* follow the principle of "opus operandum"⁴⁵⁵, which means that the formation of the text and its interpretation are tightly intertwined, or in other words the action is acting. This implies that the participants have not been asked about the research questions. On the contrary, the outcomes of the study are to be read within the narratives about and by the participants, and in the way the narratives are formulated. Within this third phase of interpretation, the hermeneutics of suspicion, an additional interpretation of the results occurs: what do the outcomes of *Omega* mean?

In this third phase, instead of trying to obtain some kind of one-to-one translation of the texts, I want to confront them with the pre-understandings I have and thus make the hidden meanings visible in a conclusion on how the *Omega* drama process could be interpreted and understood. In the following I will complete the theoretical subject related framework initiated earlier in Chapter 2: pedagogically in

⁴⁵³ See Figure 14.

⁴⁵⁴ See Scene 4, Act III.

⁴⁵⁵ Has been used earlier in Act II, part I, Scene 6.

terms of reciprocity and empowerment; drama educationally as situatedness, embodiment, and sensuousness; and aesthetically and artistically, as existentiality emphasizing its aspects of experience and meaning.

Thus, the educational drama process *Omega* will be pedagogically presented as reciprocal and empowering, drama educationally as situated, embodied and sensuous, and aesthetically and artistically by stressing the existential aspects, "Erlebnis", and meaning.

Pedagogical

The pedagogical framework was discussed in Chapter 2 in terms of three partial processes, teaching-studying-learning⁴⁵⁶, of which learning was focused on. The basic pedagogical assumption that was emphasized was constructivism, which means that the learning individual is considered active regarding her own learning. The theory was exemplified with the help of a dialogue between Socrates and Meno. As I initially stressed the individual learning process of Meno, I here, by what has been shown in *Omega*, wish to highlight the process between the pupil and his teacher. Thus the educational drama process will here be discussed as reciprocal and empowering.

The *reciprocity* of the pedagogical process will be discussed in terms of two sub-processes, the teacher's and the student's⁴⁵⁷ (Figure 13).

In the teacher's process the teacher, by virtue of the teacher's mandate, defines the pedagogical process by formulating the educational goals and aims, planning instruction, teaching, and evaluating the instruction. The teacher consequently defines the premises of the pedagogical process and is the one who has power and authority during the instructional process. The student's process, conversely, consists of studying and learning tasks. As these two partial processes, the teacher's and the student's, meet, an interactive instructional process takes place.⁴⁵⁸

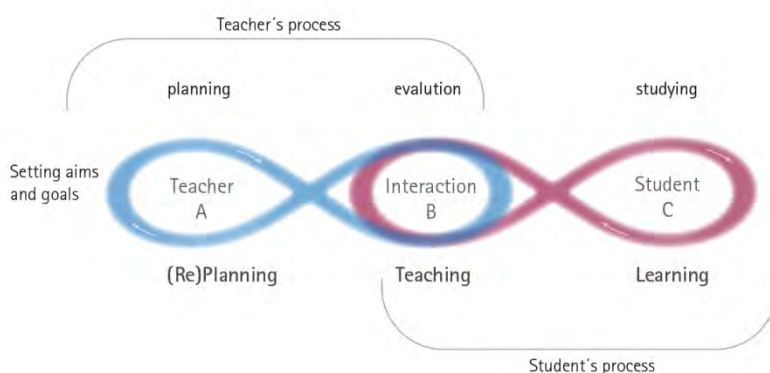


Figure 12. The planning and studying-learning processes connected to the teaching-evaluating process.

⁴⁵⁶ On the pedagogical process as teaching-studying-learning, see Kansanen (1999a, 199b, 2003).

⁴⁵⁷ On the teacher's versus student's task, see, e.g. Kansanen (2003).

⁴⁵⁸ On the teaching-studying-learning process, see Kansanen (1999a, 1999b, 2003).

The Figure is to be read from left to right, starting with the setting of goals and aims for the course. This setting of goals and aims can be done on different levels: on national, regional, or local (the teacher) levels. After this, the pre-interaction or planning of the teaching starts. The teacher plans the content of the course according to the goals and aims set for the event. The student's task will start either by studying or by entering the interaction situation together with the teacher, depending on which phase the process is in. Following this, the instructional phase of interaction starts. Both the teacher and the student participate in this phase. After this, the teacher will move on to a post-interaction or re-planning phase while the student correspondingly moves on to the studying and, in ideal circumstances, learning phase. Here I wish to emphasize the fact that the processes A and C do not always need to take place separately from the interactive process B. According to the theories about the reflective practitioner, the interactive situation of instruction can also consist of re-planning and studying, as well as learning⁴⁵⁹.

Traditionally, the teaching-studying-learning process is regarded as asymmetric, in the meaning that the teacher possesses what the student is in need of. This means that even if the two parties of the process are valued equally as the people they are, in line with pedagogical theory they are regarded as asymmetric in their pedagogic relation⁴⁶⁰. The interpersonal relation, on the contrary, could be characterized by double asymmetry as the teacher and the student are "Others" for each other as both of them both teach and learn⁴⁶¹.

This kind of double asymmetry occurred during the *Omega* process, as the teacher as well as the students went beyond their basic roles (Figure 14); the teacher was learning from the students and the students correspondingly acted as teachers since they, by actively participating, had the possibility to form the process of instruction.

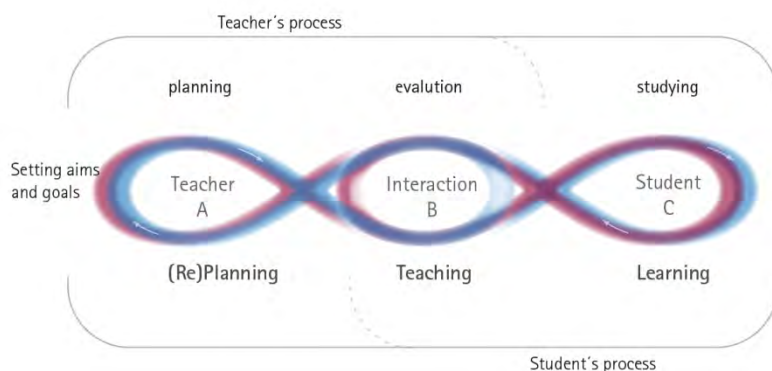


Figure 13. The planning and studying-learning processes in connection to the teaching-evaluating processes.

This double asymmetry is a basis for the reciprocity of the educational drama process. Reciprocity here emphasizes the relationship between the teacher and the partici-

⁴⁵⁹ On reflection in and on action, see Schön (1983, 1987, 1991). Note that by the interactive teaching situation in drama is here meant a simultaneous event in time and space.

⁴⁶⁰ Kansanen, 1999.

⁴⁶¹ Joldersma, 2001.

pants. In the reciprocal educational drama process, as has emphasised in the previous scenes, the participants are regarded "expert knowers" of their own lives, feelings, and intentions. On the contrary, the drama teacher, in the same way as the participants, put her skills and knowledge, not only professional but also personal, at the disposal of the participants in mutual reciprocity.⁴⁶²

Through *empowerment*, which is the central purpose of emancipatory research, the social status of the individual is improved. Two opposite approaches or models of thought exist with regard to social intercourse in general and caring in particular, the empowerment-oriented and the paternalistic model.⁴⁶³

An empowerment-oriented approach can also refer to the goal of the activity and to the process. The approach that began consciously during the *Omega* project comprises three main empowering components: power, control, and self-esteem. This approach implies that every human being possesses resources and a capacity to, according to their own desires, define their own problems and develop strategies to solve them, even if only on a small scale. The principle of the concrete drama work, of the process, has been to see, to listen to, and to respect the individual. The use of an including language has also been a goal. In contrast to using a separating language, as the paternalistic model would prescribe, the language used in *Omega* aimed to be encouraging, confirming, actively listening, and empathetic.⁴⁶⁴

The aim of this empowerment-oriented approach has been to reveal the social power game in society and thus, through information, increase the participants' knowledge and ability to Act independently and to be able to get their voices heard. An increased self-efficacy is the basis for increased self-confidence, which in turn is the basis for changed behaviour in relation to the conditions of one's own life.⁴⁶⁵

Thus, the participants would, as a result of increased self-esteem, gain increased psychological power and thus realize that they could have an influence on their surroundings instead of seeing themselves as victims of their circumstances. The aim of the drama work was also to get the participants to feel that they really were able to perform what was expected of them satisfactorily. They were therefore told from the very beginning that the course they would be taking was also a part of the program for teacher students and that no concessions would be made because of the disability of the participants. Instead, the participants were to view themselves as resources whose abilities and knowledge would be considered valuable contributions

⁴⁶² On reciprocity in disability research see Barnes & Mercer (1997).

⁴⁶³ According to a paternalistic model the individual is regarded as incapable of understanding their own best. In such a way of relating, dependence is very prominent, which e.g. can mean that the care takers in a caring situation are not allowed to have or to express a will of their own. In such a situation the care givers take the roles of experts with special proficiency about how the care taker in the best way can live their lives. Thus the care takers are not allowed to handle their own lives. It must, though, be emphasized that the reason behind this kind of behaviour is goodwill, which slightly changes and becomes insulting to the care taker. A language which emphasizes the super- and subordinate relations is also connected to the paternalistic approach. See Starrin (2007).

⁴⁶⁴ Starrin, 2007.

⁴⁶⁵ Gallant, Beaulieu & Carnevale, 2002. On social, political, and psychological power, see Friedman (1992). Boal has in a successfully way been active in what is called "theatre of the oppressed", an empowering form of "applied theatre". See Boal (1992; 1974/2000) and further also Engelstad (2004). On "applied theatre", see Nicholson (2005, 2-3).

to the project. Either way it was important that the participants would also get a realistic view of themselves and their abilities, and thus be able to see themselves in a larger context and wider perspective.

However, empowerment is not an entirely unproblematic activity. In order to make a complete impact it should occur simultaneously with other changes in the surrounding society. Otherwise there is a risk that different groups would work on empowerment between themselves at the expense of others who are also in need of similar support. Likewise, there is a possibility that, if empowerment is only carried out within a local group of people, this group could possibly deem the reached goals as sufficient and might overlook other groups with similar needs.⁴⁶⁶ Empowerment within a school setting is not without its problems either. There is namely a risk that the things the participants become conscious about in a classroom situation and even acquire tools to handle are not relevant in a realistic environment.

The participants were also active in political activities. They participated in different disability organizations that handled things that were important to them. They also handled their own private economy. However, the requests at the beginning of the course were for psychological and social issues, namely dealing with employment and relationships. These questions dealt with psychological and social power. Yet, as previously noted, there are risks involved in that consciousness merely gives an experience of power but does not provide the participants with the tools needed for situations where there are no structures that support the activity, which can lead to impaired possibilities, or no possibilities at all, to change the life of the empowered persons.⁴⁶⁷

In a research setting, where the researcher acts as research instrument and especially within what is called disability research, the phenomenon closely related to empowerment is mutual reciprocity between the researcher and the participants of the study.

Drama educational

At the outset, the drama educational theory in Chapter 2 was discussed in terms of an art-pedagogical orientation. This means that educational drama was regarded as a part of theatre arts with the text, either dramatic, scenic, social, or electronic, in the centre of the dramatic activity⁴⁶⁸. According to the aim of the art-pedagogical drama process, the text is formed through dramatic conventions⁴⁶⁹ and theatre elements and is shaped into a product that is shared by producers and receivers. This is what makes the art-pedagogical drama process also artistic. The participants learn from learning how to make theatre.⁴⁷⁰ As the art-pedagogical process in *Alpha* was rationally retold and mainly focused on how the participants had carried out the theatre, in *Omega* the focus was put on the participants themselves, their situatedness and embodiment.

The *situated* dimension of the *Omega* drama process is embedded in the narratives about what has been done during the process. The philosophy of situated learning

⁴⁶⁶ White, 2004.

⁴⁶⁷ White, 2004.

⁴⁶⁸ Hornbrook, 1991/1992.

⁴⁶⁹ On dramatic conventions, see Neelands (1990).

⁴⁷⁰ Hornbrook 1991/1992; Szatkowski, 1993, 1994b.

starts within social theories, where the social and contextual nature of learning is focused, as opposed to cognitive. In situated learning the focus is on the relationship between the learning individual and the social context where learning occurs. As *Alpha* assumed an individualist, cognitive perspective, presented as text, in the presentation of the outcomes, the narratives of *Omega* present the learning process as a socio-cultural event, as situated, lived textuality where the thoughts and activities of the individual are included, create and recreate contexts⁴⁷¹. By this I do not mean that focusing social processes in *Omega* would exclude cognitive activity. On several occasions the stories about the drama process relate discussions and reflections and the use of artefacts in the form of materials outside the human cognition where information can be stored and that build the base for further discussion. This could be explained in terms of situated and distributed cognition⁴⁷².

Lack of transfer can be regarded as the weakness of the situated learning process. According to critics, there is a risk that what the individual learns during this type of learning process is barely relevant in that actual situation and lacks relevance in other similar situations. In order to counteract the lack of transfer the group discussions were often about the relevance between the fictive reality of the drama project and the non-fictive reality of each participant, following the emancipatory aim of the *Omega* drama process.

Within educational drama transfer not only occurs between fiction and non-fiction. Even within the drama work itself pedagogical choices are made which can hinder transfer. The principle of "distant-framing"⁴⁷³ is one example of the kinds of pedagogical choices made in order to prevent the participants from being too emotionally engaged in the actual theme of the drama work. The closer the participant is to the core theme of the drama the higher the risk of emotional engagement that can hinder learning. On the other hand, the same risk exists if the participant is placed too far away from the core theme. In such a situation the participants run the risk of not being able to bridge the distance between what is to be learned and the actual frame within which the role is performed. The task of the drama teacher is therefore, to an appropriate extent, to bring questions relevant to the participants to the fore. Here, distant-framing becomes a pedagogical tool in comparison to the "zone of proximal development". In distant-framing, as in "zone of proximal development"⁴⁷⁴, the content of the instruction is adjusted to the student's situation or to her level of development to an extent that stimulates further learning and does not hinder it. Thus, the teacher should be observant of the question of lack of transfer. What further emphasizes the situatedness of the *Omega* process in the

⁴⁷¹ See Säljö 2000, 135.

⁴⁷² On situated learning, see Lave & Wenger (1991). Distributed cognition can be understood as a social distributed phenomenon in contrast to information processing at a local, individual level. The artefact that Hutchins and his colleague used as a means of cognition was the instrument panel in the cockpit. For more on distributed cognition, see e.g. Hutchins (1995).

⁴⁷³ Heathcote (1989;1995).

⁴⁷⁴ By the zone of proximal development of a child is meant the "distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, 84).

narratives is the strong image of embodiment and sensuousness, on the verge of sensualism.

That *embodiment and sensuousness* would be the focus of educational drama is not unusual as such. However, it is not as self-evident that embodiment would form a result category in a study⁴⁷⁵. Embodiment was not a category of the outcomes in *Alpha*. What does this lack of embodiment and sensuousness within research in educational drama mean?

The lack of corporeality in *Alpha* could primarily be explained by the fact that the interviewees did not comment on corporeality during the interviews. Why then does it occur in *Omega*?

Firstly, what separates the two studies regarding corporeality is the fact that the participants in *Omega*, unlike those in *Alpha*, were disabled. As already has been discussed, e.g. breathing difficulties and need of bathroom meant naturally that more attention was given to the corporeality of the participants than ordinarily.

Secondly, the bodies and the behaviour of the participants are described differently in *Omega* than are usually done in texts in general or in academic texts in particular.

The body is what is initially in contact with the surrounding world. It is through the body that the individual from the very start becomes aware of the surrounding world, the Other, and finally herself and her own body as well. The body can thus be regarded to precede thinking. This could be regarded as the key reason why educational drama cannot proceed from only consciousness as a category. In educational drama the body should be regarded as a subject of its own with a specific motorical intentionality of its own which has access to the surrounding world in a different way than consciousness has. This intentional approach is not only visual in the motorics, but in the perception, language, and constitution of the surrounding world as well. In this meaning the body, so to speak, "understands" its surroundings without necessarily passing through representations or "symbolic" or "objectifying" functions. This fact, that the body is considered to "understand" and to have an "intentionality" of its own, although not in the classical philosophical meaning that "knowledge" should be situated in the consciousness, demands the "cogito" in a cartesian⁴⁷⁶ meaning which alludes to an inner constituting consciousness of a thinking subject. Yet the meanings that are created by the body are not thought acts in a traditional sense but motorical meanings originating in the meeting with the surrounding world. Here, motorical intentionality does not mean "I am thinking that" but "I can". When the body interacts motorically with its surroundings, so-called "intentional threads" that run towards things are created⁴⁷⁷. When the individual moves bodily in the surrounding world and perceives it she exists in a practical field, where the different situations and things that are at hand communicate which actions they require from her or enable for her. This motorical intentionality thereby constitutes a direct understanding and the body becomes an acting subject, an "I

⁴⁷⁵ A search at the university library Tritonia did not yield any response when the key words 'research', 'drama', 'education', and 'body' were used.

⁴⁷⁶ "Cogito ergo sum", I think, therefore I am." Descartes in "Discourse on Method" (1637). About Descartes see Copleston, 2003.

⁴⁷⁷ Merleau-Ponty, 1945/2003, 150.

can" who meets the situations. In this everyday pre-reflective familiarity with the life-world the individual constantly uses meanings that the body earlier has caught, which is the body's tacit knowledge.⁴⁷⁸

Thirdly, what has also come out is that the video recordings focused on corporeality and sensuousness in many ways. It seems as if during the process Ove, the cameraman, had gradually turned his attention away from the filming itself and more towards what was going on between the participants. At the beginning Ove placed himself and his camera equipment on the stage of the hall, but then, little by little, he came down and moved closer and closer to the participants. Finally, he was among the participants and seemed to fit in naturally. The first shots of the process were panorama pictures but then he gradually starts to take close-ups of the participants. And yet the close ups are no coincidence but seem to be intimately connected to what happens in the process between the participants. Closeness in picture means intimacy in communication. These close ups thus conveyed an experience of corporeality and sensuousness, which would have been lost in a panorama picture, just as in *Alpha*. As both a counter-argument to *Alpha's* focus on rationality and an explanation to the question about being-in-the-world, actualized previously in Scene 3, Act II, corporeality is emphasized here as a category in researching educational drama. What does corporeality mean in educational drama? In the following section I will discuss corporeality in terms of intentionality and its relation to interaction, thinking, and existence.

The body is here not only a thing among others, as it constitutes a part of the individual's being and is the being through which things are constituted. The body cannot be separated from thinking and being because it is constantly pervaded by intentions it is not aware of as it is continuously pervaded by the meanings that are created in contact with the surrounding world. Therefore the questions about bodily intentionality, corporeality, and cognition are the most essential dimensions of educational drama. However, how does the discussion about bodily intentionality go within educational drama, as the individuals who are participating are disabled? Is it possible to speak of corporeal intentionality when the individual's body does not Act along with what is traditionally understood by intentional corporeality?

Initially I want to emphasize that I am not discussing the disabled body in terms of illness, abnormality, or even otherness. My starting position is that the disabled body, like the non-disabled body, inhabits time and space and meets things and space. If the disabled body, as has been depicted in the outcomes of *Omega*, is perceived as strange, this could possibly be explained by the fact that the individual who is disabled is moving bodily in the surrounding world perceiving it and, similarly to non-disabled individuals, is "in a practical field where the different situations and things that are at hand communicate which actions they require from her or enable for her". The motorical intentionality thus constitutes a direct understanding of its own and the individual who is disabled becomes an acting subject. Thus the "I can", which is specifically related to this individual, will meet the situations. Similarly to the non-disabled individual, the individual who is disabled uses pre-reflective meanings that the body has caught. Through these meanings an embodied understanding is created and an intentionality is constituted.

⁴⁷⁸ Merlau-Ponty, 1945/2003, 160-170.

However, the non-disabled individual is not always familiar with the embodied knowledge and intentionality of the individual who is disabled. Therefore, this kind of corporeal physiognomy is quite often experienced as otherness or a stigma, instead of solely as different⁴⁷⁹. Otherness or stigma is charged with a specific value; it is wrong and non-desirable to be an "Other" and to have a "stigma". To be different includes an acceptance of variety, to dare to see what is dissimilar.⁴⁸⁰

As a drama teacher I had to learn this unfamiliar corporeal intentionality in *Omega* and to create pedagogics and teaching practices in relation to it as well. My teaching strategy thus became to make what was different subordinate and to focus on the individual, not the disability. Doing this could be described as learning a new language. It was about learning a new logics and practicing the principles of its function. This did not turn out to be a great obstacle.

What did, however, prove to be a great difficulty was finding research methods through which it would be possible to catch and communicate this difference. The traditional research methods were designed for individuals who communicate through speech and writing. Reporting how individuals behave is not usual either, commonly one would report what the individuals say or do. This visualizing of the corporeal physiognomy is not reported without a distinct significance. Communicating the participants' appearances, actions, and the sounds they made, has a very special meaning in the thesis. By on the one hand visualizing what has been done, a corporeality that is at first glance unfamiliar and perhaps even disgusting for some, and on the other hand formulating what has been said, exposing a similarity that makes identification possible, so an intertextuality, a very special meaning between what is said and what is done, is created in the text. In this meaning, corporeality distinctly emerges as an artwork, as a scene of the senses. Beyond being one physicality among others, in this context the body also communicates polysemous messages and opens up countless arches of experiences and understandings, beyond what is immediately visible, beyond what is obvious. The polysemousity is the metaphoric premise of the artwork.⁴⁸¹

Transfer, the ability to use knowledge gained in one situation in another situation, is desirable in situated learning. Empowerment is one desirable effect of situated learning, especially in disability research⁴⁸².

Aesthetic

The third subject related frame of this thesis took transformative aesthetics as starting point, as also in *Alpha*. As was earlier discussed, transformative aesthetics emphasizes experiences of production, reception, and reflection related to form and content. Aesthetic experiences appear between the artist and the material or between the

⁴⁷⁹ Simon de Beauvoir uses the concept "otherness" when she describes the way in which men regard women and the women's way to apprehend themselves: He is the subject, the Absolute – she is the other" (1995/1949, 13). Here, I use the concept referring to a group of people, which are objectified instead of being accepted as identified subjects. I also use the concept as the symbol for something that creates fear and therefore must be rejected. See, Beauvoir. Also see, Wendell, 1996.

⁴⁸⁰ On "stigma", see Goffman (1963).

⁴⁸¹ Merleau-Ponty, 1945/2003. Langer, 1945/1958.

⁴⁸² Barnes-Mercer 1997.

artist and the audience. The learning that occurs within the transformation lies between experiencing and creating form.⁴⁸³ In the following I will further elaborate the experience related dimensions of aesthetic experience, "Erfahrung" and "Erlebnis".

The figure of the aesthetic and rational dimensions of the drama process, as was presented in *Alpha*, will here be used as a base for further discussion. The concepts of *experience* that were used when discussing the aesthetics of *Alpha* were the Swedish concepts "upplevelse" and "erfarenhet". In their meanings they are close to the German concepts "Erlebnis" and "Erfahrung".

In the figure of the educational drama process there were two parallel arrows that stood for the rational and the aesthetic dimensions of said process. The rational dimension of the process consisted of the elements experience (Sw. upplevelse), reflection, experience (Sw. erfarenhet), and knowledge, while the other dimension, the aesthetic, goes from experience (Sw. upplevelse), giving form to aesthetic experience (Sw. erfarenhet)⁴⁸⁴.

In the *Alpha* project focus was mainly placed on the rational dimension of the drama process. What, however, the students were pointing at during the interviews was an aesthetics that was interpreted as transformative in the study. Shortly explained, transformative aesthetics means that the experiences during the drama process were transformed, given form to. Consequently, transformative aesthetics focuses on the relation between the artist, the creator of the art product, the art product itself, and the audience, the receiver of the art product. On the other hand, of the two other forms of theories on aesthetics and education, expressive aesthetics emphasizes the artist, whilst mimetic aesthetics emphasizes the art product.⁴⁸⁵ Before I proceed by discussing the existential dimension of aesthetics I will move on to two dimensions related to aesthetics, namely experience as "Erlebnis" and "Erfahrung" and meaning-making.

Let me develop what was said in *Alpha* further. Besides being an "immediate, engaged beingness"⁴⁸⁶ the meaning of "Erlebnis" comes close to what is meant by "adventure".⁴⁸⁷ An adventure is something that surprises the individual. As the concept "Erfahrung", in the same way as "erfarenhet", refers to knowledge by an experienced person, it could thus be understood as

"...someone who is radically undogmatic; who, because of the many experiences he has had and the knowledge he has drawn from them, is particularly well equipped to have new experiences and to

⁴⁸³ Høhr, 1996; Løvlie, 1990.

⁴⁸⁴ See Act I.

⁴⁸⁵ The three theories of aesthetics and education mimetic, expressive, and transformative are discussed in Act I.

⁴⁸⁶ See Act I.

⁴⁸⁷ "Episodes are a succession of details which have no inner coherence and for that very reason have no permanent significance. An adventure, however, interrupts the customary course of events, but is positively and significantly related to the context which it interrupts. Thus an adventure lets life be felt as a whole, in its breadth and in its strength. Here lies the fascination of an adventure. It removes the conditions and obligations of everyday life. It ventures out into the uncertain.../ Because it is itself within the whole of life, the whole of life is present in it too!... / [the experience] suddenly tears the person experiencing it out of the context of his life, and yet relates him back to the whole of his existence." (Gadamer 1960/2004, 60-61)

learn from them. The dialectic of experience has its proper fulfilment not in definitive knowledge but in the openness to experience that is made possible by experience itself⁴⁸⁸.

While "Erfahrung" is connected to knowledge, "Erlebnis" could be said to refer to a sudden feeling of something. Not surprisingly, the aesthetic philosophy of educational drama is still, and as it was concerning *Alpha*, transformative, with a model of experience as "Erfahrung". Transformative aesthetic experience is meant as "a transformation of interaction into participation and communication"⁴⁸⁹. Through an aesthetic experience, the individual "recreates herself in a process where she does not return to any real self, but more likely becomes objectified in a vulnerable and risky world"⁴⁹⁰.

On the contrary, based upon my experiences in *Omega* I would suggest "Erlebnis" as a complement to the deweyian experience of art, for the arts in general and for educational drama in particular. By this I do not mean a romantic expressive view on aesthetics with a focus on the emotions of the experiencing genius as is the fact within expressive theory⁴⁹¹.

Let me use the well-known idea about games played to explain what I mean. As known, in play it is not the player who is presented but the game itself: "The real subject of the game/.../ is not the player but instead the game itself"⁴⁹². Everyone who has played a real game in their childhood knows that in that kind of game the player gives up and loses him/herself for the benefit of the game⁴⁹³. Similarly, parts of the drama process can at their best comprise such aesthetic experiences. Thus, the aesthetic experiences become like adventures, "as life is felt as a whole, in its breadth and in its strength/.../ removing the conditions and obligations of everyday life /.../ venturing out into the uncertain"⁴⁹⁴. Why?

Mimicking what was said in *Alpha*: "According to Hegel, man is not able to find the truth about himself by the means of his emotions"⁴⁹⁵, one could also say that man is not able to find the truth about himself only by means of his cognition, or his rationality, either. History has at least showed us this. Today people seem to be fed up with the stiff logic of the information society. They search for experiences, but prefer feeling to rationality, stories to products, heart to brain. The need for answers to meaning making and existential questions is growing.⁴⁹⁶

Meaning making and *existential* experiences are central dimensions of aesthetics. As aesthetics is about values and arts could be regarded as "existential metaphors"⁴⁹⁷, the aesthetic experiences of art, either from an artist or an audience perspective, could be regarded as built upon or arisen from existential questions of being. In this perspective the educational drama project *Omega* could be regarded as an existential metaphor.

⁴⁸⁸ Gadamer 1960/2004, 350.

⁴⁸⁹ Dewey 1934/2005, 22.

⁴⁹⁰ Løvlie, 1990, 7. Author's translation.

⁴⁹¹ On the romantic expressive aesthetic theory see e.g. Løvlie (1990).

⁴⁹² Gadamer, 1960/2004, 106.

⁴⁹³ On losing oneself in the game, see Gadamer 1960/2004, e.g. Steinsholt (2006). See also Gustavsson (2004).

⁴⁹⁴ Gadamer, 1960/2004, 106. See also Steinsholt (2006) and Gustavsson (2004).

⁴⁹⁵ See Act I.

⁴⁹⁶ Jensen, 1996; 1999; See also Arnolds-Granlund (2004a, 2008) and Veen & Vrakking (2006).

⁴⁹⁷ On arts as existential metaphors, see Pallasmaa (2005, 7). See further also Pallasmaa (2000).

The questions of meaning are existential questions of the fact that something *is* and of the meaning of this being. Thus they provide an understanding of what it means to be in the world (Dasein). Because the individual is the place where the being emerges, she therefore asks for meaning and context.⁴⁹⁸

As we have seen, the *Omega* process, and even *Alpha*, consisted of a lot of meaning-making. The initial questions that the participants raised were at first glance quite pragmatic. They were about being disabled, not being able to enter a room because of thresholds, being unemployed, or wanting to date a person without having the money to pay for the transportation service. However, on another level, these questions concealed a very fundamental pre-verbal wonder about being and could be exemplified by the following quote on the only question important to us given by the Russian novelist, Tolstoy: "What shall we do and how shall we live?"⁴⁹⁹

Meaning making could also be regarded as part of the learning process as the individual only can understand what appears as meaningful to her, as also was the comment of Meno. Therefore, the being of individuals, their existence and the existential essentials of life are always temporally related with meaning for how they understand their existence. They understand in different ways on different occasions. Consequently, understanding is therefore connected to time and space.⁵⁰⁰

The meanings that the participants made during the drama process could be explained as a form of intertextuality between two realities⁵⁰¹. As the drama text was confronted with the texts of the participants, new meanings emerged. By meeting people, or texts, over time and space, new light was shed upon the participants' texts.⁵⁰²

As the space between fictive and non-fictive realities is regarded as the learning potential of educational drama, similarly it could be considered the potential for meaning making and existential experiences.⁵⁰³

Such a two layer situation occurred, e.g. when the whole group sang; no, not only sang, but almost cried out the song "Look at me, here I am", together. "Let me get close to your hearts barely as I am. What I will try to be, give me my tomorrow. My only desire here and now love me for what I am." These words, in a way, could be said to comprise the entire content of what the participants wished to be able to

⁴⁹⁸ Heidegger 1962/1978. Also see Ruin (2005).

⁴⁹⁹ Weber, 2004, 17. See also Hornbrook (1989).

⁵⁰⁰ Gadamer, 1997.

⁵⁰¹ Intertextuality is a semiotic category, originally introduced by Julia Kristeva. The notion refers to texts in terms of two axes: a horizontal axis between so called primary texts that are most often linked to each other through the axes of, e.g. genre, character, or content and a vertical axis which means the connection between the actual text and other texts (Kristeva, 1980, 69). Intertextuality also means that a text never exists by itself but always in a relation to other texts. According to (Foucault, 1974, 25-26) "The frontiers of a book are never clear-cut: beyond the title, the first lines and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network/... /The book is not simply the object that one holds in one's hands/... /Its unity is variable and relative."

⁵⁰² Hornbrook, 1989.

⁵⁰³ Learning in educational drama is explained to occur as "methexis" (Greek meaning "participation"), namely when participants participate in drama, between the fictive and non-fictive realities. On "methexis" in educational drama see Szatkowski (1985), Østern & Heikinen (2001), Heikinen (2002), and Østern (2004),.

communicate to the audience: to be seen, to be heard, to be looked at, and finally to be accepted.

What the participants here communicated and had done throughout the process were fundamental existential questions about being. Who am I? What kind of place is the world? How can I find a place in it? Can I get a partner? Am I good enough to get a job? During the process they had been supported in making decisions, meeting opportunities, intentional worlds of time and space, expressions of angst and meaninglessness.⁵⁰⁴

The meaning making and existential experiences in *Omega* could be considered an aesthetic Erlebnis, "removed from all connections with actuality" that "suddenly tears the person experiencing it out of the context of his life, and yet relates him back to the whole of his existence". Within this experience "a fullness of meaning that belongs not only to this particular content or object but rather stands for the meaningful whole of life/.../ the experience of an infinite whole" is present.⁵⁰⁵

The educational drama process, *Omega*, has now been theoretically taken further from *Alpha* by discussing it pedagogically as reciprocal and empowering, drama educationally as situated, embodied and sensuous, and aesthetically by stressing the experiential ("Erlebnis"), existential, and meaning making dimensions. In the following chapter the meanings of the outcomes of the entire study will be elaborated and discussed.

⁵⁰⁴ Heidegger, 1962. See also Alvesson & Sköldberg, 1994, 163.

⁵⁰⁵ Gadamer, H-G. 1960/2004, 60.

3 Educational drama – how and what

As the outcomes of the two studies, *Alpha* and *Omega*, now have been discussed it is time to take a look in the rear-view mirror and start summing up the entire event from the beginning and also look beyond them. What kind of thesis is this? What was its problem and aim and what has it studied? What are the outcomes it has provided and what do they mean? And finally, what can a possible continuation of the research topic be? In this part the answers to the two research questions, the "hows" and "whats" are discussed.

The main problem of the study could be summed up as "What is educational drama?" This question means educational drama from different perspectives, i.e. both the process perspective and the philosophical. The aim of the study has been to describe, analyse, and discuss both the ways in which research within educational drama could be conducted and the participants' experiences of the educational drama process. The two research questions that emanated from this problem and aim were "How can educational drama processes be studied and represented?" and "Which characteristics can be identified in an educational drama process?"

The thesis, *Beyond the obvious – three acts in educational drama*, focuses, exactly as the title declares, on what is beyond the obvious. These non-obvious dimensions are searched for among the two acts of the study. Within these acts the non-obvious and the obvious have alternately appeared and gradually created a picture of the educational drama process, of what is obvious and of what is beyond. Two of these acts are separate studies, *Alpha*, the first, and *Omega*, the last, while the Act in the middle, *Epiphany*, is a reflective piece on the philosophy of science. This Act should be seen as an element of "Verfremdung"⁵⁰⁶ where questions that earlier were in disguise are here made visible in a re-assessment of the research project *Alpha* in Act I.

The structure was built up on four motives of research: the pedagogical, philosophical, critical and reflective, and the personal; three drama- and two research projects: *Alpha*, *Nativity*, *Omega*, and *Alpha* and *Omega*; and a meta-discussion that accompanied the research during the entire study. As the narrative mode is what makes content understandable it was used as means of tying the different pieces of the study together.⁵⁰⁷

The research questions of *Alpha* were, as known, directed towards the rational aspects of the educational drama process, whilst the questions of the *Omega* research project, "Which other kinds of experiences, beyond the rationally retold, can be identified in an educational drama process?" and "How can such non-rational processes of an educational drama process be studied and represented?", are aimed at directing the study towards aspects beyond the rational, namely towards what is said and what is thought. *Alpha's* three research questions, "What kind of developmental

⁵⁰⁶ On the meaning of "Verfremdung", see Section 2.3.

⁵⁰⁷ Ricoeur, 1984/1990.

aspects do the students relate to during the educational drama process?", "What kind of learning aspects do the students relate to during the educational drama process?", and "What kind of aesthetic experiences do the students relate to during the educational drama process?", started from the three schoolings reported on in the theoretical part of the study.

As I have previously discussed in more detail the outcomes of the two studies, I will here on a more general level in the two sub-chapters that follow discuss them as a whole. The titles of the following two sub-chapters are answers to the two research questions of the study.

3.1 Adjusting methods of research

The first topic of this discussion, emerging from the first research question of the thesis, is about how the educational drama process can be studied and represented. Naturally, the discussion starts from, and mainly deals with, the two studies in the thesis. Why are then these two studies included?

The reason could be explained as twofold and is found implicitly embedded in the problem, aim, and two research questions of the study. Naturally, the two partial studies, *Alpha* and *Omega*, constitute the empirical objects of this research. From these studies the participant experiences that occur during the educational drama process are described, analyzed, and discussed. Thus, the problem of the study, "What is educational drama?", and the second research question "What happens during an educational drama process?" are supposed to be answered.

Besides constituting empirical objects of research, the two studies are also examples on how studies in educational drama can philosophically be based and methodically conducted and represented, being the answer to the first research question. Thus, the content of the partial studies or their outcomes do not merely shed light on the problem of the study or answer the research questions. The realization of the study, or the form of research, contributes to bringing about knowledge on educational drama as well. By varying the philosophical basis of the study as well as the methods of data collection, analysis and representation, the focus and consequently also the kind of outcomes of the study will change. Therefore, the outcomes of *Alpha* and *Omega* not only necessarily vary in degree but also in kind. As the outcomes of *Alpha* were expressed in rational, formulable and numerical statements, the outcomes of *Omega* were beyond what is possible to express in words, in a form which above all should be experienced by senses and emotions. What kind of knowledge has this variation of conducting research created? How can either form or the other consciously be chosen? In the following I will discuss how research in educational drama can be varied by looking beyond the obvious, keeping a consistent design, and by regarding representation as a part of the inquiry.

Beyond the obvious

In this part I will stress the importance of not merely focusing on the procedures of research, but first and foremost on looking beyond what is obvious in research. As was established at the very beginning, and what Figure 2 in Act II, Scene 2, about the

scientific universe, aimed to contribute an understanding of, was that research is context bound.

As was depicted, studies are tied to philosophical assumptions about the world: human, knowledge, and how knowledge can be retrieved. As well as studies are also conducted within established disciplines of science where it is regulated how research should be conducted and presented. The philosophical networks and the positions regarding ideals of science and research procedures will steer how studies are conducted. This means that, as long as humans are involved in research, studies are conducted within some kinds of values and pre-understandings about the world and life and thus positioned within different kinds of philosophical networks and disciplines. Therefore there is a need to look beyond what is obvious in the research situation.

Another aspect that needs to be looked beyond is the fact that not only the context but the researcher herself influences the study. The initially discussed personal qualities of empathy, intuition, creativity, and reflectivity were important to mention with regard to this study, even though they might not be the only personal qualities that can be seen as influencing the research. Therefore, the researcher should be paid attention to, especially in social research.

Besides philosophical standpoints, disciplinary regulations, and personal qualities also more general conditions can influence research from beyond. By this I mean, e.g. the prerequisite of interpretation. For the individual, living, or more biologically, surviving, means to continuously interpret and create meanings about the conditions of life. Therefore, interpretation is not least included in research. Investigations, judgements, decisions, statements about meaning – any phase within the research process – inherit interpretation at least to some extent. Therefore, in certain kinds of studies, especially where the researcher acts as an instrument of the study, there is a need that both the researcher and the pre-understandings she possesses are made visible in the text.⁵⁰⁸

Consistent design

In *Epiphany*, the analysis of *Alpha* revealed a philosophical inconsistency which opens for a discussion about the different ways of conducting research in educational drama.

In contrast to *Alpha*, and in order to avoid inconsistency, *Omega* was planned and conducted within a consistent philosophical framework, the hermeneutic. With regard to the conduction of research there is a need for consistency in formulation, both of the research issue and the methods used.

Firstly, the research problem, aim, and questions need to be formulated consistently with each other and they should determine the methods used together with the target group. Any inconsistency here will potentially lead the research work in an undesired direction. On a philosophical level it can bring about a disjunction where what is thought and what is done do not match.

⁵⁰⁸ "All research is interpretive; it is guided by a set of beliefs and feeling about the world and how it should be understood and studied." (Denzin & Lincoln, 2000, 19).

Secondly, research methods of a study could, as discussed earlier, be seen as extensions of the philosophical standpoint, the ontology, the epistemology, and the methodology. As this study has shown, the philosophical standpoints should be in line with how the study is conducted. However, not only the philosophical standpoints but also other external forces limit and regulate research.

Adjusting methods of collecting data and analysis

As was discussed in Section 2.2 methods of research are case sensitive and should be chosen according to what is intended to investigate. In both *Alpha* and *Omega* the instruments were chosen according to the phenomenon that was being studied. As the aim of *Alpha* was to study the educational drama process from the participants' perspective, interviews seemed to be the most appropriate method of data collection. Yet another method of analysis could have been chosen if the qualities, which were searched for had been different. Because another agenda was set for *Omega*, extra-verbal information instead of verbal, participating observation, combined with empathy, intuition, creativity, and reflectivity, seemed to best fit to the situation. In any case, the different approaches concerning methods of data collection consequently directed the outcomes of the participants' experiences in different directions, being and doing.

Representation as part of the inquiry

Two kinds of representation of the outcomes will be discussed here, namely the function of language, which means genre, text type, and its communicative aspects, and the form of language, representation of the text.

As illustrated in Figure 8, the function of language in the *Alpha* study was "closer to a standardized, subject controlled form of presentation than a subjectively describing and experience mediating form of presentation. The text in *Alpha* could be described as metonymic with a poetic function that was not quite developed."⁵⁰⁹

In addition to this, in *Alpha* meanings of the outcomes about the participants' experiences were summed up in a number of Tables completed with participant statements which supported the prevailing function and form of language.

On the other hand, in *Omega* the outcomes were communicated through a subjectively-descriptive and experience-mediating metaphoric writing in narrative form. These two ways of representation do not mirror different realities⁵¹⁰ but should be regarded as a matter of form, meaning that they first and foremost are mirroring the author's (researcher's) intentions. As mentioned before, language does not mirror reality because "there are 'gaps between reality, experience, and expressions (of the experience)'/.../there can never be a final, accurate representation of what was meant or said – only different textual representations of different experiences'."⁵¹¹

Therefore, when compared, the outcomes of *Alpha* and *Omega* give the impression of being different. *Alpha* has a more traditional academic style,

⁵⁰⁹ See analyses of function and form of language in *Alpha* in Act I.

⁵¹⁰ Language does not mirror reality but is an active choice of the author (researcher) in which she communicates herself and her understanding of the reality she is describing.

⁵¹¹ Bruner, 1986, 7; Denzin, 1977, 5.

communicating scientificity, whilst *Omega* communicates literature, art, and culture, as the presentations are products of the empathetic, intuitive, creative, and reflective research approach, discussed in Section 2.2.

Still, regardless of style, both studies have been performed by the same researcher, and both have been carried out with the same rigorous and strict scientific work and interpretations. What is accepted as an appropriate way of representing research should, however, be understood as a matter of the academic/philosophical framework and the disciplinary regulations within which studies are conducted. Writing has here indeed showed to be a method of inquiry.⁵¹²

3.2 Being, reflecting, and doing

The two studies, *Alpha* and *Omega*, were conducted under different premises with different participants. Therefore, their outcomes also varied in both content and representation. As already has been commented on, the outcomes of *Alpha* stated THAT something had taken place whilst the results of *Omega* showed HOW this something had taken place.

Besides varying in premises and participating individuals, the focus of the two studies were also different. While the first study focused on the rational experiences of the educational drama process, the latter did so on the aesthetic dimensions (Figure 15).

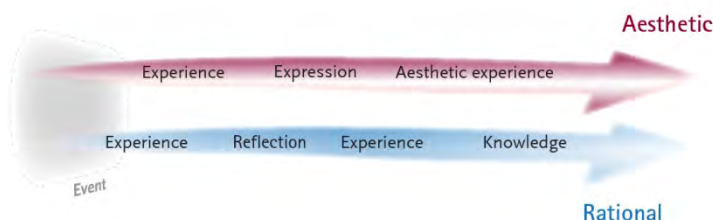


Figure 14. The rational and aesthetic experiences of the educational drama process.

Yet, even if in this thesis these dimensions until now have been depicted separately they rather should be understood and also represented as intertwined, creating two parties of a whole, as in Figure 16.

⁵¹² On different ways of writing see, e.g. Lincoln Et Guba (2000) and Richardson (2000).

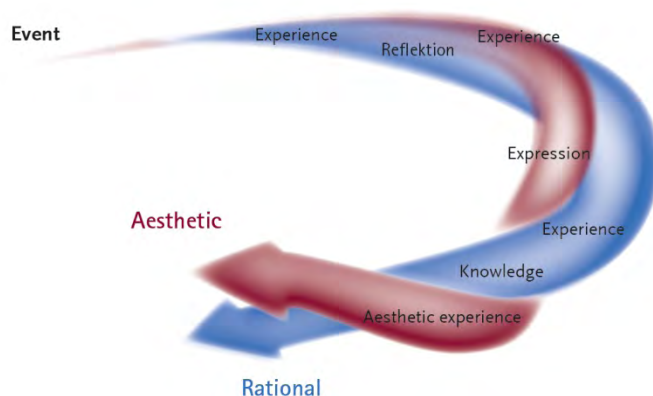


Figure 15. The rational and aesthetic experiences of the educational drama process intertwined.

The work involved in the *Alpha* study was a theatre project with the central aim of putting on a piece of theatre. The aims formulated for the theatre project were primarily social but also educational, and creative.

Together, the four outcome categories about experiences in *Alpha: Relating to a fictitious reality, Seeing things that do not exist or that are yet to come, Catching a fictitious reality, and Looking from different perspectives*, created defined a drama process with focus on reflection and doing. The process took an art-pedagogical orientation with the text as a central element of the drama work; the students learned to make theatre and possibly also experienced development from making it.⁵¹³ The aesthetics in the art-pedagogical process were transformative, which meant that an aesthetic transformation took place, starting with a text and ending up in a product through which the participants communicated with an audience.

Similarly to *Alpha*, *Omega* could be defined as an art-pedagogical process even if there was no manuscript at the centre of the drama work. Rather the feature of art-pedagogics here is to be defined on the basis of the aesthetic work from idea to performance.

At its best an intertextuality between pedagogics and arts is created in educational drama in which, as in *Omega*, layers of different sub-processes occur which made it a situated, embodied and sensuous, reciprocal, empowering, aesthetic, and existential learning process. However, instead of "reflecting" and "doing", as the situation was in *Alpha*, the outcomes of *Omega* would rather be regarded as "being". By varying implementation of the study and shifting focus new kinds of outcomes became visible. What kind of learning then occurred?

⁵¹³ Hornbrook, 1989; 1991. Compare with Szatkowski (1993; 1994b).

Alpha and *Omega* could, according to their outcomes, above all be defined as learning processes for the participants. Yet the features of learning vary between the two projects. This difference seems at least partly to do with the ways the drama projects, as well as the research projects, have been conducted.

During *Alpha* the instruction was only partly conducted under the supervision of a teacher. In fact, the students did most of the rehearsal process by themselves. Due to this most of it became chaotic as the "law of the jungle" prevailed. As far as I know, the only thing the participants had the capacity to achieve was to create a theatre performance. I believe this because they had to put all of their energy into figuring out how to do things, and the content of their logbooks and their answers in the interviews therefore remained quite superficial on a doing level. Because the participants among them were symmetric in their relations⁵¹⁴ to each other, none of them felt they had a mandate to make demands of one another regarding the text⁵¹⁵. Neither did they feel that they had the fortitude, during the drama process, to reflect on the content and the meanings of the drama process on a deeper level. As far as I saw and from the logbooks and the interview transcriptions could read the participants did not reflect on the content of the play until the interview situation. Their learning from the drama process therefore remained on the surface level, at least with regard to the rehearsals and the performance. By learning on a surface level is here meant a learning type where emphasis is put on memorisation of details or learning to do things without pondering on a deeper level on what is learnt.⁵¹⁶ And this was what the participants related during the interview. Doing theatre was one learning outcome of *Alpha*, reflections during the interviews was another.

At any rate, I can now recall situations during the observation as I was recording the drama project on video, that, if the research had been conducted in the same way it was in *Omega*, it could have provided the same kinds of outcomes as *Omega* did, possibly not the expressive form of it.

As the outcomes of *Omega*, on the other hand, could be summed up as reciprocal, empowering, situated, embodied, sensuous, and existential, the participants' learning is described on quite another level than in *Alpha*. What the participants of *Omega* really did learn cannot be known. In fact "teaching in itself does not necessarily imply learning. Rather, teaching is a kind of action that is aimed at pupils' learning or other kinds of outcomes without any guarantee on the teacher's part"⁵¹⁷. Since no examination of the learning outcomes was made, the participants' learning in both *Alpha* and *Omega* are only feasible and assumed. The outcome categories on learning in *Alpha* were based only on informant statements. As in *Alpha* reflection, without being mentioned as an outcome, was a learning outcome in *Omega*.

Instead of being instrumental, as in *Alpha*, the learning of *Omega* could be regarded as being of a transformative nature, as reflection holds a key position in the transformative learning process. Transformative learning is "the process of becoming critically aware of how and why our assumptions have come to constrain the way we

⁵¹⁴ Symmetric and asymmetric relations will be elaborated further in the text.

⁵¹⁵ According to Kansanen (1999) the interaction of an instructional process cannot be symmetrical even if it, however, is democratic.

⁵¹⁶ On deep and surface learning see, e.g. Marton & Säljö, (1976).

⁵¹⁷ Kansanen, 1999a, 84.

perceive, understand, and feel about our world; changing these structures of habitual expectation to make possible a more inclusive, discriminating, and integrating perspective; and, finally, making choices or otherwise acting upon these new understandings."⁵¹⁸

On the contrary, instruction within the Finnish basic and upper secondary education is not of any particular kind; however, it is expected to be in line with the aims and goals that are defined in the curriculum.⁵¹⁹ Yet, as the *Omega* drama project was neither a part of basic education nor of upper secondary education, as *Alpha* was, its aims and goals were freer. The course of the study was namely set in line with the related course within the teacher education programme. It therefore primarily focused on communication, theatrical interpretation, body language, and speech training. Yet these were not the only goals. Since the participants had expressed the wish that the *Omega* project would deal with subjects such as unemployment and relationships, there could potentially also have been individual, though implicit, goals among the participants. These were, however, not explicitly discussed throughout the process. Perhaps it was because of this that I was surprised about the non-uttered wishes Beatrice had with regard to her participation in the performance.

The summing up of the outcomes of *Alpha* and *Omega* will place them in two different categories. While the characteristics of the former could be summarized as "doing", correspondently the latter would be "being". As "reflection" could both be understood as both "doing" and "being"⁵²⁰, I would add it as the third dimension of learning in educational drama. Thus the condensed outcomes, the characteristics, of the *Alpha* and *Omega* educational drama processes would be "learning as doing, reflecting, and being" (Figure 17).

Although earlier it was mentioned that learning in *Alpha* occurred on a surface level, I would not position the outcomes of the two studies in any hierarchical mode. Rather they should be seen as two different learning outcomes, both of them equally valuable and used within different circumstances.

⁵¹⁸ Mezirow, 1991, 167.

⁵¹⁹ Kansanen, 2003.

⁵²⁰ If being-in-the-world ,e.g. means to put one's prejudices at risk, this consequently means that reflection should be a component of that being.

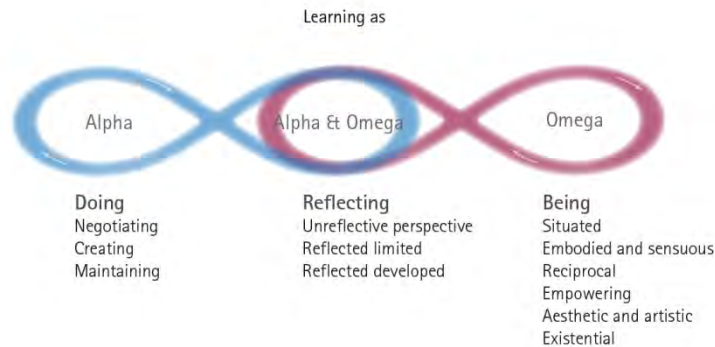


Figure 16. Learning as 'doing', 'reflecting', and 'being' in *Alpha* and *Omega*.

By combining the Figures 15, 16, and 17 a final concluding figure are drawn. In this figure the rationally retold experiences of the educational drama process would be represented by the Reflecting part of Figures 15 and 16, and the aesthetic part, or the non-rational part, of Figure 15 and 16 could be regarded as the Doing and Being aspects of Figure 17. Consequently, the educational drama process could on the basis of this be regarded as a process of learning by doing, reflecting, and being.

What are the participants learning about? Starting from the abovementioned quotation about learning, namely how to make theatre, it could be summarized that the *Alpha* educational drama process was mainly about "learning how to make theatre" and the learning outcome of *Omega* was "learning from learning how to make theatre". Further, as the learning in educational drama always occurs as "methexis", in between the fictive and non-fictive realities, this existence in between comprises the learning potential of educational drama.⁵²¹

Summing up, the outcomes of this thesis point out that educational drama can be studied by taking a look beyond research (philosophical and disciplinary issues), keeping a consistent design (from philosophy to methods), adjusting methods of research to what is intended to study, and considering representational issues (what does the representation communicate?). The characteristics of the educational drama process are learning by Doing (negotiation, creating, maintaining), Reflecting (unreflective, reflective limited, reflective developed), and Being (situated, embodied, sensuous, empowering, reciprocal, aesthetic, artistic, existential).

From the discussion about how educational drama can be studied and what the characteristics of the educational drama process are, three modes of research are, not surprisingly, coming into sight: research on what is said, what is thought, and what is done. These modes simultaneously represent two ways of conducting research: firstly, acting as a non-participating observer collecting data and analysing what is said on a

⁵²¹ On "methexis" see Szatkowski (1985), Østern & Heikkinen (2001), Heikkinen (2002), and Østern (2004).

textual basis; and secondly, acting as participating researcher, collecting and analysing lived textuality, what is done.⁵²²

Concluding and looking forward

This thesis has discussed research issues in educational drama. The aim of the study was "to describe, analyse, and discuss both the ways in which research within educational drama could be conducted and the participants' experiences of the educational drama process".

Keeping an earlier conducted and finalised study, *Alpha*, as basis, and by philosophically revising it, new ways of conducting research in educational drama has been examined. The outcomes of this examination became the fundament for the coming study, *Omega*. Thus, the answer on the first research question, "How can educational drama be studied and represented?" were to be found in the way research in *Omega* had been conducted. "Looking beyond research methods", "Keeping a consistent design", "Adjusting methods of research", and "Considering representational issues", are examples on how processes in educational drama are suggested to become investigated.

The answer on the second research question "Which characteristics can be indentified in an educational drama process", are the characteristics *Doing*, *Reflecting*, and *Being*. In addition, the four motives of the study: the pedagogical, the philosophical, the critical and reflective, and the personal, together created the criterions of relevance of the study and have been both presented and discussed throughout the investigation.

The educational drama process both can and should be further investigated. As the focus of this thesis was put on philosophical issues of research, in a coming study the focus could be put on the partial studies, *Alpha* and *Omega*, and especially *Omega*. The participant perspective could be further deepened, by investigating the reciprocal, empowering, situated, embodied, sensuous, and existential aspects of the educational drama process. Also the teacher's perspective could be investigated, regarding the teacher's reflections and activities throughout the process.

Beside this, the theoretical foundation of this thesis could be studied further. For the development of the subject, and for the research practice, especially the research related theories should be investigated. In order to broaden the research perspective, cross disciplinary research projects are suggested.

The research issues of educational drama could also be studied. This could, e.g. be done by conducting a similar study to *Alpha* and *Omega* but using questionnaires and numerical means of analysis. The comparison of those outcomes with the ones of *Alpha* and *Omega* would surely broaden the perspective and thus vitalise and deepen the discussion on methods of investigation in educational drama.

⁵²² Even if *Alpha* and *Omega* were not conducted with the same group of participants, I want to emphasise on the possible risk of accepting that what is said in interviews in fact communicates what was actually done as true. The three modes concern not only research but three approaches of reality, each of which require different understanding. "It is worth remembering that answers to interview questions about behaviour will not necessarily correspond with observational studies: what people say they do is not always the same as what they can be observed doing" (Britten 2007, 15); See also Elander (2002).

4 Epilogue

Another day at my work. I have just concluded the discussion with the students who participated in the *Omega* project. I linger for a while in the drama room, a different one to where I started this project. Our university has moved; the drama room is different one than it was before. It has no windows that would allow a view for those who are inside. Only the lights in the ceiling provide the room with a blueish glow. Now, as the drama room is empty you can hear the muffled sound of the ventilation. The room seems foreign and inhospitable.

Only a few minutes ago it was filled with a buzz and cheerful shouts. The spotlights had intensively struggled for supremacy with the black velvet curtains that covered all of the walls. How "wonderful", "exciting", and "meaningful" the project had been! Eight and a half years have passed since we last met each other, since *Omega* took place. The years have rolled by; naivety has been replaced with awareness.

I walk up the long hallway back to my office. It is late in the afternoon and most of the offices are empty; an afternoon which is not the same as afternoons before it. I have completed a research project. I have tied up what was loose and brought together what was disparate and sprawling.

I sit down at my desk and root around in my papers; it is time to clean up after a completed research assignment. I look out of the window. Only a few clouds to and fro block out the setting sun. A change has taken place. A new understanding has replaced what was before. Yet the road to it was not entirely straight, and far from obvious or easy. I have pulled it off through rigorous, meticulous, and precise work. I have not just studied, but also experienced a piece of drama myself.

I know it now; after the change has taken place, I think differently about research than I did before. Back then the knowledge lay outside, waiting to be revealed. Now I know that it was always very close, within reach. I reached out for it and thus, with the help of new methods of research, and first and foremost by putting my prejudices at risk, new knowledge slowly, bit by bit, started to generate. I challenged a given way of walking and explored new paths. It did not appear suddenly; not like lightning from a clear, blue sky, but slowly a new consciousness gradually reformed my thinking.

The voices in the hall have died out and the telephones are quiet. Right then, on this late afternoon characterized by calm, confidence, and thoughtfulness, the sun looks out from between the clouds and for a while the room is bathed in light. I get up, put on my outdoor clothes, and leave the office. The curtain goes down and a new drama can begin.

Bortom det uppenbara

– tre akter i pedagogiskt drama

Bakgrund

Plötsligt, tidigt en helt vanlig morgon på min arbetsplats nås jag av ett telefonsamtal som skall visa sig få konsekvenser inte enbart för min undervisning som dramalärare utan först och främst för mig som forskare. Samtalet gäller en förfrågan om att genomföra ett projekt i pedagogiskt drama tillsammans med deltagare som är fysiskt och kommunikativt funktionshindrade. Medveten om att projektet kommer att innebära pedagogiska utmaningar svarar jag ändå ja. Det jag dock inte kände till och vid denna tidpunkt inte ens kunde förutse var att telefonsamtalet och mitt jakande svar skulle innebära, utöver de förutsedda utmaningarna, impulsen till ett nytt projekt som samtidigt också skulle bli en ny studie. Beslutet visade sig också framöver medverka till en förändring i fråga om metod, struktur och vetenskapsfilosofisk grund för den kommande studien.

Sålunda förutom en tidigare studie, *Alpha*, med gymnasieelever som inte var funktionshindrade genomförde jag ytterligare en studie, *Omega*, denna gång med deltagare som var fysiskt och kommunikativt funktionshindrade. I texten förekommer dessa projekt i form av två akter, I och III, i det drama som texten återger. Akt II, som både strukturellt och i tid är placerad mellan dessa, Epiphany, utgör ett mellanspel där frågor som tidigare låg bortom det uppenbara visar sig och där jag som forskare genomför och diskuterar omvärderingen av forskningsprojektet *Alpha* i akt I. Resultaten av omvärderingen i Epiphany ligger sedan till grund för det kommande drama- och forskningsprojektet *Omega* i akt III.

Utöver dessa två drama- och forskningsprojekt och interludiet Epiphany nämns i texten ytterligare det dramaprojekt som telefonsamtalet aviserade. Dramaprojektet *Nativity*, som i tid placerade sig mellan projekten *Alpha* och *Omega* utgjorde en katalysator för att omvärderingen av *Alpha* och förändringsprocessen startade. Analysen av *Alphastudien*, som i Epiphany, i akt II, diskuteras i form av en vetenskapsfilosofisk metadiskussion, ingår också i texten. Sålunda utgör dessa tre processer, drama- och forskningsprojekten *Alpha* och *Omega* och den självkritiska analysen, Epiphany, de tre akter som avhandlingens titel aviserar. I följande avsnitt återges motiv, syfte och frågeställningar för studien.

Problem, motiv, syfte och frågeställningar

Den komplexitet av olika delprocesser som den pedagogiska dramaprocessen uppvisar hade, under de år som jag arbetat som lärare i pedagogiskt drama kommit att utmynna i en fråga som i det här sammanhanget kommer att utgöra studiens forskningsproblem, nämligen "Vad är pedagogiskt drama?"⁵²³ I denna studie utgör detta forsk-

⁵²³ Enligt Winter (1992) utgör forskningsproblemet en undran som blivit materialiserad till en fråga.

ningsproblem navet runt vilket processen kretsar. Utgående från detta problem formuleras sålunda studiens motiv, syfte och forskningsfrågor.

De fyra motiv som ligger till grund för avhandlingsarbetet är det pedagogiska, det vetenskapsfilosofiska, det kritiskt reflektiva och det personliga. Tillsammans bildar motiven det fundament som forskningsarbetet vilar på.

Det första motivet, *det pedagogiska*, utgår naturligt från behovet av att utforska och beskriva den pedagogiska dramaprocessen. För mig som lärare och speciellt som dramalärare utgörs det huvudsakliga forskningsintresset av lärandeprocesser och av estetiska och konstnärliga processer. Dock förefaller dessa vara svåra att fånga med hjälp av forskningsmetoder som enbart avser att ta fasta på det som sägs och görs, det som är uppenbart.⁵²⁴

Det andra, *vetenskapsfilosofiska motivet* föddes under dramaprojektet *Nativity* som genomfördes med deltagare som var fysiskt och kommunikativt funktionshindrade. Eftersom kommunikationen med denna grupp av deltagare inte enbart var verbal, som fallet hade varit i den tidigare genomförda studien *Alpha*, utan framför allt extralingvistisk uppstod ett behov av forskningsmetoder som också skulle klara av att fånga betydelser bortom orden. För att komma åt grunden för de metodiska valen genomfördes en vetenskapsfilosofisk granskning av *Alpha* och på motsvarande sätt en vetenskapsfilosofisk ompositionering av den kommande studien *Omega*. Detta för att studien kunde svara mot de förändrade forskningsförutsättningarna och således bidra till att utveckla forskningen i pedagogiskt drama.

Det tredje motivet, *det kritiskt reflexiva*⁵²⁵, granskar studiens genomförande, såväl forskningsmetoder som studiens vetenskapsfilosofiska position. Det kritiska förhållningssättet gäller inte explicit enbart *Alphastudien* och inte heller bör kritiken här uppfattas som en nedvärdering av *Alphastudiens* forskningsmässiga och innehållsliga betydelse. På motsvarande sätt som *Omega* bidrar *Alpha* i studien till förståelsen av det dramapedagogiska området.

För det fjärde, utgår studiens *personliga motiv* från min egen personliga värdegrund, mina tidigare erfarenheter och den explicita och tysta kunskap jag har. Motivet är till denna del rotat i mig.

Utgående från studiens forskningsproblem och fyra forskningsmotiv utformas så syftet för denna studie som är att beskriva, analysera, och diskutera såväl hur studier i pedagogiskt drama kan genomföras som deltagarupplevelser i samband med pedagogiskt drama. Utgående från detta övergripande syfte formuleras två forskningsfrågor, "Hur kan pedagogisk dramaforskning genomföras och representeras?" och "Vad händer under en dramaprocess?" Utöver dessa frågor finns också frågor som gäller de två delstudier, *Alpha* och *Omega*.

De forskningsfrågor för delstudie *Alpha*, som formulerats tidigare, som är i linje med avhandlingens övergripande frågor, är specifikt ställda: "Vilka uttalanden om utveckling i relation till den pedagogiska dramaprocessen redogör eleverna för?", "Vilka uttalanden om lärande i anslutning till den pedagogiska dramaprocessen

⁵²⁴ Enligt Langer (1942/1951) följer estetiken inte en diskursiv logik utan en representationell. Estetiska upplevelser bör följaktligen återges och inte beskrivas.

⁵²⁵ Etherington, 2004.

redogör eleverna för?" och "Vilka estetiska erfarenheter i relation till den pedagogiska dramaprocessen redogör eleverna för?".

För delstudien *Omega* är forskningsfrågorna mer generella: "Vilka andra erfarenheter än rationella kan identifieras under en pedagogisk dramaprocess?" och "Hur kan sådana icke-rationella processer i anslutning till den pedagogiska dramaprocessen studeras och presenteras?" Innan jag går vidare i texten vill jag introducera den teoretiska bakgrundsteckning som studien vilar på.

Teoretisk bakgrundsteckning

Denna bakgrundsteckning utgår från studiens två forskningsfrågor och är utformad som två inramningar, den ena forsknings- och den andra innehållsrelaterad. Dessa inramningar inrymmer, i likhet med delbara ryska matrosjkadockor, ett antal teoretiska inramningar. Begreppet ram⁵²⁶ eller inramning används här som metafor för den struktur genom vilken bilden, det teoretiska innehållet, blir organiserat.

I den forskningsrelaterade inramningen ingår teorier om vetenskapsfilosofi, representation och om personlighet medan teorierna i den innehållsrelaterade inramningen är pedagogiska, dramapedagogiska och estetiska. Framöver i texten återkommer jag till dessa inramningar i analysen av *Alpha*, i planeringen och genomförandet av *Omega*, och slutligen i diskussionen om studiens resultat som helhet, med andra ord i sammanställningen av bilderna. Det är således mot dessa teorier som bakgrund och ram som avhandlingstexten framöver skall kontrasteras, bli läst och förstådd.

Den första inramningen, den vetenskapsfilosofiska, sammanfattas i ett vetenskapligt universum som består av tre par poler. Den "nordliga" polen anger disciplinär position och representeras av ytterligheterna human- och naturvetenskaper. Uppdelningen bör här förstås på motsvarande sätt som indelningen mellan motsvarande discipliner vid ett universitet. Benämningen för den "sydliga" polen relaterar till forskning och utgörs av humanistiska och naturvetenskapliga positioner. Skillnaden är här densamma som mellan humanistisk och naturvetenskaplig forskning. Positionerna som bildar sfärens "ekvator" utgörs av två motsatta filosofiska positioner, den hermeneutiska och den positivistiska. Observera att dessa positioner är enbart antydda och gränserna mellan ytterligheterna är flytande. Se figur 2 avsnitt 2.2.

I detta spänningsfält av ytterligheter placeras studierna *Alpha* och *Omega*, den förra baserad på en analys och den senare tentativt placerad närmare en humanvetenskaplig, humanistisk och hermeneutisk position. Vidare analyseras studierna också i fråga om vetenskapsfilosofisk position, nämligen i fråga om studiens ontologi, epistemologi, metodologi och forskningslogik och vidare i fråga om vetenskapsideal och forskningsförfarande. I denna analys preciseras studiernas bakomliggande vetenskapsfilosofiska positioner i fråga om varat, kunskapsteori, tillvägagångssätt för att inhämta kunskap och slutligen i relation till den logik forskningen följer. Vidare positioneras studierna i fråga om vetenskapsideal, nämligen

⁵²⁶ Goffman (1974) använder begreppet "frame", ram, som metafor för den struktur (ram) som individen använder sig av då hon ramar in innehållet (bilden) av sina erfarenheter. I fortsättningen används personligt pronomen femininum med syftning på ord som individ, människa, forskare o.s.v.

i fråga om det idiografiska, unika, eller nomotetiska, sökande lagbundenheter, och forskningsförfarande, det vill säga synkront, vid ett mätningstillfälle, eller diakront, över tid.

I den andra av de forskningsrelaterade inramningarna, om representation, ingår teorier om språkets genre, texttyp och kommunikativa funktion⁵²⁷. Genom att göra ändringar i språklig stil och kommunikativ funktion har i avhandlingen två olika framställningsformer utarbetats, en standardiserad, ämnesstyrd och en subjektivt beskrivande och upplevelseförmedlande framställningsform.

Den tredje forskningsrelaterade inramningen, personlighet, omfattar teorier om empati, intuition, kreativitet och reflexivitet⁵²⁸. Det är främst psykologiska och till vissa delar också neuropsykologiska⁵²⁹ teorier som diskuteras. Också pedagogiska⁵³⁰ och filosofiska⁵³¹ förklaringsmodeller behandlas. Med hjälp av dessa teorier förklaras personlighetens betydelse för genomförandet av studien, nämligen då data insamlats och då tolkningar gjorts och för undervisning i pedagogiskt drama.

Av de innehållsrelaterade inramningarna, pedagogik, dramapedagogik och estetik, utgår den pedagogiska från teorin om undervisning–studier–lärande⁵³². Utgående från denna teori utgör undervisning lärarens uppgift medan studier och lärande på motsvarande sätt är den studerandes. Lärandet, eller deltagarperspektivet, som den här studien specifikt är inriktad mot, utgår från en konstruktivistisk syn, vilket innebär att individen är aktiv i förhållande till sitt eget lärande. Lärandet startar i den förförståelse som individen omfattar och riktar sig mot det som utgående från denna förförståelse är möjligt att lära sig inom existerande tradition⁵³³.

Den andra innehållsrelaterade dramapedagogiska inramningen betraktar drama som ett konstpedagogiskt ämne som har texten som utgångspunkt för processen. Studien utgår från ett utvidgat textbegrepp vilket innebär att de dramapedagogiska kan texterna antingen vara dramatiska, sceniska, sociala eller elektroniska⁵³⁴.

Den konstpedagogiska dramaprocessen syftar till att forma texten i enlighet med dramatiska konventioner och teaterelement och skapa en produkt som delas mellan producenter och mottagare vilket också ger den konstpedagogiska dramaprocessen en konstnärlig dimension. Deltagarna lär sig av att lära sig göra teater.⁵³⁵ Vidare kännetecknas den konstpedagogiska dramaprocessen av att deltagarna i texten får möta andra människor och verkligheter och sålunda förenas i diskussioner över tid och rum. Detta gör den existentiella dimensionen av pedagogiskt drama central.⁵³⁶ Självfallet är den konstpedagogiska dramaprocessen också estetisk.

⁵²⁷ Jakobson, 1960/1964; Ørom, 1997.

⁵²⁸ Csikszentmihalyi, 1996/1997; Håkansson, 2003; Nilsson, 2003; Rogers, 1995; 2003; Rosica, 1982; Selman & Schultz, 1998.

⁵²⁹ Carlsson, Wendt & Risberg, 2000; Haier & Jung, 2008; Lamm, Batson & Decety, 2007; McCraty, Atkinson & Bradley, 2004a, 2004b; McKinnon, 2005; Preston & de Waal, 2002.

⁵³⁰ Redan Bruner (1974) betraktade intuition som en naturlig del av lärarens arbete. Se också Boud, Keogh & Walker (1985) och Kroksmark (2006).

⁵³¹ Bengtsson, 1996; Decety, 2007; Johansson, 2004; Vygotskij, 1995.

⁵³² Om "teaching–studying–learning process" se Kansanen (1999a, 1999b, 2003).

⁵³³ Om fördomar och tradition se Gadamer (1997), (1975/2004).

⁵³⁴ Hornbrook, 1991/1992.

⁵³⁵ Om dramatiska konventioner se Neelands (1990). Hornbrook 1991/1992; Szatkowski, 1993, 1994b.

⁵³⁶ Hornbrook, 1987; Ross, 1987.

Den tredje innehållsrelaterade inramningen, den estetiska, beskriver i utgångsläget estetiken som transformativ. Den transformativa estetiken betonar erfarenheten i produktion, reception och reflektion över form och innehåll. Estetiska erfarenheter uppstår sålunda mellan konstnär och material eller mellan konstnär och publik, och det lärande som sker i transformationen ligger mellan upplevelse och skapandet av form.⁵³⁷ Den estetiska läroprocessen är således å ena sidan sinnlig och kroppslig och å andra sidan rationell.⁵³⁸

Sammantaget kan dessa forsknings- och innehållsrelaterade inramningar i ett hermeneutiskt perspektiv också betraktas som forskarens förförståelse eller fördomar med vilka hon går in i forskningsprocessen.⁵³⁹ Förförståelsen kan här också förstås som en källa för inspiration och nya idéer, eftersom studiens abduktiva forskningslogik löper i två riktningar och pendlar mellan empiri och teori. Därför kompletteras de teoretiska inramningarna fortlöpande under studiens gång.⁵⁴⁰

Metoder för datainsamling och analys

Eftersom avhandlingen till sin utformning har formen av en metastudie och inkluderar två delstudier, *Alpha* och *Omega*, är metoderna för datainsamling och analys intimt kopplade till dessa och presenterade i respektive akt. I delstudien *Alpha* utgörs metoderna för datainsamling av observationer, individ- och gruppintervjuer och loggböcker. De informanter bland vilka data insamlades var elever, lärare och lärarstuderande.

Analysen av det transkriberade datamaterialet genomfördes med hjälp av kvalitativa metoder, Grundad teori och interpretivism. I första hand utgick analysen från det övergripande forskningsproblemet om vad pedagogiskt drama är och vad som händer under en dramaprocess. Svaren på forskningsfrågorna om utveckling, lärande eller konstpedagogik söktes inte explicit utan förväntades att de antingen skulle visa sig i materialet eller inte. De resultat som steg fram ur materialet presenterades i tabeller, informantutsagor och metanarrativer, det vill säga berättelser om berättelser.

För delstudien *Omega* insamlades data också med hjälp av intervjuer och loggböcker. Dessa tillvägagångssätt bedömdes dock att inte helt klara av att fånga studiens syfte att undersöka, dramaprocessens icke-rationella extralingvistiska dimensioner. Eftersom dessa dimensioner inte med lätthet låter sig uppfattas med förnuftet eller kan återges i ord, beslöt jag att komplettera studien med andra mera intuitiva, oförmedlade metoder. Dessa visade sig också vara mera lämpliga eftersom de flesta av deltagarna, förutom att de var fysiskt funktionshindrade, också hade kommunikativa svårigheter. De flesta av dem klarade inte själva av att skrivalogg och inte att verbalt formulera sig flytande. Därför måste insamlandet av data kompletteras med observation kombinerat med ambitionen för empatisk inlevelse och intuition, de främsta metoderna för datainsamling som användes under *Omegaprojektet*. Genom att finnas tillsammans med deltagarna under

⁵³⁷ Hohn, 1996; Løvlie, 1990.

⁵³⁸ Hohn, 1996; Ullens, 1997.

⁵³⁹ Om fördomar se Gadamer (1997).

⁵⁴⁰ Om forskningslogiker se Peirce (2000) men också Anttila (1996; 2005) och Åsberg (2000).

dramaprocessen insamlade och analyserade jag data inom ramen för hermeneutisk tradition genom empati och intuition.

Det hermeneutiska tolkningsarbetet genomfördes och presenterades i texten ur olika perspektiv nämligen *i texten*, inifrån själva dramaprocessen, *bakom texten*, ur den "allvetande författarens"⁵⁴¹ position, och *framför texten*, i verkligheten såsom den framstod för mig. Presentationerna följde tolkningsperspektiven så att *i texten* representeras i avhandlingen av mina egna monologer och dialogtexter mellan deltagarna. Perspektivet *framför texten* representeras av deltagarmonologer medan texterna *bakom texten* utgörs av den "allvetande författarens" beskrivning av situationen, om stämningar och miljöer. Genom detta förfarande åstadkoms en polyfoni⁵⁴² av olika röster i texten.

Resultaten för den första studien, *Alpha*

Resultaten av dramaprocessen *Alpha* är presenterade i fyra huvudkategorier, och tio underkategorier, som dokumenterats med hjälp av informantutsagor⁵⁴³. Utöver dessa är analysen av loggböckerna presenterad i form av så kallade metanarrativer, det vill säga berättelser som omfattar element ur innehållet av flera loggböcker samtidigt.

Dramaprocessen *Alpha* startade med att eleverna hade föreställningar om hur projektet kunde utformas. Efter detta påbörjades förhandlingar utgående från de föreställningar eleverna hade haft. Eleverna förhandlade med sig själva, med sina nära vänner och bekanta och med mera avlägsna grupper eller individer, och förhandlingarna gällde rollkaraktärerna och dramas handling och uttryck som resulterade i produktion av texter eller drama⁵⁴⁴. Processen var cyklisk på så sätt att föreställningarna ledde till förhandlingar⁵⁴⁵ som i sin tur ledde till produktion av texter eller drama, vilka åter resulterade i nya föreställningar. Så fortgick cykeln och småningom blev både föreställningarna och slutprodukten, föreställningen, klarare och började ta form.

Trots att sambandet mellan de olika kategorierna aldrig blev explicit analyserade är det uppenbart att det fanns en relation mellan elevernas uppfattningar om teater, de föreställningar de hade innan projektet satte igång och de förhandlingar, det skapande, och arbetet med att upprätthålla den fiktiva verkligheten under *Alphaprojektets* gång. De elever som betraktade teater som en form av verklighet var

⁵⁴¹ Med den "allvetande författaren" avses en stil där berättaren har möjlighet att vandra in och ut i karaktärerna. Hon känner också till vad de tänker och känner och känner också till vad som kommer att hända framöver (Liljestrand, 1993).

⁵⁴² Bachtin (1984) använder begreppet "polyfoni" då han beskriver Dostojevskijs sätt att låta röster av olika människor framträda i romanen. I det polyfona formatet som han skapar med hjälp av empati ger han rum åt olika men ideologiskt varierande karaktärer (Wellek, 1980).

⁵⁴³ Cc1 Tankar om fiktion, C1Fiktiv verklighet, C2 Den fiktiva verklighetens användbarhet, Cc2 Föreställningar om fiktionen, C3 Förekomst av föreställningar, C4 Variationer i föreställningar, Cc3 Fånga en fiktiv verklighet, C5 Förhandla, C6 Skapa, C7 Upprätthålla, Cc4 Reflektion, C8 Oreflekterat perspektiv, C9 Reflekterat och begränsat perspektiv, C10Reflekterat utvecklat perspektiv.

⁵⁴⁴ Hornbrook (1989) skulle troligtvis betrakta dem som två olika slag av texter, den skrivna och den dramatiska texten.

⁵⁴⁵ Med "förhandling" i samband med pedagogiskt drama avses här en aktivitet där deltagarna med hjälp av sina egna meningssystem i den fiktiva dramakontexten skapar och omskapar verkligheten i enlighet till en verklighet som de själva kan omfatta. Se vidare O'Toole (1992).

också de som hade de flesta och klaraste föreställningarna om hur dramat framöver skulle utformas. Det var också dessa elever som mest intensivt förde förhandlingar om rollerna, handlingen och om uttrycken för dramat. Sammanfattningsvis kan *Alpha* beskrivas som ett av skolans teaterprojekt med sociala (lära att samarbeta), pedagogiska (lära att skapa teater) och kreativa (lära om den kreativa processen) målsättningar.

Studiens resultat visar att *Alpha* delvis kan beskrivas som en dramaprocess med konstpedagogisk inriktning med texten i centrum för verksamheten⁵⁴⁶. I konstpedagogiskt inriktad dramaundervisning förs historiska och kulturella dialoger över tid och rum vilket bidrar till att deltagarna har möjlighet att finna och skapa existentiella strukturer i tillvaron⁵⁴⁷.

Resultatredovisningen visar också att samtliga forskningsfrågor blev besvarade, det vill säga huruvida deltagarna beskrev utveckling, lärande eller estetiska erfarenheter i anslutning till dramaprocessen. Arbetet med teaterprojektet visade sig medverka till utveckling hos en del av deltagarna. De hade utvecklats genom att arbeta tillsammans i grupp.

Förutom att lära sig att skapa en teaterföreställning hade deltagarna också lärt sig av att arbeta med föreställningen⁵⁴⁸. En del sade till exempel att de lärt sig engelska. Andra talade om att de skaffat sig livserfarenheter⁵⁴⁹.

Eleverna gjorde också estetiska erfarenheter. Dessa erfarenheter kunde närmast beskrivas som transformativa, de så att säga startade med elevernas föreställningar, gick via en omvandlingsprocess och utmynnade i skapandet av en föreställning. Sålunda visade sig *Alpha* vara en kunskapsprocess med rationella och estetiska element.

Sammantaget kan sägas att *Alpha* studiens övergripande problem, "Vad är pedagogiskt drama?" och studiens tre specifika forskningsfrågor, "Vilka uttalanden om utveckling i relation till den pedagogiska dramaprocessen redogör eleverna för?", "Vilka uttalanden om lärande i anslutning till den pedagogiska dramaprocessen redogör eleverna för?" och "Vilka estetiska erfarenheter i relation till den pedagogiska dramaprocessen redogör eleverna för?" har blivit behandlade inom de fyra huvudkategorierna. För deltagarna innebar processen såväl utveckling, lärande som estetiska erfarenheter. Dock var de rationella aspekterna mest framträdande då informanterna föreföll sakna meningsskapande och emotionellt engagemang. *Alpha*-projektet kan betraktas som ett av skolans traditionella teaterprojekt. Som sådant hade projektet dock sitt eget värde.⁵⁵⁰

Resultaten av omvärderingen, Epiphany

De omvälvande upplevelser under dramaprojektet *Nativity* och de forskningsmetodiska problem som uppkom då det andra forskningsprojektet, *Omega*, skulle påbörjas ledde till att en vetenskapsfilosofisk omvärdering av den första studien *Alpha* starta-

⁵⁴⁶ Hornbrook 1989, 1991/1992.

⁵⁴⁷ Se Hornbrook, 1989.

⁵⁴⁸ De lärde sig av att lära sig göra teater. Se Szatkowski (1985).

⁵⁴⁹ Enligt Szatkowski (1993; 1994b) bör deltagarna i en dramaprocess lära sig av att lära sig göra teater. Dramaarbetet bör leda till reflekterande diskussioner om meningen med arbetet.

⁵⁵⁰ Guss, 1994; Lindqvist, 1995, 1996.

de. Omvärderingen diskuterades i akt II, Epiphany, där fyra analyser av *Alphastudien* genomfördes. Två av analyserna gällde studiens vetenskapsfilosofiska position, medan den tredje positionerade studiens resultat och den fjärde studiens representationella aspekter⁵⁵¹.

Enligt de två första analyserna om studiens vetenskapsfilosofiska, det vill säga ontologiska, epistemologiska och metodologiska, position samt forskningsideal och forskningsförfarande, placerade sig *Alpha* i ett spänningsfält mellan natur- och humanvetenskaper och metodiskt närmare humanvetenskaper än sociala. Den tredje analysen, som gällde resultaten av *Alpha*, visade att studien, på grund av dess filosofiska förhållningssätt och de metoder för datainsamling som använts, fokuserar den pedagogiska dramaprocessens rationella aspekter. Den fjärde analysen av studiens representation visade att *Alpha* till övervägande del återgetts enligt en standardiserad, ämnesstyrd form av representation med begränsad poetisk funktion⁵⁵². Det här innebär att texten i *Alpha* följer ett traditionellt sätt att formulera vetenskapliga texter och ge dem en traditionell IMRAD-struktur⁵⁵³.

Resultaten för den andra studien, *Omega*

I jämförelse med *Omegastudien*s resultat är resultaten för *Alphastudien* implicit formulerade så att svaren på forskningsfrågorna inte direkt framgår av texterna; de är med andra ord "erfarenhetsöverskridande" till skillnad från *Alpha* som genom tabeller och kompletterande informantutsagor var "erfarenhetsnära"⁵⁵⁴. Också sätten att presentera resultaten varierar mellan studierna. Medan svaren på forskningsfrågorna i *Alpha* presenterades i explicita kategorier och visade ATT någonting hade skett visade resultaten för *Omega* HUR detta någonting hade tagit sig uttryck. Eftersom de tolkade betydelserna inte är direkt formulerade i själva texten utan vid sidan av denna extralingvistiskt mellan och bortom orden, vilket också var avsikten med *Omega*, kan de inte utläsas som exempelvis svaret på en fråga. Jag förklarar med hjälp av tolkningsarbetets hermeneutiska cirkel.

I den hermeneutiska cirkeln maximivariant ingår tre faser, som börjar med den empatiska och existentiella tolkningsfasen, går vidare till den poetiska produktionsfasen och slutligen avslutas med den kritiska tolkningsfasen⁵⁵⁵.

I den första, empatiska, fasen riktas tolkningen mot dramaprocessens osynliga strukturer för att fånga processens extralingvistiska budskap. Under den andra fasen, den poetiska produktionen, återskapas den upplevda dramaprocessen i poetisk form som "levd textualitet"⁵⁵⁶. Under den tredje fasen, som utgör misstankens hermeneutiska fas, utsätts studiens resultat för en kritisk genomgång under vilken textens dolda meningar söks och avslöjas.

⁵⁵¹ Liedman, 1998.

⁵⁵² Se Breivega (2003) och Ørom (1997).

⁵⁵³ Om skillnaden mellan natur- och humanvetenskapliga texter och IMROD (Introduktion, Metod, Resultat Och Diskussion) se exempelvis Breivega (2003).

⁵⁵⁴ Om "erfarenhetsnära tolkningsintresse" se Gustavsson (2000a, 5).

⁵⁵⁵ Om tolkningsarbetets hermeneutiska cirkel se Alvesson & Skoldberg, 1994.

⁵⁵⁶ Enligt Denzin (1997, 33) utgör levda texter representationer som i sig själva förkroppsligar upplevelser. Texter om levd textualitet är därför visuella.

Sålunda eftersträvades i tolkningsarbetets tredje fas i *Omega* inte en bokstavstrogen översättning av texternas betydelse, utan texterna är i stället konfronterade med min förförståelse och på så sätt synliggjordes de dolda betydelserna i en sammanfattning om hur dramaprocessen *Omega* kan tolkas och förstås.

Här önskar jag dock påpeka att svaren på forskningsfrågorna i *Omega* följer principen "opus operandum"⁵⁵⁷ vilket innebär att textens utformning och tolkningen intimt hänger samman i betydelsen "handlingen handlar". Sålunda kan studiens resultat utläsas ur såväl innehållet i berättelserna som ur den form i vilken berättelserna är formulerade. I denna tredje tolkningsfas, misstankens hermeneutik, görs därför ytterligare en tolkning av resultaten, nämligen tolkningen om resultatens betydelse⁵⁵⁸.

I det följande kompletteras så den teoretiska innehållsrelaterade inramningen så att den pedagogiskt diskuteras vidare i termer av ömsesidighet och egenmakt, dramapedagogiskt som situeradhet, kroppslighet och sinnlighet, estetiskt och konstnärligt som existentialitet och därmed betona dess upplevelse- och meningsaspekter. På detta sätt framställs dramaprojektet *Omega* pedagogiskt som ömsesidig och bemyndigande, dramapedagogiskt som situerad, kroppslig och sinnlig och estetiskt med betoning på existentiella upplevelse- och meningsaspekter.

Ömsesidighet i *Omega* utgår från att den dramaprocessen är en pedagogisk process i vilken uppgifterna undervisning-studier-lärande ingår. Av dessa utgör undervisning lärarens uppgift medan studier och lärande följaktligen är den studerandes⁵⁵⁹. Dessa två processer skiljer sig från varandra så att läraren i kraft av sitt mandat definierar premisserna för den pedagogiska processen och har makt och auktoritet över undervisningen. Å andra sidan är de studerandes uppgift att studera och lära sig. Lärare och studerande möts sedan i den interaktiva undervisnings- och lärandeprocessen.⁵⁶⁰

Denna variation i uppgifter gör undervisnings-, studerande- och lärandeprocessen asymmetrisk i betydelsen att läraren innehar det som den studerande är i behov av. Detta betyder att trots att bägge parter som människor är värderade lika är de ojämlika i den pedagogiska relationen⁵⁶¹. Dock gäller inte detta för arbetet med pedagogiskt drama och allra minst i samband med den pedagogiska dramaprocessen *Omega*. Arbetet med pedagogiskt drama bygger nämligen på principen om att bägge parter innehar något som den andra kan lära sig av.

Detta slags dubbelasymmetri⁵⁶² förekommer i *Omega* då läraren och de studerande går utöver sina ursprungliga roller; läraren lär sig av de studerande och de studerande agerar på motsvarande sätt lärare då de, genom aktivt deltagande, formar undervisningen. Dubbelasymmetrin bildar här basen för ömsesidigheten i den pedagogiska dramaprocessen. I denna process betraktas deltagarna som experter på frågor om sina egna liv, känslor och intentioner. Å andra sidan ställer läraren i

⁵⁵⁷ Från latinet och betyder "handlingen handlar". Se exempelvis Lassenius (2005, 12).

⁵⁵⁸ Erfarenhetsöverskridande tolkningsintresse. Se Gustavsson (2000a, 5).

⁵⁵⁹ Om lärarens och den studerandes uppgifter se exempelvis Kansanen (2003).

⁵⁶⁰ Om undervisning-studier-lärande-processen se Kansanen (1999a, 1999b, 2003).

⁵⁶¹ Kansanen, 1999.

⁵⁶² Om dubbelasymmetri se Joldersma (2001).

pedagogiskt drama sina kunskaper, inte enbart professionella utan också personliga, till deltagarnas förfogande i en ömsesidig process.⁵⁶³ Från den pedagogiska processens ömsesidighet går jag så över till frågan om dramaprocessen som en bemyndigande process.

En verksamhet som betonar "*empowerment*", bemyndigande eller egenmakt som begreppet brukar översättas till svenska med, strävar efter att höja deltagarnas sociala status. Empowerment är en betydelsefull aspekt i omvårdnadssituationer men är inte heller främmande i pedagogiska sammanhang. I fråga om social kommunikation och omvårdnad förekommer två motsatta tankemodeller, den empowermentorienterade och den paternalistiska.⁵⁶⁴

Enligt den empowermentorienterade modellen, som har sin grund i Freires frigörande pedagogik, är individen, om hon får stöd och hjälp därtill, kapabel att klara av sitt eget liv, medan individen enligt det paternalistiska tänkandet inte vet sitt eget bästa. Den empowermentorienterade hållning som *Omegaprojektet* omfattade bestod av tre komponenter: makt, bemyndigande och självaktning. Sålunda utgick det konkreta dramaarbetet från principen om att se, lyssna till och respektera individen. I detta ingick ett inkluderande språk som var uppmuntrande, bekräftande, aktivt lyssnande och empatiskt.⁵⁶⁵ Tanken var att detta skulle hos deltagarna resultera i ett ökat självförtroende, en ökad psykologisk makt och en upplevelse av att kunna påverka sin omgivning i stället för att uppleva sig som offer för omständigheterna. Syftet var också att deltagarna skulle uppleva att de kunde klara av vad som förväntades av dem. De blev exempelvis i starten informerade om att kursupplägget var detsamma som ingick i lärarutbildningen och att inga eftergifter i utgångsläget gavs på grund av att de var funktionshindrade. Då den pedagogiska inramningens lärandedimension i inledningen beskrevs som konstruktivistisk vill jag i det följande utvidga diskussionen och framhålla lärandets situerade karaktär.

De *situerade* dimensionerna av dramaprocessen *Omega* utgår från sociala teorier, och fokuserar, till skillnad från kognitiva teorier såsom fallet var i studien *Alpha*, lärandets sociala och kontextbundna natur. Medan *Alphaprojektet* i presentationen av resultaten antog ett individualistiskt, kognitivt perspektiv är den för *Omegas* del återgiven som en situerad händelse där såväl individens tankar som handlingar "ingår i, skapar och återskapar kontexter"⁵⁶⁶. Det här innebär att den kunskap och de betydelser som individerna i samband med dramaprocessen *Omega* konstruerade var situerade och således beroende av de förutsättningar som deltagarna betraktade som aktuella i den givna konkreta situationen. Situationen bildar här en tradition som skapar ramar för det som är möjligt att förstå och uppfatta i en given situation.⁵⁶⁷ De miljöbeskrivningar som framkommer i resultaten för *Omega* utgör gestaltningar av den pedagogiska dramaprocessens "situeradhet", eller med andra ord uttryckt, "situationsbundenhet". I denna situationsbundenhet ingår också frågan om processens kroppsliga och sinnliga dimensioner.

⁵⁶³ Om ömsesidighet i handikappforskning se Barnes & Mercer (1997).

⁵⁶⁴ Enligt ett paternalistiskt förhållningssätt anses individen inte förstå sitt eget bästa. Se Starrin (2007).

⁵⁶⁵ Om empowermentorienterat språk se Starrin (2007).

⁵⁶⁶ Säljö 2000, 135.

⁵⁶⁷ Om situerat lärande se Lave & Wenger (1991). Om traditionens betydelse se Gadamer (1997), (1975/2004).

Trots att lärandets *kroppsliga och sinnliga* karaktär i samband med situerat lärande utgör en självklarhet är det trots allt inget givet tema i forskning om pedagogiskt drama⁵⁶⁸.

Utgående från studiens dramapedagogiska inramning utgör texten centrum för konstpedagogiskt inriktad dramapedagogik. Fokus för det pedagogiska dramaarbetet ligger således inte vid kroppslighet per se utan vid texten, med andra ord den dramatiska, sceniska, sociala eller elektroniska texten⁵⁶⁹. Inte heller då pedagogiskt drama används som metod för lärande eller för personlig utveckling ligger fokus vid kroppslighet utan vid det ämne som skall läras eller den psykiska utveckling som skall uppnås. Är frågan om kroppslighet så självklar att den av denna anledning inte blir uppmärksammas?

Avsaknaden av diskussion om kroppslighet i *Alphaprojektet* kunde främst bli förklarad med att intervjupersonerna inte själva kommenterade temat. Varför blev kroppsligheten uppmärksammas i *Omega*?

Det som för det första, skiljer de två studierna åt i fråga om kroppslighet är det faktum att deltagarna i *Omega*, till skillnad från deltagarna i *Alpha*, var fysiskt funktionshindrade. I resultatpresentationerna redogörs för andningssvårigheter och toalettbesök vilket innebar att kroppsligheten uppmärksammas i högre grad och på ett mer visualiserande sätt än brukligt är i vetenskapliga texter i pedagogik.

För det andra, beskriver texterna i *Omega* också deltagarnas kroppar på ett annorlunda sätt än brukligt är i pedagogisk forskning. Beskrivningar av kroppen som upprymd beskrivs exempelvis med armar som vevar som vingarna på en väderkvarn och att spasmer får deltagaren att nästan slå knut på sig själv. Syftet med dessa kroppsliga beskrivningar är att visa på med vilken ansträngning och möda deltagarna ingår i arbetet med pedagogiskt drama.

För det tredje framträder kroppsligheten i *Omega* till följd av att också upptagningarna på video fokuserade kroppslighet och sinnlighet. Det föreföll som om kameramannen, Ove, under processens gång kunde bortse från det som var honom främmande i processen, nämligen deltagarna som var funktionshindrade. Det förefaller som om han småningom började se deltagarna som de individer de var och inte som funktionshindrade kroppar. Detta innebar att han, från att till en början ha placerat sig på långt avstånd från deltagarna och enbart tagit totalbilder, efter hand började närma sig deltagarna och ta närbilder på dem. Slutligen visade det sig att varken han själv eller deltagarna stördes av varandra. Sålunda har videoupptagningarna, som har legat till grund för tolkningar och analys, förmedlat en närhet i fråga om kropp och sinnen vilket markant skiljer sig från *Alphastudien* där jag som observatör placerat mig på avstånd från gruppen, för att inte påverka dess medlemmar, och upptog enbart totalbilder på video.

Kroppslighet i pedagogiskt drama innebär att kroppen innehar en egen förståelse och en motorisk intentionalitet vilket inte i första hand innebär "jag tänker att" utan "jag kan". I det här avseendet avviker studierna *Alpha* och *Omega*. Medan *Alpha* fokuserade tänkandet ligger fokus för *Omega* vid det kroppsliga kunnandet.

⁵⁶⁸ En sökning vid universitetsbiblioteket Tritonia, Vasa, gav inget utslag på sökningen med sökorden 'research', 'drama', 'education', and 'body'.

⁵⁶⁹ Hornbrook, 1989.

Kroppslig förståelse uppkommer i interaktion med omgivningen då så kallade intentionella trådar skapas och sålunda gör kroppen till ett agerande subjekt, ett "jag kan" som så att säga kommer situationer till mötes⁵⁷⁰. I detta så kallade pre-reflektiva, uttalade vetande använder individen sig av de betydelser som kroppen oupphörligen skapar och som utgör kroppens tysta kunskap. Genom dessa kroppsliga betydelser skapas hos individen en kroppslig förståelse och intentionalitet.⁵⁷¹

När de teoretiska, innehållsrelaterade pedagogiska och dramapedagogiska inramningarna diskuterats i relation till *Omegaprojektets* resultat och kompletterats med ytterligare teori är det dags att vidare diskutera processens estetiska och konstnärliga dimensioner.

På samma sätt som i *Alpha* kan estetiken i *Omega* också betraktas som transformativ. Den transformativa estetikens kännetecken är transformation i en process av produktion, reception och reflektion och ett lärande som transformerar upplevelse till form mellan konstnär och material eller konstnär och publik. Dock föreligger en skillnad mellan estetiken i de två studierna. Medan *Alpha* fokuserade medvetna estetiska erfarenheter, nämligen det konkreta arbetet med att skapa en teaterföreställning, betonar resultatredovisningarna av *Omega*, de poetiska formuleringarna, den omedvetna upprinnelsen eller känslan i de estetiska erfarenheterna, det som ger upphov till skapandet. Medan *Alpha* fokuserade estetiska erfarenheter låg fokus för *Omega* vid estetiska upplevelser.

I resultatdiskussionen om estetik i *Alphastudien* redogör jag för begreppen "upplevelse" och "erfarenhet". Begreppen ligger till sina innebörder nära tyskans "Erlebnis" och "Erfahrung". Medan "upplevelse" syftar på en omedelbar känsla innebär "erfarenhet" en reflekterad upplevelse, kunskap. Trots att begreppet för den transformativa estetik är "erfarenhet" vill jag, mot bakgrund av resultaten för *Omega*, också föreslå "upplevelse" som ett komplement till "erfarenhet" av konst och då tänker jag på upplevelse i betydelsen "äventyr".⁵⁷²

Som bekant är det inte den individ som leker, som presenteras i leken, utan leken själv. "Lekens verkliga subjekt/.../ är inte den som leker utan leken själv"⁵⁷³ Var och en som i sin barndom har deltagit i verklig lek vet att den som leker riskerar att förlora sig själv i den typen av lek⁵⁷⁴. På motsvarande sätt kan upplevelser under den pedagogiska dramaprocessen betraktas som ett äventyr där deltagarna kastar sig ut i den osäkerhet som livet är och för en stund glömmet de förpliktelser som det har⁵⁷⁵. Varför?

⁵⁷⁰ Merleau-Ponty, 1945/2003, 150.

⁵⁷¹ Merleau-Ponty, 1945/2003, 160-170.

⁵⁷² "Episodes are a succession of details which have no inner coherence and for that very reason have no permanent significance. An adventure, however, interrupts the customary course of events, but is positively and significantly related to the context which it interrupts. Thus an adventure lets life be felt as a whole, in its breadth and in its strength. Here lies the fascination of an adventure. It removes the conditions and obligations of everyday life. It ventures out into the uncertain/.../ Because it is itself within the whole of life, the whole of life is present in it too/... /the experience/ suddenly tears the person experiencing it out of the context of his life, and yet relates him back to the whole of his existence." (Gadamer 1960/2004, 60-61)

⁵⁷³ (författarens översättning) Gadamer, 1960/2004, 106.

⁵⁷⁴ Om att förlora sig själv i leken se exempelvis förutom Gadamer 1960/2004 också Steinsholt (2006) och Gustavsson (2004).

⁵⁷⁵ Gadamer, 1960/2004. Se också Steinsholt (2006) och Gustavsson (2004).

Travestierande det som sades i *Alpha*, nämligen att individen, enligt Hegel, inte kan finna sig själv med hjälp av känslor, kunde på motsvarande sätt sägas att individen inte heller kan finna sanningen om sig själv enbart med hjälp av kognition, sitt förstånd. Trots all tillgänglig information i dag är människor och speciellt ungdomar trötta på den strama logik som informationsamhället erbjuder. I dag söker ungdomar upplevelser och föredrar känsla istället för rationalitet, berättelser framför produkter och hjärta framför hjärna. Behovet av svar på existentiella frågor ökar. Av bland annat den här anledningen är den existentiella potentialen en betydelsefull aspekt att kommentera i diskussionen om pedagogiskt drama.⁵⁷⁶

I resultatpresentationen av *Omega* kunde konstateras att en hel del betydelseskapande förekom. Inledningsvis hade deltagarna ett antal frågor som de ställde och då dessa blev besvarade formulerades nya frågor som deltagarna försökte lösa. Så pågick processen.

De betydelser som deltagarna skapade under processens gång kunde förklaras som en form av intertextualitet där den dramatiska texten konfronterades med deltagarnas texter och som ett resultat av detta uppkom nya betydelser. Genom att möta människor, eller texter, över tid och rum, såsom sker i pedagogiskt drama, ställdes deltagarnas egna texter i ny dager. I mötet med andra texter fick deltagarnas egna texter förändrade betydelser.⁵⁷⁷

De existentiella frågor som deltagarna formulerade var till en början ganska konkreta. De kunde exempelvis handla om att vara funktionshindrad, att inte kunna ta sig in i ett rum på grund av trösklar, att vara arbetslös, eller att inte kunna träffa sin käresta på grund av att man inte hade råd att anlita transportservice. På en annan nivå kunde dessa frågor förstås som en fundamental förbegreppslig undran om varat och kunde exemplifieras med den enligt Tolstoj enda fråga som är viktig: "Vad skall vi göra och hur skall vi leva?"⁵⁷⁸

En sådan situation med två nivåer uppstod till exempel då deltagarna sjöng en sång. Egentligen sjöng de inte utan formligen ropade ut texten "Se mej för här är jag. Låt mej få komma nära till era hjärtan såsom den jag är. Den jag försöker vara, ge mig en morgondag. Min enda önskan nu och här, älska mej som den jag är." Dessa ord sammanfattade på det som deltagarna hade önskat berätta för en publik; att bli sedda, hörda, tittade på och slutligen accepterade.

Dessa existentiella förbegreppsliga upplevelser i *Omega* kunde förstås som estetisk Erlebnis, en omedelbar känsla som rycker individen från hennes aktuella situation och placerar henne i en total existens. Upplevelsen blir sålunda inte enbart relevant för denna specifika situation utan framför allt som ett exempel på en mera generell existentiell mening.⁵⁷⁹

Slutdiskussion

När så resultaten av de två delstudierna, *Alpha* och *Omega* och omvärderingen, Epiphany, blivit diskuterade är det dags att föra samman innebörderna av resultaten.

⁵⁷⁶ Jensen, 1996; 1999; Se också Arnolds-Granlund (2004a, 2008) and Veen Et Vrakking (2006).

⁵⁷⁷ Intertextualitet utgör en semiotisk kategori som ursprungligen är introducerad av Kristeva. Se också Hornbrook (1989).

⁵⁷⁸ Författarens översättning. Se Weber (2004, 17). Se också Hornbrook (1989).

⁵⁷⁹ Gadamer, H-G, 1960/2004.

Anledningen till att i studien inkludera två delstudier och en omvärdering dem emellan är tudelad och finns implicit i studiens forskningsproblem, syfte och två forskningsfrågor. Självfallet utgör delstudierna avhandlingens empiriska föremål. Utgående från dessa beskrivs, analyseras och diskuteras de deltagarupplevelser som framkommit under den pedagogiska dramaprocessen. Så förväntas studiens forskningsproblem, "Vad är pedagogiskt drama?", och den andra forskningsfrågan, "Vad händer under en dramaprocess?", bli besvarade.

Utöver att vara empiriska föremål utgör de två delstudierna också svar på hur studier i pedagogiskt drama vetenskapsfilosofiskt kan grundas och metodiskt genomföras och presenteras, svaren på den första forskningsfrågan. På så sätt medverkar inte enbart delstudiernas innehåll eller de resultat de åstadkommit till att kasta ljus över studiens forskningsproblem och besvara forskningsfrågorna. Också delstudiernas genomförande, forskningens form, bidrar till att förmedla kunskap om pedagogiskt drama. Genom att variera forskningens vetenskapsfilosofiska grund och metoderna för datainsamling och analys förändras självfallet också studiens fokus och följaktligen också arten av de resultat som studien genererar. Sålunda varierade resultaten för *Alpha* och *Omega* inte nödvändigtvis till grad men däremot definitivt nog till art. Medan resultaten för *Alpha* bestod av rationella, formulerbara kategorier, erfarenheter som till och med kunde räknas i antal, placerade sig resultaten för *Omega* till övervägande del bortom det formulerbara, i en form som framförallt skulle upplevas med sinnen och känslor. Vilken kunskap har den här variationen i forskningsgenomförande skapat? Hur går man tillväga för att medvetet välja den förra eller den senare formen?

För det första har studien visat att, för att uppnå de variationer i forskningsförfarande och resultat som den här studien i pedagogiskt drama uppvisat, bör forskningsproblem, syfte och forskningsfrågor ställas konsistenta i relation till varandra så att de genomgående följer samma logik. Detta påstående kan förefalla trivalt men det har visat sig att teoretisk och metodisk konsistens inte alltid utgör en självklarhet, speciellt inte inom kvalitativ forskning⁵⁸⁰. Forskningsmetoder bör också vara konsistenta i relation till den grupp som utgör studiens deltagare. Inkonsistens kan här leda forskningsarbetet i en icke-önskad riktning. På ett vetenskapsfilosofiskt plan kan detta skapa en åsnebrygga, en klumpig och krystad övergång mellan det tänkta och det gjorda som inte motsvarar varandra.

För det andra utgör forskningsmetoder, såsom också tidigare diskuterades, förlängningar av forskarens vetenskapsfilosofiska antaganden, hennes uppfattning om verkligheten, syn på kunskap och hur kunskap om verkligheten kan erhållas. Såsom framkommit i denna studie borde dessa antaganden vara i linje med hur studien i övrigt är strukturerad och genomförd.

För det tredje, har studien också visat att forskningsmetoder är fallsensitiva. I både *Alpha* och *Omega* valdes forskningsinstrumenten utgående från studiens syfte. Medan syftet för *Alpha* var att observera den pedagogiska dramaprocessen i ett utifrånperspektiv utgjorde intervjun följaktligen en självklar metod för datainsamling. Eftersom *Omega* däremot studerades i ett inifrånperspektiv, med ett annat syfte, föreföll ett icke-rationellt i stället för ett rationellt tillvägagångssätt för insamling av

⁵⁸⁰ Giorgi, 1994.

data vara det mest lämpliga. Därför användes deltagande observation med hjälp av intuition och empati. Dock kom denna variation i fråga om metoder för datainsamling att inrikta studien så att deltagarnas upplevelser och erfarenheter bildade olika kategorier, vilket i sin tur hade konsekvenser för resultatens formmässiga aspekter.

För det fjärde, utkristalliserades, utgående från resultaten av avhandlingens två delstudier, två olika framställningsformer, en saklig, ämnesstyrd framställningsform och en subjektivt beskrivande och upplevelseförmedlande form⁵⁸¹. Den förra utgår från ett fackligt–innehållsmässigt tema eller ett fackligt problemkomplex. Genom en stram struktur, IMROD (Introduktion, Metod, Resultat, Och, Diskussion), och genom att hålla författaren dold kommuniceras sålunda exakthet och saklighet. Däremot är den senare berättande och dramatisk och orienterar sig gentemot något som kunde benämnas "faktion", en mix av fakta och fiktion.⁵⁸² Denna typ av text skapar en närhet till och, som benämningen också antyder, upplevelser hos läsaren.

Dock återger inte dessa två representationer olika verkligheter utan bör främst betraktas som en fråga om form, vilken speglar författarens (forskarens) intentioner. Språket är nämligen inte en spegelbild av verkligheten utan det finns en klyfta mellan verklighet, upplevelse och uttryck (av verkligheten). Därför saknas en slutlig, korrekt representation av vad som är avsett eller sagt – bara olika textuella representationer, speglingar, av människors upplevelser och erfarenheter.⁵⁸³ Därför kan, genom att välja endera formen medvetet variera gestaltning av den pedagogiska dramaprocessen.

Slutdiskussionens andra tema utgår från den andra forskningsfrågan och handlar om vad pedagogiskt drama är. Forskningsfrågan eftersträvar att ringa in pedagogiskt drama genom att identifiera så många som möjligt av dess kännetecken och därefter sammanfatta dem.

De fyra resultatkategorierna av den första studien återger den pedagogiska dramaprocessen *Alpha* som kan uppfattas som en konstpedagogisk process med den dramatiska texten i centrum. Konsekvensen av genomförandet är att processens rationella aspekter följdriktigt framstår mest explicit. Som svar på studiens forskningsfrågor framkommer att eleverna lärt sig skapa teater och att de, då de gjort detta, hade utvecklats och förändrats som människor.⁵⁸⁴

På motsvarande sätt som *Alphaprojektet*, kan *Omega* bli definierad som en konstpedagogisk process, denna gång med en social text i centrum. Utgående från den intertextualitet som i pedagogiskt drama uppstår mellan pedagogik och konst har, såsom tidigare nämnts, i *Omega* olika lager av samtidiga lärandeprocesser blivit synliggjorda. Utgående från detta kunde den pedagogiska dramaprocessen *Omega* sammanfattas som "vara"⁵⁸⁵ medan *Alpha* kunde sammanfattas som "göra". "Reflektera" utgör det flätverk som löper längs hela processen och sålunda binder samman projekten *Alpha* och *Omega*.

⁵⁸¹ Om "saklig, ämnesstyrd framställningsform" och "subjektivt beskrivande och en upplevelseförmedlande form" (författarens översättning) se Ørom (1997).

⁵⁸² Ørom, 1997.

⁵⁸³ Bruner, 1986, 7; Denzin, 1977, 5.

⁵⁸⁴ Jämför med Szatkowski (1993; 1994b).

⁵⁸⁵ Om varat-i-världen innebär bland annat att utmana sina fördomar innebär detta följaktligen att reflektion utgör en del av detta vara.

Utgående från resultaten kunde *Alpha* och *Omega* definieras som lärandeprocesser. Eftersom pedagogiskt drama sker i "methexis", nämligen i spänningsfältet mellan en fiktiv och icke-fiktiv verklighet, utgör detta "mittemellan-varat" den pedagogiska dramaprocessens lärandepotential⁵⁸⁶. I detta vara möts deltagarens fiktiva och icke-fiktiva jag i ett möjligheternas utrymme där båda, de fiktiva och icke-fiktiva entiteterna, existerar självständigt⁵⁸⁷. Likväl var lärandet i *Alpha* och *Omega* av olika slag. Medan lärandet i *Alpha* till övervägande del var instrumentellt, deltagarna lärde sig att göra teater, kunde lärandet i *Omega* betraktas främst som transformativt, deltagarna förändrades under projektet.

Lärandet i såväl *Alpha* som *Omega* kunde också betraktas som transformativt. En transformativ lärandeprocess kännetecknas av att individen genom reflektion blir medveten om hur och varför hennes förhållningssätt till omvärlden möjligtvis kommit till korta vilket hjälper henne att förändra sitt beteende utgående från sitt nya sätt att förstå.⁵⁸⁸

Sålunda kan lärandet i pedagogiskt drama, såsom studierna *Alpha* och *Omega* visat, karaktäriseras som att "göra", "reflektera" och "vara". Utgående från citatet att "lära sig av att lära sig göra teater" kunde därför sägas att deltagarna i *Alpha* lärde sig ATT göra teater medan deltagarna i *Omega* lärde sig AV ATT lära sig göra teater.

Sammanfattningsvis, visar resultaten av studien att den pedagogiska dramaprocessen kan studeras genom att fokus placeras bortom det konkreta forskningsarbetet (filosofiska och disciplinära frågor), att anpassa forskningsmetoder i förhållande till det som skall studeras (metoder för datainsamling och analys), att hålla en konsistent ansats (från filosofi till metoder) och genom att överväga representationella frågor (vad kommunicerar framställningen?).

Vidare kan sägas att kännetecknen för den pedagogiska dramaprocessen är *att göra* (förhandla, skapa, upprätthålla en fiktiv verklighet), *reflektera* (oreflekterat, reflekterat begränsat, reflekterat utvecklat perspektiv) och *att vara* (en ömsesidig, situerad, kroppslig, sinnlig, bemyndigade, estetisk, konstnärlig och existentiell process). Lärandet i pedagogiskt drama uppkommer som "methexis" mellan en fiktiv och icke-fiktiv verklighet. Innan jag avslutar vill jag utveckla innebörderna om "bortom det uppenbara". Vad innebär detta bortom?

"Bortom det uppenbara" utgör den inledande delen av avhandlingens titel och indikerar att parallellt med det som varit uppenbart i *Alpha*- och *Omegastudien* har en sträng av icke-uppenbara fenomen förekommit. I tre akter har det uppenbara och det icke-uppenbara växelvis framträtt och skapat en bild av den pedagogiska dramaprocessen, av det uppenbara och det som finns bortom det uppenbara.

Avslutande diskussionen om studiens relevans kan jag konstatera att studien har nått sitt syfte och besvarat forskningsfrågorna. Den har beskrivit, analyserat och diskuterat både deltagarnas upplevelser och erfarenheter av den pedagogiska dramaprocessen och de sätt på vilka processer i pedagogiskt drama kan studeras, och besvarat forskningsfrågorna "Hur kan pedagogiskt drama studeras och representeras?" och "Vilka är kännetecknen för den pedagogiska dramaprocessen?".

⁵⁸⁶ Om "methexis" se vidare Braanaas (1988); Szatkowski (1985), Østern & Heikkinen (2001), Heikkinen (2002) och Østern (2004).

⁵⁸⁷ Heikkinen, 2002.

⁵⁸⁸ Mezirow, 1991.

Den pedagogiska dramaprocessens kännetecken, *att göra, reflektera* och *att vara*, och sätten att studera processen, genom att se bortom, hålla en konsistent design och genom att överväga representationella frågor, är samtliga svar på de två forskningsfrågorna. Härutöver har studiens fyra motiv, det pedagogiska, filosofiska, det kritiska och reflektiva samt det personliga motivet tillsammans bildat studiens relevanskriterier och har under studiens gång blivit presenterade och diskuterade.

Den pedagogiska dramaprocessen både kan och bör studeras vidare. Eftersom studien till övervägande del fokuserat vetenskapsfilosofiska frågeställningar, kunde tyngdpunkten i en kommande studie i högre grad ligga vid de två delstudierna, *Alpha* och speciellt *Omega*. Från ett inifrånperspektiv kan deltagarupplevelser och dito erfarenheter studeras genom att dramaprocessens lärandeutfall fördjupas, nämligen de ömsesidiga, situerade, kroppsliga och sinnliga, bemyndigade, estetiska och konstnärliga samt existentiella dimensionerna. Utöver detta kunde också lärarperspektivet studeras utgående från reflektioner och handlande under processens gång.

För att utveckla ämnet och forskningen kunde den forskningsrelaterade grunden vidare bearbetas. Tvärvetenskaplig forskning kunde bidra med vidgat perspektiv. Likaså kunde en motsvarande studie som *Alpha* och *Omega* genomföras med hjälp av enkäter och numerisk analys av data. En jämförelse av dessa resultat med resultaten av *Alpha* och *Omega* kunde stimulera och fördjupa den vetenskapsfilosofiska diskussionen om forskning i pedagogiskt drama.

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A phone call on an ordinary day at the University is what suddenly came to have consequences not only for the teaching but first and foremost for researching educational drama. The call concerned the conducting of a project with participants who were disabled. What can drama with these participants contribute with to regard to research in educational drama? Can such a project truly enrich the understanding of philosophy of science?

This thesis consists of two studies, *Alpha* and *Omega*, which are conducted with two different groups of participants: pupils in upper secondary school and adult pupils, who are physically and communicatively disabled. The thesis is about how research in educational drama can be carried out and presented and how educational drama with different participant groups can be conducted.

The outcomes of the study suggest personalised empathetic, intuitive, creative, and reflective research methods. By using visualising language, by "wording the world", the surplus of meanings in educational drama is made visible, sensible, and almost tangible, not only cognitively understandable.

Besides the obvious aspect "doing", the outcomes also support educational drama as a learning process comprising "reflecting" and "being". As expected, the doing aspect is related to the concrete efforts of the educational drama process: learning how to create a piece of theatre. The being aspect, on the other hand, corresponds to a learning process that is, as the outcomes imply, reciprocal, empowering, situated, embodied, sensuous, and aesthetic and artistic: learning from learning how to make theatre. Thus, on its best educational drama is existential, discussing what it means to be a human being.

The thesis is directed at both researchers and teachers as it deals with issues on both research and instruction.

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