

JYU DISSERTATIONS 238

Tuija Leena Viirret

Dialogism as an Integral Element in Process Drama

Insights into a Drama Teacher's
Artistic-Pedagogical Expertise



UNIVERSITY OF JYVÄSKYLÄ
FACULTY OF EDUCATION AND
PSYCHOLOGY

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'One's face is a sacred thing, and the expressive order required to sustain it is therefore a ritual one' (Goffman 1967, 19).

ABSTRACT

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The quality of interaction is essential in drama education because of the personalising and corporeal nature of drama practices. In this study, the artistic-pedagogical dialogicality of three drama teachers is elaborated both in their practice of process drama and in their reflective of thinking and reasoning. Process drama is a genre of drama education in which the teacher and the participants together create a fictional world where they act in different roles and use different drama strategies. An essential strategy is the teacher-in-role (TIR), in which the teacher is able to have an effect inside the drama.

The main research question is as follows: How does a drama teacher construct the artistic-pedagogical dialogue with the participants in process drama? The study takes a phenomenological approach, in which the focus is the meaning structures of the actors in their lifeworld and the relation of these structures to theories. Thus, this thesis investigates dialogical action and its fundamentals. It uses the phenomenological, philosophical, sociological and neuroscientific knowledge and understandings of dialogism as a background, including the concepts of face-work and intersubjectivity. Additionally, the study takes an ethnomethodological approach in elaborating the interaction. The data include the videos of three different process dramas of three drama teachers, as well as the reflective interviews of these teachers when they were watching their own teaching from the video (stimulated recall). The analysis was mainly conducted using narrative analysis, but conversation analysis (CA) and content analysis were also used.

The study comprises three sub-studies. The first sub-study is a case study on face-work when using the TIR strategy. The analysis with CA showed that in role work, the teacher (in TIR) acts in an area where both the faces of the self and the faces of the role need protection, which can be constructed in all stages of the entire process drama. Respectively, if the protection is not adequate, the experience in drama may become threatening or even harmful. The second sub-study explores intersubjectivity in drama education from a philosophical point of view. Additionally, according to recent findings in the field of neurosciences, it is emphasised that intersubjectivity is understood as an innate capacity in which corporeal understanding is primary. This comprehensive and continuing phenomenon in interaction generates jointly shared and understood experiences which, for one part, explain the efficacy of drama practices in learning. The third sub-

study elaborates dialogicality in the three drama teachers' current teacherhood. Dialogicality needs a clear agreement (drama contract) in the ways of working in drama, and through an open, tolerant and positive atmosphere, the participants can act in their roles safely and freely. Then, the aspects of alterity and unity in dialogue may become realised at the experiential and interactional levels.

The implications of this study's findings for drama education are theoretical, methodological and practical. First, the findings strengthen the ideas of body-mind, reflective dialogue and the sound phenomenological and philosophical basis of dialogism in drama education. Thus, intersubjectivity is regarded as a key phenomenon in drama education. Second, the use of CA and narrative analysis widens the methodological field in research in drama education. Third, drama teacher education should pay special attention to the knowledge of dialogism, and to the intersubjective intercorporeality that exists in interactions. Efforts should be made to create and maintain an enthusiastic, participative, safe and dialogical atmosphere in order to create the best possible learning space for participants.

The study showed that a drama teacher's artistic-pedagogical expertise in dialogism consists of sensing, perceiving, thinking and acting at the corporeal, interactional and psychic levels and within the frames of education, arts and being a human being. This expertise includes the virtues of respect, presence and confidence. The study promotes a deeper understanding of the necessary, challenging and vulnerable dialogism in drama education. In addition, it highlights the demand for implementing an expert, artistic-pedagogical teacher education program in drama education and in the various areas of arts education.

Keywords: dialogism, drama education, face-work, intersubjectivity, process drama, teacher-in-role (TIR)

TIIVISTELMÄ

Viirret, Tuija Leena

Dialogismi erottamattomana tekijänä prosessidraamassa: Käsityksiä draamaopettajan taiteellis-pedagogisesta asiantuntijuudesta

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Vuorovaikutuksen laatu on draamaopetuksessa keskeinen johtuen draamatoiminnan henkilökohtaistuvasta ja kehollisesta luonteesta. Tässä tutkimuksessa tarkastellaan kolmen draamaopettajan taiteellis-pedagogista, dialogista toimintaa sekä käytännössä heidän ohjatessaan prosessidraamaa että heidän oman opetuksensa reflektointien pohjalta. Prosessidraama on draamakasvatuksen genre, jossa opettaja ja osallistujat luovat yhdessä fiktiivisen maailman ja toimivat siellä erilaisissa rooleissa ja erilaisin draaman työtavoin. Yksi keskeisimmistä työtaavoista on opettaja roolissa (OR) -strategia, jolloin opettaja voi vaikuttaa draaman kulkuun draaman sisällä.

Tutkimuskysymyksenä on, miten draamaopettaja rakentaa prosessidraamassa taiteellis-pedagogisen dialogin osallistujien kanssa. Tutkimuksen viitekehystenä on fenomenologia, jossa pyritään tavoittamaan tutkittavien merkitysrakenteet heidän elämismaailmassaan ja yhdistämään ne tutkittavan ilmiön teorioihin. Tässä tutkimuksessa kohteena on dialoginen toiminta ja sen perusteet. Tutkimus hyödyntää sekä fenomenologista, filosofista, sosiologista ja neurotieteellistä tietoa ja ymmärrystä dialogismista, jossa käsitykset kasvotyöstä ja intersubjektiivisuudesta ovat keskeisiä. Lisäksi tutkimus tarkastelee vuorovaikutusta etnometodologisessa viitekehyksessä. Tutkimusaineistona ovat videot kolmen eri opettajan ohjaamista prosessidraamoista sekä videot kyseisten opettajien reflektioivista haastatteluista, kun he katsoivat ohjaamansa prosessidraaman videolta (ns. stimulated recall). Aineiston analyysissä on käytetty pääasiassa narratiivista analyysia sekä lisäksi keskustelunanalyysia (KA) ja sisällön analyysia.

Tutkimus koostuu kolmesta alatutkimuksesta. Ensimmäinen alatutkimus on tapaustutkimus kasvotyöstä prosessidraaman opettaja roolissa -työskentelyssä. Keskustelunanalyyttinen tarkastelu osoittaa, että roolityöskentelyssä draamaopettaja toimii alueella, jossa sekä roolin kasvot että omat kasvot tarvitsevat suojautsa ja että tätä suojaa voi rakentaa kaikissa prosessidraaman eri vaiheissa. Vastaavasti, mikäli suoja ei ole riittävä, draama voi muuttua osallistujien kokemuksena uhkaavaksi ja jopa vahingolliseksi. Toisessa alatutkimuksessa tutkitaan intersubjektiivisuutta draamakasvatuksessa filosofisesta näkökulmasta. Lisäksi taustana on uusimpien neurotieteellisten tutkimusten mukainen käsitys intersubjektiivisuudesta ihmisen synnynnäisenä ominaisuutena, joka on ennen kaikkea kehollista ymmärtämistä. Tämä kokonaisvaltainen ja vuorovaikutuksessa

jatkuva ilmiö tuottaa yhdessä jaettuina ja ymmärrettyjä kokemuksia, mikä perustelee osaltaan draamatyöskentelyn vaikuttavuutta oppimisessa. Kolmas alatutkimus käsittelee dialogisuutta kolmen draamaopettajan tämän hetkessä draamaopettajuudessa. Dialogisuuden edellytyksenä ovat selkeät sopimukset (draamasopimus) työskentelytavoista draamassa, jolloin avoimen, sallivan ja positiivisen ilmapiirin avulla osallistujat voivat toimia rooleissa turvallisesti ja vapaasti. Siten dialogissa ilmenevä yhteisyys ja toiseus voi todellistua kokemuksellisella ja vuorovaikutuksellisella tasolla.

Tutkimuksen merkitys draamakasvatukselle on osaltaan teoreettinen, metodologinen ja praktinen. Ensinnäkin, tulokset vahvistavat käsityksiä dialogista kehollis-mielellisenä, reflektiivisenä ilmiönä sekä dialogismin vankkaa fenomenologista ja filosofista perustaa draamakasvatuksessa. Intersubjektiivisuus nähdäänkin tutkimuksessa yhtenä draamakasvatuksen avainilmiöistä. Toiseksi, KA ja narratiivinen analyysi metodeina laajentavat draamakasvatuksen tutkimuksen kenttää. Kolmanneksi, (draama)opettajien koulutuksessa tulisi vahvemmin huomioida tieto ja ymmärrys dialogismista, vuorovaikutuksen intersubjektiivinen ja interkorporaalinen perusta sekä vaatimukset luoda ja ylläpitää innostunut, osallistava, turvallinen ja dialoginen ilmapiiri parhaan mahdollisen oppimisen tilan saavuttamiseksi.

Tutkimus osoitti, että draamaopettajan taiteellis-pedagoginen asiantuntijuus dialogissa sisältää aistimista, havaitsemista, ajattelua ja toimintaa sekä kehollisella, vuorovaikutuksellisella että psyykkisellä tasolla kasvatuksen, taiteen ja ihmisyyden konteksteissa. Tämä asiantuntijuus sisältää kunnioituksen, läsnäolon ja luottamuksen hyveet. Tutkimus lisää välttämättömän, haastavan ja haavoittuvan dialogisuuden syvempää ymmärtämistä ja merkitystä draamakasvatuksessa. Lisäksi se korostaa vaatimusta toteuttaa asiantuntevaa, taiteellis-pedagogista opettajankoulutusta draamakasvatuksessa ja taidekasvatuksen eri alueilla.

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Tuija Leena Viirret

LIST OF ORIGINAL ARTICLES

This thesis is based on the following peer-reviewed articles. In the text, the articles are referred to by their Roman numerals.

- Article I** Viirret, T. L. 2016. Face-work in teacher-in-role: Acting at the interface between artistry and pedagogy. *Applied Theatre Research* 4 (1), 73–87. DOI: 10.1386/atr.4.1.73_1
- Article II** Viirret, T. L. 2018a. Shared experiencing, shared understandings: Intersubjectivity as a key phenomenon in drama education. *Applied Theatre Research* 6 (2), 155–166. DOI: 10.1386/atr.6.2.155_1
- Article III** Viirret, T. L. 2018b. Dialogicality in teaching process drama: Three narratives, three frameworks. *NJ Drama Australia Journal* 42 (1), 51–61. DOI: 10.1080/14452294.2018.1482728

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ORIGINAL ARTICLES

1 INTRODUCTION

Drama education is a widely known field of arts education, and its status and the respect for it vary depending on the cultural, educational and social contexts involved. Having originated in theatre, it has developed from various therapeutic, political, social and educational settings, where dramatic activity is applied for the benefit of individuals, communities and societies.

According to Braanaas (2008), the development of drama education of today can be traced back to the beginning of the twentieth century and to the movement of progressive education. At that time, 'dramatic play and 'creative dramatics' spread across the US, 'educational drama' became popular in England and 'creative dramatics' and 'dramatising' emerged in Nordic countries. In the second half of the century the so-called Newcastle School with Dorothy Heathcote's 'living through drama' and Gavin Bolton's 'drama in education' was the pioneer in drama education. Braanaas (2008) further outlines that, in the 1960s and 1970s, Bertolt Brecht's idea to educate the audience through theatre, Paolo Freire's pedagogy of the oppressed and Augusto Boal's theatre of the oppressed also impacted the development of drama education. At the same time and in many parts of the world, ideas such as child-centered and active learning, community theatre and theatre for development rose to prominence (e.g. Nicholson 2014, 10-13; Prentki & Preston 2009, 11-13). This wide range of ideas led to the development of a number of new genres and concepts in drama education.

However, as Nicholson (2014) states, 'drama education' is seen at present as a synonym of (or a very closely related term to) 'theatre education', 'applied drama' or 'applied theatre', the latter being the most commonly used term. In short, in this thesis, 'drama/theatre education' or 'applied drama/theatre' is an umbrella term for all the different forms and genres of educational and community-based drama/theatre practices which aim to improve the lives of individuals and communities (Nicholson 2014, 3-7). Moreover, drama education excludes professional theatre on one side and therapy on the other (Heikkinen 2002, 15), although high-quality artistic and therapeutic aspects may be evident within drama education.

Similarly, the terms 'drama' (< dran, δράση, Greek = action), and 'theatre' (< theatron, θέατρο, Greek = a place for viewing) are as complicated as the aforementioned synonyms of 'drama education'. This thesis uses the term 'drama' instead of 'theatre' for three reasons. First, the commitment to the meaning of 'drama' as the activity of creating events, stories and drama worlds, and 'living through' these worlds, is based on its frequency in scholarly literature and articles on drama education, especially process drama (e.g. Bolton 1998; O'Neill 1995).¹ Second, the difference between the imports of 'drama' and 'theatre' is both contextual and often minimal or obscure in drama/theatre education; the debate around these terms has been long and was especially lively in the 1990's.² Actually, according to Numminen, Kilpi and Hyrkkänen (2018), Lehmann (2009) makes an interesting distinction between 'drama' and 'theatre' as the prime forces of dramatical events in a performance: 'drama' emphasises 'the perspectives of characters, action and the directions of actions, the storyline and the levels of the fictive narration and the actions of the textual meaning-making'; while 'theatre' focuses on 'gestures, affects, rhythm, the modalities of presence and absence, the corporeality of performers and their relation to audience; rituality, ceremony and the prelinguality or setting at the lingual edges' (Numminen et al. 2018, 231–232). In my view, these definitions both distinguish these terms and unite them. 'Theatre' refers to artistic, symbolic and non-verbal choices of meaning-making, while 'drama' refers to the understandable storyline and dramatic action. However, both dimensions are present in drama/theatre education (although drama education does not always include making a performance), and in my experience, the use of the terms 'drama' or 'theatre' in similar contexts not only often gets mixed up, but also depends on whether the drama/theatre educator's background is theatre- or education-orientated. Third, as described next, the name of the subject in my university is 'drama education', and thus the use of the term 'drama' is logical.

From a Finnish perspective, drama education gained a foothold at the university level and gradually in schools and other educational contexts in the 1970s and 1980s and was developed significantly in the 1990s and 2000s. The progress in Finland was similar to the international and Nordic contexts, including the use of terms. For instance, the terms 'creative activities', 'expressive skills', 'educational drama', 'dramapedagogy', 'theatre and education' and 'theatre pedagogy' were and still are partly used in teaching contexts (e.g. Heikkinen 2002, 13–18; Rusanen 2002, 43–47). Because of the impact of the British drama education, the pioneering work of lecturer Erkki Laakso and the location of the subject within the Department of Teacher Education at the University of Jyväskylä, the subject name of 'drama education' was established in 2001 at the

¹ Naturally, the term 'drama' also carries the meanings of a text of a play, the literature of plays (e.g. Numminen, Kilpi & Hyrkkänen 2018, 205–207) and of a dramatic event (e.g. Lehmann 2009, 76–77), but these meanings are excluded from this thesis unless otherwise stated.

² In fact, Bolton (1998) has contributed to this debate with his profound study of the subtle differences in meaning of the terms 'theatre' and 'drama'.

University of Jyväskylä (Østern, Toivanen & Viirret 2017, 175–176). In the past 20 years, the use of this term has become quite established.

During the 2000s, there was a lively social debate in Finland about a new proposed curriculum, in which several parties and expert groups suggested the introduction of a new subject called 'drama'; however, despite the support of the ministry, this proposal was not accepted (Østern et al. 2017, 173). At present, drama is nonetheless integrated in most school subjects to help students achieve social skills and subject knowledge in the National Core Curriculum for Basic Education (FNAE 2014) for grades one through nine. In spite of this positive development, the status of drama and drama education remains unsatisfactory because drama is not regarded as a school subject in its own right and is not included in teacher education; however, teachers can acquire these studies at the Open University or Theatre Academy if they are interested in gaining a qualification in teaching drama. (Østern et al. 2017, 173–175.)

Research in drama education started properly at the end of the 1990s (see Taylor 1996, ix–xiii). This global wave also affected Finland, and in the 2000s, several studies and books on drama education were published (Østern et al. 2017, 175–178, 184–186). Although the global field at present is wide and rich, calls for detailed studies and new methods of research in drama education have been made (e.g. Howell & Heap 2005; O'Toole 2010). In a cross-sectional study of previous research in drama education, Omasta and Snyder-Yang (2014, 15) find that this field of study mostly focuses on the power of drama to change lives for the better. In this thesis, the focus is not on the effect of drama but, in detail, the lived reality in drama and the impact of the drama teacher in the created dramaworlds.

The lived reality and the human lifeworld with its constructions are constant subjects of interest in phenomenology (Miettinen, Pulkkinen & Taipale 2010) and are therefore amongst the closest philosophical orientations in relation to drama education. Phenomenology attempts to understand how things, insights and judgments, which we consider to be real, gain their meaning and how various phenomena appear to us (Hotanen 2010, 136; Miettinen et al. 2010, 9–11; Mortari & Tarozzi 2010, 9–12). In drama, the lived reality complies with the same rules as in real life, so the questions are also appropriate in the lifeworlds of drama.

This thesis starts with phenomenological questions regarding the relationship between the teacher's artistry and pedagogy in process drama. This participatory genre of drama education consists of the teacher's and the participants' common creation in which both aspects are important. My pondering was focused on how artistry and pedagogy are actually present in a drama teacher's acts and thinking in the lifeworld of process drama and drama education. As I see it, if the teacher is not skilful in pedagogy, there is no education that occurs, and if the teacher is not competent in drama and theatre, there is no drama. Working in an artform is extremely personal, and the appropriate ways to encounter the participants (students) and guide their learning are needed. At the same time, the aspects of the artform are in focus,

which, in this case, are dramaturgy and establishing drama with roles, for example. The combination and balance of these aspects appear in the actual teaching practices. Thus, looking at the artistic-pedagogical expertise of a drama teacher, that is, teacher artistry, this study focuses on investigating both dialogism in process drama, specifically in teacher-in-role (TIR) episodes, and the teacherhood of a drama teacher.

In process drama, the continuum of the learning process is constructed all together, which means that the teacher is more of a guide than a teacher. Moreover, when the teacher uses the TIR strategy, both the participants and the teacher are in roles; they are truly in the same boat, so to speak. In familiarising with the investigations of Goffman, his concept of face-work sounded like pedagogy; a well-known pedagogical idea is that a good teacher never embarrasses his/her students, that is, threatens their faces. However, in a drama role, one can behave differently. In roles, everyone, including the TIR, can both threaten and protect the faces of others and his/her own. These notions lead me in my first sub-study to elaborate how a drama teacher uses the interactional procedures of face-work artistic-pedagogically in process drama.

In successful drama work, the interaction is enthusiastic and flowing (e.g. Nicholson 2005, 24; O'Neill 1995, xix-xx, 130). In studying face-work, the idea of intersubjectivity as a fabric of our social becoming seemed to explain the basic, main functions in the interaction that create this kind of artistic-educational experience in making drama. The second sub-study about intersubjectivity deals with the intertwined self, the other and the lifeworld in the context of drama education. The study of this phenomenon through the conceptualisations of neuroscience, as well as those of Merleau-Ponty (1945a), Buber (1923) and Husserl (1962), formed the basis on which the whole study could lean. Intersubjectivity as our innate capacity unfolds at the physic-psychic (body-mind) levels in interaction and generates shared understandings and experiencing (Ammaniti & Gallese 2014).

Intersubjectivity offered convincing evidence of the potential in drama education and was a good springboard to elaborate dialogism and dialogicality in drama teaching. In short, in this thesis 'dialogism' is viewed as an umbrella term for 'dialogue' and 'dialogicality', and is a philosophy, attitude and body-mind course of action and interaction (see Bakhtin 1984, 1986; Buber 1923; Merleau-Ponty 1945a; Husserl 1962). 'Dialogue' refers, in most cases, to the listening and active interaction with an aim to symmetry and mutual empathy (see Linell 2009), and 'dialogicality' refers to the quality of the interaction. Detailed definitions can be found in Chapter 2.6.

Hence, the last sub-study concerns the dialogical expertise of a drama teacher on the basis of Buber's and Bakhtin's conceptions. It explored how the dimensions of the artistic-pedagogical dialogue, both in thinking and in actions, are present in teaching process drama and especially when the teacher is using the TIR strategy. In sum, the dialogical processes in drama include the emergence of empathy, alterity and unity, which are the general goals of process drama and drama education in order to widen our perspectives and views of human

conditions. In achieving these manifestations, the virtues of respect, presence and confidence are needed. These virtues of body-mind dialogism permeate this thesis.

The wider frame of learning in drama education has its roots in experiential learning (Dewey 1951, 1958), transformative learning (Mezirow & Taylor 2009) and socio-constructivism (Säljö 2000). These aspects are implicitly included in this thesis. Dewey (1951, 1958) was a pioneer in highlighting the importance of experiences, including aesthetic experiences, in learning with the aspects of context, motivation, interaction, transformation and meaning-making in order to achieve skills and knowledge, which a human being needs in his/her life. A further step from Dewey's views was the emphasis on reflection. According to Taylor (2009, 4–5), the core elements in transformative learning were originally individual experience, critical reflection and dialogue, but later, the following aspects became equally important: a holistic orientation, an authentic practice and awareness of the context and social aspect of transformation. In socio-constructivism, the sense of community and the joint construction of understandings are in focus; learning is viewed to take place in communicative, situational and socio-cultural processes and procedures (Säljö 2000, 232–240). As Taylor (2000) summarises, the learning processes in drama education consist of joint action, reflection and transformation.

In all the above-mentioned theories the other learners are playing a significant role: learning experiences are generated in mutual interaction, in dialogue. The concepts of dialogism, dialogicality and dialogue are amongst the central notions in process drama and drama education. In fact, in drama work there would not emerge any drama without joint activity. From the beginning of the history of process drama the idea of group work with shared negotiation, including the teacher, has been in focus (e.g. Bolton 1987, 1992; O'Toole & Haseman 1988; O'Toole 1992; Way 1967).

Thus, in drama, the group work is the starting point. However, the common action and creation do not happen automatically (Nicholson 2005, 24). Action and creation need a free, safe and inspiring atmosphere, and in this creation, the teacher is the key person. The teacher's attitude and goal to create a well-working group with liberties, rights and responsibilities are the premise for dialogicality. Achieving a common understanding of the frames of 'what' and 'how we are doing this', that is, how the forthcoming, joint drama work will proceed, requires dialogue, as well as the actual drama.

Despite the emphasis on dialogism in drama education, there has been a call to elaborate the interaction more closely in drama work (Ackroyd 2004, 165; Aitken, Fraser & Price 2007; Howell & Heap 2005, 66) and to widen the methodological field in drama research (Omasta & Snyder-Young 2014, 17–19; O'Toole 2010, 286–287). Studying dialogue and interaction is important for at least three reasons. All teaching is conducted through interaction (even though it is realised virtually). In addition, in drama, learning effectiveness is based on drama work in roles, in which the double frame of the self and the role exists with its complex and rich potentiality. The context of learning is actually a lived reality, which, in

drama education, means to *live through* different events with others in space and time. This thesis aims to contribute to the understanding of interactional-dialogical aspect of drama education. It also seeks to clarify the skills and virtues of a professional drama teacher.

In this thesis dialogism is viewed as a main concept, including the phenomena of intersubjectivity, face-work and dialogicality. The frames and main concepts of the study are expressed in Figure 1.

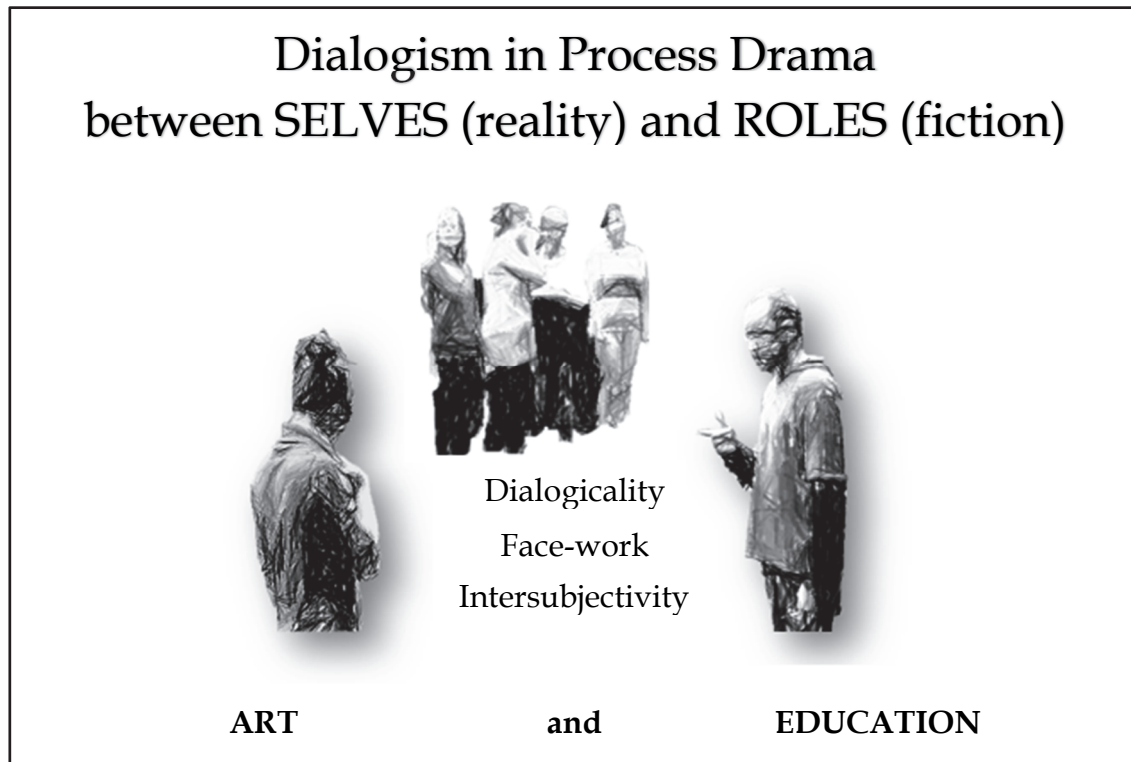


FIGURE 1 Frames of the thesis: The drama teacher's artistic-pedagogical expertise in teaching process drama through dialogism.

Dialogue is an interactional process in which a connection to the self, the other and the lifeworld exists. In process drama and in drama education, in general, this existence also occurs in roles. Because of this, the dialogue takes place both between roles and between selves in drama. The drama teacher's challenge is to take care of the participants and their role characters, the group and the drama. These tasks are realised in the interactional procedures and activities of the teacher, that is, in artistic-pedagogical dialogue. Thus, the main research question in this thesis is as follows:

How does a drama teacher construct the artistic-pedagogical dialogue with the participants in process drama?

Dialogism as a philosophy, attitude and interaction is examined through sub-studies based on the following research questions, in which there is a special interest in the teacher's use of the TIR strategy:

- 1) In what ways does face-work appear in process drama and in the TIR strategy?
- 2) How does intersubjectivity explain the interactional phenomena in process drama?
- 3) How does a drama teacher reflect on and validate dialogicality and its significance in teaching process drama?

In other words, this thesis studies dialogism in the drama teacher's artistic-pedagogical teacherhood both theoretically and practically through interactional phenomena of the intertwined self, the other and the world.

2 BACKGROUND AND CONTEXT OF THE THESIS

2.1 Studying interaction and dialogism in process drama

Participants' involvement in the learning process is important in all forms of education. In drama education and process drama, this dimension is specifically highlighted because of the need to act together. Thus, involvement consists of interaction with others and not only of individual interest in the learning topic. The participants' activity in process drama is based on their creativity and common improvisation in roles, on their planning and negotiation, and on their transformation and reflection (Nicholson 2014; Taylor 2000). Experiential and transformative learning and growth are embodied both in the activity and in the structure of process drama.

Commitment and an interesting tension both emerge from interaction. The quality of a teacher's interaction is crucial in a good learning atmosphere, and the educational frame sets special challenges for it. As Drew and Heritage (1992) state, education is an institutionalised setting which causes an inevitable asymmetry between the teacher and the students. This occurs because of their differing tasks. For example, traditional teaching with the question-answer pattern of interaction and the supposed mastery of knowledge by the teacher are elements which affect the interaction (Drew & Heritage 1992, 47–51). In short, the teacher's task is to teach and charge, and the student's task is to learn and obey; these traditional tasks exist in one way or another because of the aforementioned institutional aspect, although the present educational approach (at least in Finland) has become strongly and widely learner based and communal. One way to defuse this juxtaposition is to arouse interest in the subject and involve the students in drama work. As Østern (2003a, 21–22; 2003b, 471–472) suggests, students should gain ownership of their learning through active, conscious and meaningful work within dramatic form, which includes 'an active aesthetic response'. Additionally, the teacher needs to unravel the asymmetry when common creation is the goal

in an activity. In other words, questions regarding the rights in participation and leadership must be solved (see Drew & Heritage 1992, 49).

The most interesting part in studying dialogism and interaction in process drama – or in drama education – is the activity in roles. Having roles means an activity in a double frame, which is called *metaxis* or *aesthetic doubling*. This notable phenomenon in drama work is the concurrent existence of reality and fiction. It means both to be oneself and be the role character, both to be in the space of a studio/classroom/theatre and be in the fictional world, and both to be in the present moment and be in the fictional time (Allern 2002, 81–84; Bolton 1992, 33; O'Toole 1992, 166–170; Østern 2003b, 458, 471–472). Another consequence of this double frame is that the changes in interaction may be dramatic, as the TIR and the participants in their roles are free to explore and test different ways, including undesirable ones, to act and react. As Goffman (1983) states, the interaction order can be broken. In this double frame, in the stream of the dramatic dialogue and action, the teacher needs to take care of both the selves and the role characters, as well as of the content, dramaturgy and learning.

In the next sections, the background and the context with the main concepts of this thesis are explained.

2.2 Process drama

The vast field of drama education consists of various genres which all share the intention to foster growth and knowledge, skills and/or wellbeing. The variety of these genres are meticulously classified by Østern (2000, 21–24) and Heikkinen (2002, 2004, 2005). Thus, as Nicholson (2014, 6) states, drama education [applied drama] is theatre-making in different contexts, such as educational and community settings, as well as therapeutic ones. Its value as an artistic form is widely accepted after many years of debate between artistry and instrumentalism (Dunn 2016; Nicholson 2014, 3–7).

Recent research in drama education focuses on the experiences of the participants and the effects of drama. According to Omasta and Snyder-Yang's (2014, 15) global study of research in applied drama (drama education), the power of theatre (or drama) to change lives for the better was reported in 90% of all results-oriented studies. The current research in process drama, in which interaction, dialogue or dialogism, the teacher's acts, teacher artistry and/or teacherhood is in focus, is according to my findings not very wide. In interaction-/dialogue-focused studies, the research questions often dealt with the effect of drama; an exception was Freebody's (2010) study of building moral reasoning through talk in drama, in which the focus was on actual dialogues. Furthermore, the use of drama was reported to be effective in developing the teacher's professional competencies, including interactional skills (Papavassiliou-Alexiou & Zourna 2016) and professional ethics (Hogan 2014). Only in Dunn and Stinson's (2011) study was teacher artistry itself the focus, with its value and importance in teaching drama being highlighted.

As mentioned previously, research in drama education in Finland has developed significantly from the beginning of the 2000s. The number of studies on it is not yet remarkable, but the expansion and increasing interest in it have been set in motion even though drama education/applied drama does not have the status of being a main subject in universities, except in Theatre Academy. Research in process drama is focused, for example, on the participants' experiences in process drama (Laakso 2004), the application of process drama in museums (Asikainen 2003) and ethics in drama in day care (Walamies 2007). Additionally, there are several studies in drama education that use different approaches and contexts. Their themes, for example, are meaning-making in drama in light of Heidegger's philosophy (Uusitalo 2016), drama as a communal experience and rehabilitation with oratorically and intellectually disabled people (Pulli 2010), drama in educating medical students' interactional skills (Koponen 2012), learning and teaching forest economics and marketing through drama (Kettula 2012) and experiences in theatre work of 5th and 6th grade comprehensive school pupils (Toivanen 2002). In establishing the basic elements of drama and of teaching drama, Heikkinen's (2002) research on serious playfulness in drama education was a remarkable milestone in the development of drama education in Finland.

Process drama is a participatory genre of drama education and is well known in educational settings. One of its significant developers was Dorothy Heathcote (1926–2011), an actress and a teacher trainer who wished 'to increase children's respect for science and the humanities as well as the arts' (Heathcote, Johnson & O'Neill 1984, 7–9). Her colleagues, followers and independent developers have advanced the procedures in process drama. Actually, the term 'process drama' was coined by Cecily O'Neill in 1995, 40 years after Heathcote started with 'living through' drama or 'educational drama', as it was called at that time (O'Neill 1995; Wagner 1990).

The improvisational nature of process drama is obvious, when the group is living through inside drama. O'Neill (1995) emphasises this element as a crucial part in the structure of process drama. In the stream of interaction, the improvisational state, at its best, contains features, such as availability, openness, readiness and acceptance, which Frost and Yarrow (1990, 151–153) label as the preconditions of creativity. It is like 'flowing with the world and the self', which they call *disponibilité*, in which all kinds of verbal and non-verbal actions are equally possible in order to go in any appropriate direction (Frost and Yarrow 1990, 152). This kind of state is not self-evident, especially if the participants are not experienced in making drama. Because of that, several procedures are followed in process drama to ensure a safe and interesting learning process. These courses of action are described next, along with an account of the totality of process drama.

The content and form of process drama can be created with the following elements: theme, context, roles, frame, symbols and strategies (e.g. Howell & Heap 2001, 2005; Neelands 1984, 1990; O'Toole 1992). The entirety of process drama has been divided into four phases: drama contract (orientation), pretext (storytelling/narration), fiction (drama strategies/conventions) and reflection (e.g. Howell & Heap 2001; O'Neill 1995; Viirret 2013, 119–120).

As in all forms of education, whether it is a degree, a course or a single lesson, there is some kind of orientation on what the subject and the way of learning is all about. In process drama, the orientation is central because of its special character of learning through making drama. Therefore, making a drama contract (Bowell & Heap 2001; Owens & Barber 2001), establishing ownership (Bolton 1992) and creating a good atmosphere (Nicholson 2014; Taylor 2000) are already emphasised in orientation. The drama contract, which is viewed as a result of a common negotiation, frames the level and course of action (see Owens & Barber 2001, 5–8). Its main purpose is to explicitly agree on how and in what kind of borders the drama work will take place.

Although the focus of this study is not to explore a drama contract, I have investigated it and pondered its nature, challenges and especially its significance for the prospective processes in drama (Viirret 2013, 2018c). Thus, in Figure 2, I present the elements of a drama contract. I clarify how the dimensions of freedom and responsibility are manifested themselves at the same axis, and I include some typical practical examples of the agreements.

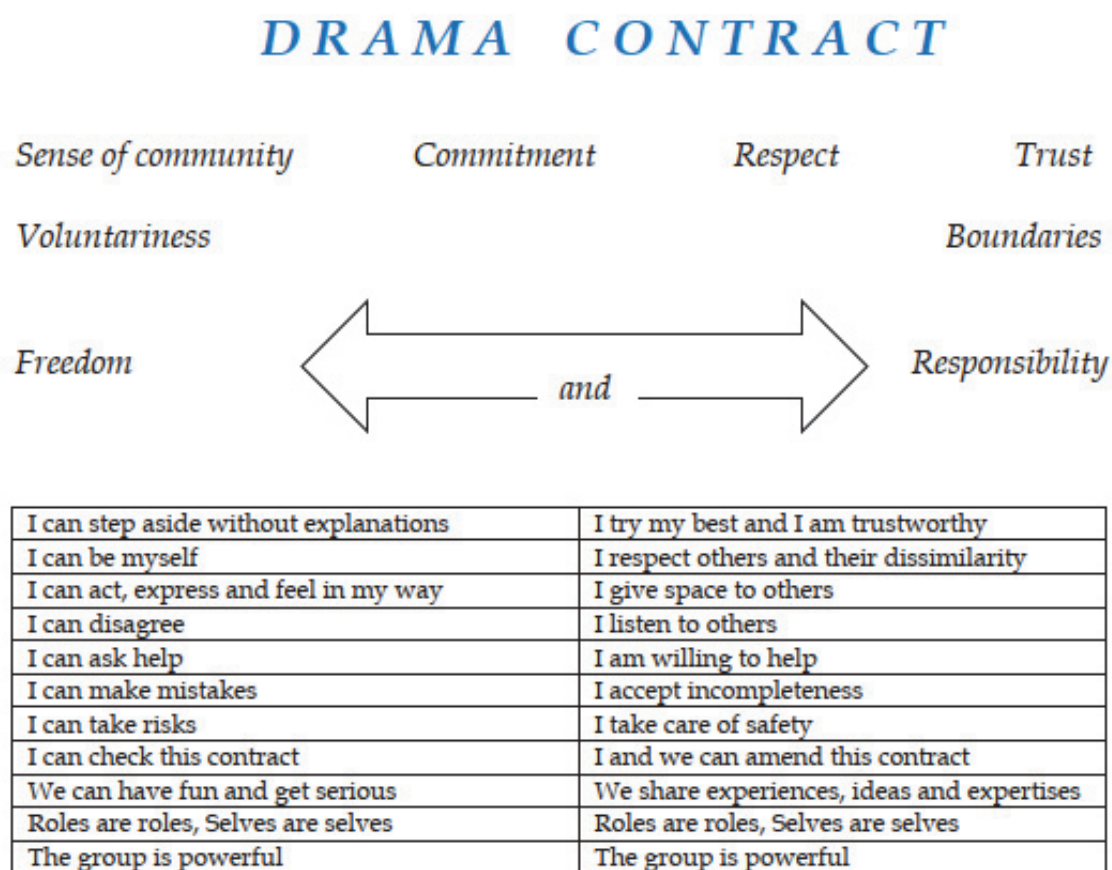


FIGURE 2 Dimensions of a drama contract (see e.g. Bolton 1992; Bowell & Heap 2001; Owens & Barber 2001; adopted from Viirret 2018c).

The goal in making a drama contract is to ensure a safe and relaxed atmosphere with a state of commitment, respect, trust and sense of community. On this basis, the dimensions of freedom and responsibility with voluntariness and respect for borders can be realised. A good example of the variation in these dimensions is that one has the freedom to be oneself, but this does not mean that one has the right to behave anyway he/she likes instead of taking into consideration the rest of the group. In addition, the power of the group, at its best, is a positive, strengthening dimension, but it may also have an oppressing effect, or the freedom of *roles are roles* does not mean that a person in a nasty role is a nasty person in reality. The idea to clarify these dimensions is based on my long-standing practical experiences and reflections of drama sessions, in which these kinds of agreements are not established well, resulting in considerable confusion. Regardless of age, people can understand the meaning of agreements, and they experience relief when certain rules are agreed upon. A good five-part drama contract for children, which is suitable for adults too, is the following by Malander and Ojala (2013, 18):

Listen. Help your mate. We act together. One is allowed to take part in one's own way. In fairy tale, anything can happen.

The pretext frames the drama and the theme at hand, making it possible to create potential learning areas with the aesthetic form (e.g. O'Neill 1995, 19–23, 136–137). The theme and the educational goal are realised in the pretext. In addition, with an exciting pretext, the participants are drawn to the story and the theme. A common procedure is to tell the beginning of the story, and then the group will continue with different drama strategies and thus develop the story further. This phase not only starts the drama but also offers ownership of it to the participants. In choosing a suitable pretext, the teacher needs to consider how personal, acute or touching the theme might be for the group. With distancing, which means, for example, creating an analogue of the theme or placing a sensitive theme in another culture, time or context, a safe atmosphere can be maintained (Bowell & Heap 2001, 11–13; Eriksson 2009).

A good example is the pretext in the process drama of Ishi, created according to the real story of 'Ishi – The Last Yahi' by drama pedagogue Pamela Bowell. The process starts with a story of a stranger who has been found scared and without language skills from the cow pen in Oroville on the 29th of August in 1911, and is now located in the prison cell of the town.

The educational aim in this process drama is to explore individual and social attitudes towards strangers, that is, refugees, the poor, the handicapped and so on. Transforming the context into the past time, involving a different culture and with a representative of a defunct Indian tribe distances the theme well.

Fiction is action in the created framework with the use of various strategies (or conventions), such as still images, hot seating, hidden thoughts, conscience alley, improvisation, TIR, meetings and forum theatre, to name a few. In fact, Neelands and Goode (2015) have collected and developed 100 strategies for process drama. Fiction is the most meaningful phase of common creation, action and

experiencing inside drama. It is the joint process of intertwining the self and the other (Bolton 1998), of meaning-making (Bolton 1992) and of transformation (e.g. Bolton 1992, 141; 1998, 278; Taylor 2000, 130). In this phase, the establishment of ownership continues. In order to hold on to the inspiring and safe atmosphere, the teacher chooses strategies which are appropriate for the group; a beginner may need a different approach from an experienced learner. For example, after the pretext of Ishi is heard, the first strategy that can be used could be *role-on-the-wall*, in which the group members gather all the facts they know about Ishi and the issues they assume he has right now. The next strategy that can be used could be *hidden thoughts*, in which the entire group may take the role of Ishi, place themselves in the imagined cow pen where Ishi was and, after a while, say out loud the thoughts of Ishi one after another. Next, the group can create the town of Oroville with different townspeople, such as a priest, teacher, sheriff, hotelkeeper and seller, and express their attitudes towards the stranger by using strategies, such as *defining space*, *group improvisation* and *first impressions*. The common creation with the question 'what shall we do, and how do we treat the stranger?' continues with different strategies.

After action in fiction, reflection follows, in which joint, dialogical sharing is in focus. Before, during or after discussion, activating strategies, such as *marking the moment*, *analogy* or *continuum*, can be used. The first strategy, marking the moment, is an effective way to recall and reflect. The instructions of the teacher could be the following: 'What moment or situation do you remember as important for you in our drama? Go to that place, take the position in which you were and then after a while, I will ask you, one after another, to tell – if you feel good to tell – where you are'. The second strategy, analogy, means to make an analogic situation of the theme at hand, whereas in the third strategy, continuum, the teacher may present claims about the theme, and the participants stand on a yes-no line according to their opinion. Thus, activating the discussion about the theme, the process may end in transforming knowledge, attitudes and/or behaviour (Taylor 2000). Transformative learning, on some level, is inevitable, as acting in drama is considered 'improvisation with signing' (Ackroyd 2004, 48–52; Heathcote et al. 1984, 55). In the process of signing, one has to transform one's ideas into the shape of the character's acts. Through reflection, the shared experiences and thoughts in and about the drama enable learning experiences for the participants (e.g. Neelands 1990; Taylor 2000).

Regarding safe and interesting participation and commitment in drama work, Bolton (1992, 2, 11) talks about 'building belief' and 'imperative tension', Taylor (2000, 1–6) about passion and Howell and Heap (2001, 11–13, 58–59) about framing, dramatic tension and distancing. Building belief means generating motivation and interest in the theme, imperative tension describes the activity in the present moment inside the drama and passion could be seen as concentrated and enthusiastic work inside and outside the roles within the theme. Howell and Heap (2001, 11–13, 58–59) view framing as making sense of the ongoing drama as a way to create dramatic tension and as a tool for distancing.

Jackson (1995, 162–168) has elaborated the structure of theatre-in-education (TIE) as an action in narrative, involved, presentational and investigative frames. In Figure 3, the phases of process drama are displayed with an application of the aforementioned frames (Viirret 2013).

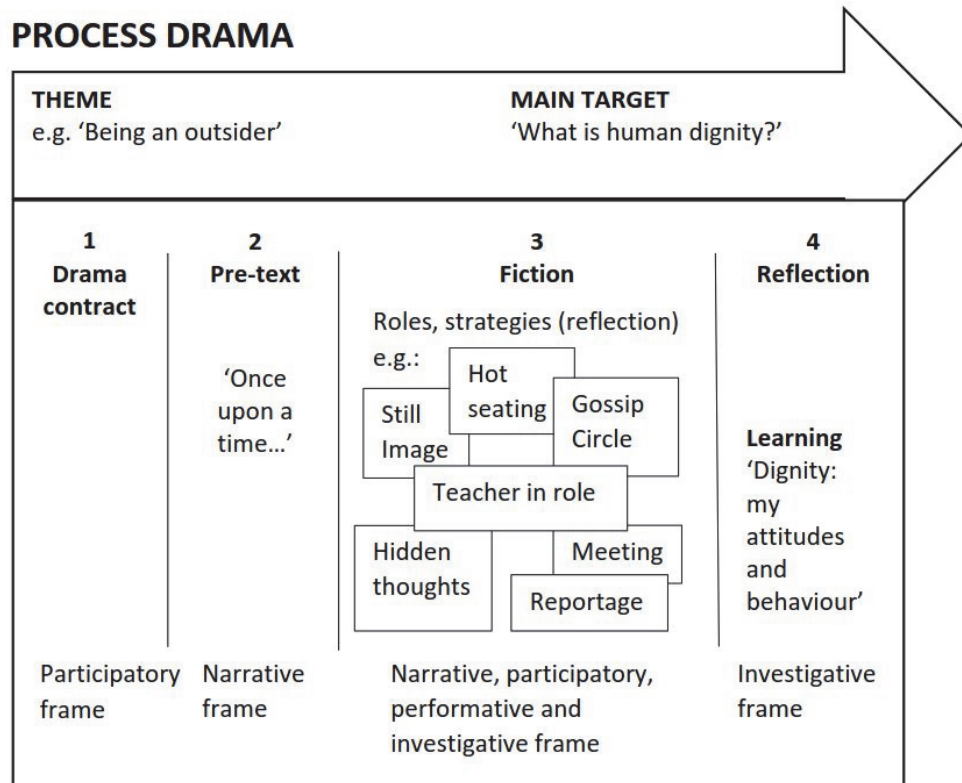


FIGURE 3 Phases and frames of process drama (Viirret 2013, see Bowell & Heap 2001; Jackson 1995).

The essential feature of process drama is that the participatory frame exists throughout the process, although in certain phases, another frame is more in focus. The function of the narrative frame of a pretext is, at its best, to gain participants' interest in and motivation for the theme, and the investigative frame of reflection is a place to elaborate and share the gained experiences. Remarkably, the fictional phase combines all the frames. In fiction, the most important frame regarding learning, the performative frame, enables holistic experiencing as the participants make drama in their roles (e.g. O'Toole 1992). This ensures experiences, at least at some level, for everyone in the group.

2.3 The teacher-in-role (TIR) strategy

TIR is often considered the most crucial strategy in process drama (Ackroyd 2004, xv; Bolton 1992, 31; Morgan & Saxton 1987, 38; O'Neill 1995, 60, 125–126; Wagner 1990, 128–129). Dorothy Heathcote was the one who developed this effective way

to capture participants' interest. TIR raises tension and shifts the interaction in the present, in the 'here and now' level, which Bolton (1992, 11–12, 33) names as *imperative tension*. When TIR addresses the participants as, for example, the astronauts of a spaceflight, the specialists of climate change or the villagers in an incoming competition, they are instantly taken inside the dramatic action with a special task and gift.

In TIR, the teacher may act either like an actor/actress or with a subtle change in his/her way of talking and gesturing. The main thing is to choose a clear and logical role with a suitable stance, which helps the group to achieve the desired goal, for instance of developing a sense of community, creating a problem to be solved together or generating rebelliousness. For the participants, it is helpful if the teacher uses a suitable prop, like a hat, when he/she uses TIR. Morgan and Saxton (1987, 41–49) have categorised nine role types with a low, middle or high status to be used in TIR. Depending on the choice of the status and the type, such as 'second in command', 'one of the gang', 'the absentee', 'the authority outside the action' or 'helpless', the effects of TIR vary. For example, a middle-rank status with a second in command role (Bolton 1992; Wagner 1990) allows the TIR to lead the situation, and it also provides opportunities for the other characters to go against him. This idea embraces both pedagogy and artistry.

In addition to the instant catch inside a drama, using the TIR strategy gives great opportunities to listen to and perceive what the participants are thinking of, hoping for and aiming at in their dramatic activity. Through perceptive presence, TIR can strengthen the course of the drama or change the direction on demand. The latter procedure is commonly used to make a turn in drama (e.g. Bowell & Heap 2017, 101–103). Using the TIR strategy does not mean that the teacher has to keep the same role all the time. For example, to make a turn in drama, the TIR may show up as a messenger, presenting new challenging orders to take into account, as an adversary, presenting an opposite opinion to the issue at hand, or as a gossip, spreading mind-blowing rumours amongst the people. In TIR, the teacher can eliminate the asymmetry of the teacher and the students, as in roles, the status and behavior could be changed according to the role character. The chance to affect the drama inside of it gives artistic-pedagogic keys to the teacher in order to strengthen the tension and activate the participants (e.g. Ackroyd 2004; Bolton 1992).

2.4 Face-work

Erving Goffman (1922–1982) dedicated his life to his research of daily face-to-face interactions in manifold contexts. Goffman's last posthumous publication, *The Interaction Order* (1983), sums up his basic principles of face-to-face interaction. In Goffman's (1983, 2) definition, social interaction

... uniquely transpires in social situations, that is, environments in which two or more individuals are physically in one another's response presence.

According to Goffman (1983), this body-to-body-world has its own rules—the interaction order. It includes all those rules, norms and conventions that a certain society or community has regarding the normative ways by which people interact with one another in various socially situated contexts. They are like traffic rules, which ensure our success in those achievements we are aiming at. In interaction, this refers to rules about having the floor, interruptions or ways of addressing. Goffman suggests that interaction should be an independent research subject which should be studied at a micro level. (Goffman 1983, 2–6.) In fact, Goffman's conceptual studies of interactional order were one crucial factor in the development of CA (Have 2007, 3–5, 30; Maynard 2012, 15–17).

Face-to-face interaction is typically somehow demarcated in space and time and has an evidential character. This means that the activity and habitus of a human being are evidence of his/her status, social relationships, intensity in involvement, purposes and intentions. The others involved in the interaction perceive these signs and make their own inferences of such signs. Goffman bases his thinking on his observations of social life—one can quickly and easily find out if two discussing persons are a boss and an employee, old schoolmates and so on. (Goffman 1983, 2–4; Peräkylä 2001, 349–350.)

The behaviour of the other, along with the verbal and non-verbal acts, forms a pattern which Goffman (1967) calls a *line*. He says that this line is interpreted as taken regardless of whether the person in question has intended to do so or not. The line, which is discovered by others, gives the *face* for the person. (Goffman 1967, 5.) Goffman (1967, 5) states the following:

The term face may be defined as the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. Face is an image of [the] self delineated in terms of approved social attributes.

Face-work is a consequence of the face one has obtained from others according to his/her line. As the interaction continues, all participants involved act in such a way that everybody can keep his/her face. Thus, face-work includes all those actions which a person takes consistently with regard to his/her face. One tends to react emotionally to the face which contact with others allows him/her to have; he/she cathects his/her face, that is, invests emotions in his/her face, and as Goffman (1967, 6) concludes, 'he/she finds that participation in any contact with others is a commitment'. (Goffman 1967, 6, 12.) This also includes the 'promissory and evidential character' which belongs to every face-to-face interaction as a fundamental condition of social life (Goffman 1983, 3). The quality and amount of feelings which one has for his/her own face and for others in the group depend on the rules and the context of the group (Goffman 1967, 6). The participants' whole existence, including their emotions, mood, cognition, bodily orientation and muscular effort, influence the interaction order. Consequently, the participants' feelings may vary from ease and confidence to uneasiness, embarrassment or wariness. One example of the subtle and sensitive character of face-to-face interaction is that our rituals in the interaction are both vulnerabilities and resources; an act of courtesy can be taken as insulting or

caring, depending on the context involved. (Goffman 1983, 3–4). In addition, Goffman (1974, 40–52) speaks about *keying*, in which a meaningful activity is transformed to another frame, providing different perspectives for the participants and often in a playful way.

Goffman (1983) states that one makes double-edged characterisations of another at close quarters; these characterisations include categorical identification with the social status and individual identification, including the uniqueness of a person. This notion can be interpreted as a continuum of face-to-face interactions. In the very first moments of the encounter, the perception and interpretation of faces are the primary characterisations. Then, the situational effects and additional characterisations are noticed, and these directly influence the social structure. On the other hand, if the given context with its norms and conventions are accepted, it means actually putting the trust in them. (Goffman 1983, 3–8.)

Problems in face-to-face interactions often emerge because of a lack of face-work. The signal of a pending trouble is a threat to face. In addressing the situation, there are two basic kinds of face-work: the avoidance process and the corrective process (Goffman 1967, 15–23). In some cases, the threatened person uses aggressive face-work by trying to make points and win over the adversary in order to protect his/her own line from defenceless contradiction. This kind of interaction resembles a game, and it usually needs an audience as a witness. As a consequence, the others could feel guilt and regret. The troublesome situations are carried out with the moves of interchange, in which the acknowledged threat to face ends in ‘the re-establishment of ritual equilibrium’ (Goffman 1967, 19). Goffman (1967) states that the simplest version of interchange has two parts, which are ‘I’m sorry’ and ‘not at all’, but quite often, it needs four moves, which are the challenge, the offer, the acceptance and gratitude. Goffman explains many varieties of these moves in the stream of interactions, but the most obvious descriptions are the following. The challenge means that the threatening behaviour is noticed, and a sign of this is interacted in a subtle way – a face is threatened, and now there is a need to re-establish interactional balance. After this notion, the offender often gives an offer, such as ‘it was only a joke’ or, if the one whose face was in danger has failed in his/her attempt to re-establish the balance, he/she may give an explanation, such as ‘this is not one of my strengths’, and thus save his/her face. In any case, the next step is that the participants show their acceptance of the offer, and in the end, they are all relieved and thankful that the threat is over. (Goffman 1967, 19–24.)

2.5 Intersubjectivity

Intersubjectivity has its roots in phenomenological philosophy, but attention to it has increased during this century³. There are various approaches to this multi-layered and multidisciplinary phenomenon (Ammaniti & Gallese 2014, 1–3). In psychological research, it is grounded in Colwyn Trevarthen's (1979) studies of primary and secondary intersubjectivity and in Daniel Stern's statement in 1985 that 'intersubjectivity acts as a basic motivational system' (Zlatev, Racine, Sinha & Itkonen 2008b, 7). However, the ideas of a 'shared mind' or a 'shared experience' were earlier presented in philosophy, such as in Buber's (1923) book *I and Thou*, in Husserl's writings in the 1920s and 1930s, and in Merleau-Ponty's (1945a) study entitled '*Phenomenology of Perception*'. In addition, for example, sociology, cognitive science and interaction research each has its own approaches to intersubjectivity (Zlatev et al. 2008a). As Zlatev, Racine, Sinha and Itkonen (2008b, 12) sum up, intersubjectivity is a complex phenomenon 'in which experiential, behavioral, genetic and neural processes and levels are interwoven in both potentiating and actualizing 'what it means to be human'''. In this study, the findings of neuroscience and the conceptions of Merleau-Ponty, Buber and Husserl in relation to intersubjectivity form the basis for elaborating this phenomenon.

Ammaniti and Gallese (2014) report a large number of neurobiological enquiries, and on that basis, they offer a new perspective on the earlier approaches of intersubjectivity in their book *The Birth of Intersubjectivity*. The earlier classical approach to intersubjectivity has its origins in focusing on solipsism – a single individual's mind. In this theory, an understanding of others' minds requires a capacity for mind reading. This capacity is achieved concurrently with the development of linguistic competence, which means that an individual builds a theory of others' minds according to their visible behaviour and their 'statistical recurrence in a certain context' (Ammaniti & Gallese 2014, 3). Thus, he/she can ascribe the behaviour to some hidden mental state causing it. In addition to this 'theory-theory', there is another established view called 'simulation theory', in which the understanding of others is based on putting one's soul into the other's position. (Ammaniti & Gallese 2014, 3–4, 6.)

Ammaniti and Gallese (2014, 6–9) suggest that instead of this 'problem of other minds' in which a cognitive capacity for reasoning and reflecting is needed, the so-called 'second-person approach' should be the basis of intersubjectivity. In this approach, Ammaniti and Gallese (2014, 7) suggest the following:

When encountering others, we can experience them as bodily selves, similarly to how we experience ourselves as the owners of our bodies and the authors of our actions. When we are exposed to others' expressive behaviors, reactions, and inclinations, we simultaneously experience their goal directedness or intentional character, as we experience ourselves as the agents of our actions; the subjects of our affects, feelings, and emotions; and the owners of our thoughts, fantasies, imaginations, and dreams.

³ For example, in Finland, the research project 'Intersubjectivity in Interaction' was granted a Centre of Excellence status for the years 2012–2017 by the Academy of Finland.

According to Ammaniti and Gallese (2014) the new understanding of intersubjectivity is based on the characterisation of the nondeclarative and nonmetarepresentational aspects of social cognition, in which the basis of our capacity to be attuned to the intentional relations of others is the particular ways of functioning of our brain circuits and neural mechanisms. Copious studies on the existence of a mirror mechanism at the neonatal phase, through which, for instance, mimetic learning is enabled, open up new evolutionary scenarios of motor cognition and embodied simulation. Thus, in perceiving others' behaviours, we directly identify their motor intentional behaviour. Additionally, an understanding of others' emotions and sensations unfolds with the use of the same neural circuits that underpin our own emotional and sensory experiences. This means that we experience others as having experiences like ours, but these are not necessarily the same, exact content. To sum up, intersubjectivity is based on the intertwined self and the other because intercorporeality links them. (Ammaniti & Gallese 2014, 2, 9–15, 20, 24–25.)

With this new perspective of intersubjectivity, Ammaniti and Gallese (2014) are referring to the theories of Winnicott and Buber. Winnicott's (1971) idea that the longing of relation is one of the primary needs of a human being, can be deduced from his theory that a baby sees himself/herself when looking at his/her mother's face. Furthermore, Buber's (1923) theory of the *innate You* views that in the beginning is the relation; that encountering the other *I* is centered in *You* (the other). (Ammaniti & Gallese 2014, 8–9.) In fact, innate *You* means that the intersubjective matrix is conceived at pregnancy when our brain-body system begins to take shape with the other at an intercorporeal level – in the body of the mother. The *external birth* of intersubjectivity can be seen in the birth of an infant, when the continuous and reciprocal interactions and exchanges of a human being with the outside world begin. (Ammaniti & Gallese 2014, xvii, 1.)

Maurice Merleau-Ponty (1908–1961) elaborates the phenomenon of perception. His premise was that perception is experienced through our corporeal existence, and perception is thus our original connection to the world: 'we live all the time in a world of perception' (Hotanen 2010, 134; Luoto 2012, 18; Merleau-Ponty 1945a, 1962, 59–60). As Hotanen (2010, 135) says, 'We already exist in the world before we think about what the world is like' (my translation from Finnish). According to Merleau-Ponty (1947, 106), perception as a primary nature of experience 'brings us back to the moment, where creatures, truths and judgments are formed and offers the place of birth to logos'. Perception bestows us the transcendental reality of creatures, of other human beings and of space and time (Luoto 2012, 11).

Because the perceiving consciousness is localised in the living and acting body, in the bodily consciousness, the basis for experiences is originally anonymous and preconscious. Then, the basis is not '*I think*'; instead it is '*I can*'. With one's body, one bends to the world; it is the aspiration to establish the original relationship with the world, as 'being towards the world' (*être au monde*). (Luoto 2012, 11–12, 18–19.) The relationship between the body and the world is not the same as that between thinking and the object of that thinking (Hotanen 2010, 140).

'I understand myself as a special kind of thinking, which is committed into certain objects: as a functional thinking', says Merleau-Ponty (1947, 100). As our intentionality is not primarily linked to our conscious acts, it is acting intentionality. It continuously affects our perception and all our actions, from motor acts to cultural acts. In this process, the world is discerned significantly, as it unfolds in the perception itself – and is 'the logos of the aesthetic world'. Thus, this kind of rationality emerges inside the corporeal experience instead of being a precondition to that experience. (Luoto 2012, 18–21.) 'As a functioning body, which has its craft of gestures, expressions and finally of language, it turns towards the world to give to it its meaning' (Merleau-Ponty 1962, 68).

According to Merleau-Ponty (1945a), in this corporeal turning towards the world, one recognises the other's subjectivity because of corporal and behavioural similarities. In addition, the other's feelings can be understood by putting one's soul into the other. This intercorporeal empathy brings the other close and distant at the same time – it means, that one understands the other, but does not experience what the other experience, and does not see the world in the other's point of view. In fact, the close and known, the distant and unaware, both exist in one's relation to the other and in one's relation to the world. Through one's relation to the other, the invisible and untouched emerges and affects the other. The world is not one's own, but it is a shared world. Corporeal subjectivity does not own the world without that it is owned by the world. (Hotanen 2012, 146–148.)

Martin Buber (1878–1965) is known as a philosopher of dialogism. Buber's (1923, 25–27, 33, 50) idea of the *I-Thou* attitude as 'an initiation to the mutual relationship' and as 'an only basic word which could be said with one's whole being' is one baseline of the present study. The opposite attitude of *I-It* is objectifying, as it stays in the past and does not have a present connection to the lifeworld (Buber 1923, 25–28, 34–36). *I-Thou* relationships are open, genuine, respectful and present, and both unity and individuation are concurrently approved (Anderson & Cissna 2012, 134, 136–137; Stawarska 2009, 151). As Buber (1923) states, in this kind of spirit, each moment of presence is new and unseen, and it is experienced as a whole, without time, place or duration. The uniqueness of each moment becomes valuable when the encounter includes the reciprocity of the *I-Thou* attitude. At its basis, one cannot be and become human without *You*; a human being is born with an innate *Thou*. Intercorporeality already starts inside the mother's womb when the foetus senses through bodily interaction its mother – *Thou* (Buber 1923, 52–58). The intersubjective, intertwined self and the other are strongly present in Buber's thinking.

Edmund Husserl's (1859–1938) starting point is a certain kind of phenomenological attitude towards the lifeworld. It means that one must disengage himself/herself from the ordinary, everyday lifeworld, but at the same time, he/she must accept that the world takes shape in our experiencing. This self-evident world should therefore be viewed as questionable and mysterious. (Pulkkinen 2010, 28–31.) This conscious process includes both transcendental reduction, in which the pure sphere of the experience is uncovered, and eidetic reduction, in

which its essential features are revealed (Taipale 2006, 28; Pulkkinen 2010, 32–35). Through this analysis, the experiencing, transcendental and conscious ego can share its perspective with the other's transcendental consciousness, and a wider perception of the world can be achieved. The community of transcendental subjectivities owns the meaningfulness of the world in their transcendental intersubjectivity (Heinämaa 2010, 100). Merleau-Ponty (1945b, 415), who was inspired by Husserl's thoughts, puts it aptly: 'Transcendental subjectivity is a revealed subjectivity, it knows itself and it is known by others; therefore, it is an intersubjectivity' (my translation from French).

2.6 Dialogue, dialogicality and dialogism

In dialogue, the previously presented dimensions of intersubjectivity come alive, more or less at the unconscious and conscious levels. In order to increase the conscious procedures of a drama teacher, the study of dialogism and the actual body-mind dialogue draws upon not only the dimensions of intersubjectivity but also the views of Buber and Bakhtin, whose conceptualisations are also known in drama research (e.g. Davis 2012; Greenwood 2015; Hepplewhite 2015; Prentki 2016; Rothwell 2011; Vangsnes & Økland 2017). In fact, the idea of dialogism is more implicitly than explicitly present in the writings about drama education. The obvious reason for this is that without acting and creating together, no drama and dialogue would emerge. In other words, dialogism is a fundamental feature in making drama.

According to Renshaw (2004, 2), dialogue is viewed as the socio-cultural practices at particular historical moments, as well as the individual processes of thinking and reflecting. Linell (2009) categorises three senses of dialogue. A concrete, empirical sense of dialogue is linked to everyday language usage, in which dialogue is seen as the opposite of monologue. A normative sense of dialogue includes an idea of high-quality interaction, in which its positive properties (e.g. symmetry and mutual empathy) are considered, but the negative ones (e.g. aggression and power) are ignored. An abstract and comprehensive sense of dialogue refers to any kind of human sense-making, interaction, thinking and semi-otic practice. (Linell 2009, 4–6.) Linell's lingual categorisation describes well the various contextual meanings of 'dialogue'. In the context of drama and theatre, 'dialogue' means the script of a play; however, in this thesis, in the context of process drama, it means the interaction between the participants and teacher both without roles through natural talk and within roles through improvisation. Thus, dialogue is seen as a comprehensive, high-quality body-mind interaction between human beings. The term 'dialogicality' refers to the dialogical quality of the actual dialogue or the skill of the speaker(s) – and in this thesis, in most cases, of the drama teacher. This quality includes the features of presence, respect and confidence. As stated in Chapter 1, dialogism is viewed as a pervasive philosophy, attitude and body-mind course of interaction. The theories of dialogism of Buber and Bakhtin, together with the findings of neuroscience and the

theories of intersubjectivity of Merleau-Ponty and Husserl, form the actual basis for this thesis.

Martin Buber's (1878–1965) idea of a genuine and open relation with the other, known as the *I-Thou* attitude, was explained in the previous section on intersubjectivity. The normative view of an ideal dialogue can be perceived in his thinking, in which the quality of interaction depends on the attitudes of the participants in the interaction. The *I-Thou* attitude is an important starting point because it creates the conditions for an open and respectful discussion and co-operation.

Mikhail Bakhtin (1895–1975), a famous philosopher of dialogism, states that 'to live means to participate in dialogue'; a person participates in dialogue throughout his/her whole life (Bakhtin 1984, 293). According to Lähtenmäki (2009, 67–68), Bakhtin's dialogue takes place with varying positions and dialectic sets; it is, in the last resort, a consequence of the nonconformity both in the positions of the subjects and in different social-ideological languages, such as geographical, social, functional and professional languages.

Bakhtin's term 'heteroglossia' (*raznorečie*) describes this dynamic and stratified entirety. Every form of language in heteroglossia represents a certain ideological perspective of the world; it is an interpretation of the reality outside of language. Because of heteroglossia and the ideological character of languages, a single language is dynamic in continuing the change and struggle inside the different social and ideological language forms. From these, an individual makes choices and creates his/her own 'voice', which includes an intentional dimension. (Lähtenmäki 2009, 68–69.) Heteroglossia has a double meaning. It means 'a dialect or a variant of language or dialect sets' and 'a conflict or dispute of words and thoughts' (Lähtenmäki 2009, 68). According to Steinby and Klapuri (2013) the recent reassessment of Bakhtin's early writings show, that his thinking includes a notion of intersubjectivity in which both heteroglossia, as the plurality of socially determined discourses, and dialogism, as the involvement in any given encounter with individual responses, are taken into account. They suggest that the core in Bakhtin's thinking about subjectivity and intersubjectivity is the ethical subject, which implies that being in the world means we are obliged to show responsibility and answerability to others. (Steinby and Klapuri 2013, xi–xvi.) As Bakhtin's (1986, 127) states: 'For the word (and consequently, for a human being) there is nothing more terrible than a lack of response'.

Regarding the definition of heteroglossia as a conflict or dispute of words and thoughts, Bakhtin (1991, 115–116) talks about microdialogues in which words have at least two competing voices in them, for example, 'loving' and 'ironic' (see also Lähtenmäki 2002, 197–198). As Lähtenmäki (2002) describes, the way in which language is used illuminates these social, interpersonal and interactional functions. Dialogical relationships prevail between the various positions of meanings, as well as between the two or more voices inside the utterance. (Lähtenmäki 2002, 186–188, 197–198.) These 'loopholes', which leave room for a different kind of understanding, may transform into the dialogical third space of understanding or misunderstanding (Bakhtin 1984, 233; Leiman 1998,

111; Linell 2009, 88). As Bakhtin suggests, in dialogue, there are always centripetal forces for unity and centrifugal forces for variety (Lähteenmäki 1998, 62). The third space is the field of the actual meaning-making; in drama, it is the summation of all the created aspects, in which the meanings can be much wider than the sum of its parts (Boal 1995, 27–28; Greenwood 2001, 204; Østern & Heikkinen 2001, 119–121). Linell (2009, 80–81) summarises that dialogue covers dialogical activities, in which the basic properties are context interdependence, interaction and other-orientedness, which includes both commonality and sharedness with others and difference from others.

3 THE RESEARCH PROCESS

3.1 Approach

The theoretical and methodological background of this study is in the phenomenological tradition, which includes an interest in lived reality, the human lifeworld and its structures. A phenomenological attitude means that the phenomenon itself in its richness is the focus. The aim is to explain how we experience the lived reality and not what we experience. The core of phenomenology is the general structures of an experience and not the individual emotions or mind shifts. It attempts to understand how the things, conceptions and values which we consider to be real obtain their meaning. (Miettinen et al. 2010, 9–12.) Despite the emphasis on the above-mentioned generality, this thesis also takes into account the aspects of individual experience, especially through the philosophy of dialogism. However, understanding the meaning of experience according to the theories of Merleau-Ponty, Buber and Husserl, as well as the findings of neuroscience, is central to this thesis.

While Mortari and Tarozzi (2010, 9–11) state that the complex nature of phenomenology is ‘never captured once and for all’, they present a nice definition of ‘phenomenology in research’ in which the core idea is the theoretical impact of phenomenology on the method or understanding of the mode of research. In addition, in relation to qualitative research, Aspers (2009) states that after phenomenology was developed by its founding father, Edmund Husserl, there have been three subsequent routes in the phenomenology of social science. One is the sociological phenomenology of Alfred Schütz, in which the researcher attempts to grasp the meaning structure of the actors in their lifeworld and then connects it to the scientific world with theories. The second is ethnomethodology, although remotely related, and the third is ‘the integration of phenomenology into [the] mainstream of social science’ (Aspers 2009, 4). He presents a fourth route, an ‘empirical phenomenology’, in which the above-mentioned idea of Schütz is

the starting point, and the recommended methods are observations and interviews of the actors. (Aspers 2009, 2–5.)

In the contemporary research on drama education, Rasmussen (2014, 22) presents an approach called practice-led research, in which knowing through practice and using suitable methods in relation to practice are combined with a reflexive approach. Another increasing approach, close to practice-led research, is art-based research and a/r/tography, which are often considered synonymous and are increasingly used approaches in the research of drama education. According to Springgay and Irwin (2005, 899), a/r/tography is an ‘enacted living inquiry’, so it is ‘a methodology of embodiment’. Art-based research highlights, in addition to propositional (‘conceptual’) knowing, the different ways of knowing, that is, experiential (‘felt’), presentational (‘symbolized’) and practical (‘how to’) knowing (Liamputtong & Rumbold 2008, 2–4). This study can be considered a form of practice-led and art-based research with a phenomenological background. Because in this study ‘knowing’ concerns both the lived reality and the lived fiction, the importance of distinguishing conceptual, felt, symbolized and how-to knowledge is noteworthy. This classification describes the artistic and non-artistic features of pre-conscious and conscious body-mind knowledge.

From the epistemological and ontological points of view, the combination of observed interactional reality and the heard narratives of teacherhood seem to be contradictory. However, in addition to the above-mentioned phenomenological approach, these two perspectives complement each other in the same way that Meretoja (2009, 219–220) integrates the ontologic-epistemic conflict of the reality of lived life and the reality of narrated life: narrativity essentially determines our being in the world, which means that narration is a continuous and hermeneutic way to make our life have meaning. These meanings and their structures are in focus both in the observed and narrated lifeworlds.

The narrower frames in this thesis are ethnomethodology and narrativity. The presence of ethnomethodology is explicit in the use of applied CA. In Article I, elaborating the construction of interaction in the chosen process drama with CA is based on three points. First, the thoroughness of CA enabled the aforementioned research aim to be achieved. Second, CA investigates the interaction of recognisable social situations (Have 2007), and in drama, the goal is to create a recognisable social situation (Bolton 1992, 2, 11–13). Third, it seemed that CA was a rarely used method in drama research apart from a few studies, such as those of Freebody (2010), Jyrämö (2013), Putus (2008), Solin-Lehtinen (2013) and Viirret (2013).

Narration is an essential part of drama work to create and reflect meaning. As the reflective interviews were actually stories of the teachers’ current teacherhood, narrative analysis was a natural choice for the analyses. Experiences, identities and lives are discerned narratively in the human mind, creating meaning and sense (Andrews, Squire & Tamboukou 2008a; Clandinin & Huber 2002; Connelly & Clandinin 2006). If narration is one form of knowing (Hyvärinen & Löytyniemi 2005, 157), observation is another one. Both the consistency and the difference between the observed reality and the narrations of it were of interest. This

viewpoint was mostly present in the first study (Article I), in which one aim was to describe the teacher's practical knowledge (practical theory/practice theory). Practical knowledge is a system which includes a person's private, personal experiences, knowledge, values and attitudes; it forms the basis of the internal, mostly unconscious, instructions for the behaviours of the person (Buitink 2009, 119; Niemi, Kumpulainen & Lipponen 2015, 599–600; Ojanen 2000, 86–89). Thus, observation of the acts of the teachers, together with their reflections, shows their current practical knowledge and the possible inconsistencies in it.

The phenomenological elaboration of the physic-psychic (body-mind) dimensions in interaction in Article II enforces the idea of different ways of knowing in art-based research. It frames the whole study, as it is the lived human life-world where dialogism with its complex phenomena continuously and concurrently exist.

3.2 The research context, participants and data collection

The data were collected in 2012, and it consisted of three videotaped process dramas (data 1) and three videotaped reflective interviews (data 2) of three teachers who taught the process dramas. The contexts of the researched process dramas were similar, as groups in different cities in Finland⁴ were engaged in basic studies of drama education in the Open University of the University of Jyväskylä according to the same syllabus. The studied course, 'The Dramaturgy of Process Drama', including its goals, was the same for all the groups, although naturally, the actual content of the course and the conducted process dramas differed depending on the teacher. However, Open University studies in drama education in every teaching locality adhere to a specific curriculum and timetable, and the students form a heterogeneous combination of adults across a wide age and professional range. In the data, there were, on average, 20 adult participants in each group, aged 19 to 61 (on average age 33), and most of them were qualified working teachers or student teachers.

The three studied drama teachers were experienced in both making drama and theatre and teaching drama education⁵. This fact fulfilled my aim to elaborate the construction of as successfully functioning process dramas as possible. I wanted to eliminate the factor of uncertainty, which may arise from involving a budding drama teacher. In addition, the research could partly show the quality of teaching in drama education at an academic level. For the videotaped data (data 1), the teachers were asked to choose a process drama with TIR. They were all familiar with their groups, having met them at least once before. In the reflective interviews (data 2), the so-called stimulated recall (Patrikainen & Toom 2004,

⁴ The Open University of the University of Jyväskylä organises basic and/or subject studies (25 ECTS/35 ECTS credits) in approximately 50 localities around Finland, and in approximately 30 subjects of the six Faculties of the University of Jyväskylä. The studies adhere to the curricula of the Faculties.

⁵ For ethical reasons, the teachers' background is not explained further.

239, 241), the teachers watched the process dramas they have taught on the video and explained their choices and reasoning in teaching the processes. The interviews with each teacher were conducted about two weeks after the process dramas, and their duration, as well as that of the process dramas, varied from two to three hours. Thus, the material altogether covers approximately seven and a half hours of videotaped process dramas (data 1) and nine hours of videotaped interviews (data 2) conducted by the researcher. The language used in all the data was Finnish, and the quotations in the articles and in this thesis were translated to English by the researcher.

3.3 Ethical considerations

In designing the research frame, there were many choices. Next, I explicate the choices made from the following ethical points of view: respecting autonomy, protecting privacy, offering reciprocity, treating people equitably and minimising harm (Hammersley & Traianou 2012).

In the previous section, I discussed the choices regarding the researched drama teachers and the groups. In sum, choosing different localities with different teachers ensured the anonymity of both the teachers and the participants, and the context of the Open University of the University of Jyväskylä ensured the appropriate, congruent content of teaching and constitution of the participants. To achieve veracity to the best extent possible, I also ensured that the quality of the collected data in this context was appropriate.

The three drama teachers consented to be researched. I informed them that the articles related to them will be given to them first for approval before submission, and this promise was met. The participants' permission was obtained in advance via e-mail to have their process dramas video-recorded for my research. All of them answered in the affirmative. Additionally, when the actual teaching sessions were conducted, they expressed their permission to have these sessions video-recorded and studied. The signed consent form included also for my part the assurance of anonymity and confidentiality, with the phrase 'using the material only for scientific purposes' included. I was the camerawoman in each session, so I could also orally explain these things to the groups. A limitation in the agreements was that I did not clearly articulate the timespan of the destruction of the material, which I will conduct anyway in three years after the acceptance of my PhD (in the European Code of Conduct for Research Integrity, the guideline is five to ten years).

There are certain notable features in these drama groups. Because the students were engaged in basic studies of drama education and the course on process drama was in the middle of their one-year studies, the groups were well committed and well functioning. Additionally, the participants were adults; they were student teachers or working teachers who had the voluntary will to learn and experience. Thus, the atmosphere was positive. As the researched teachers had met their groups before, it was also quite easy to start the recording without

them being distracted by the camera, as I and the teacher together guided the groups. These groups have made a long-term drama contract, which includes the idea of voluntariness; they may not be forced to do anything that they may feel uncomfortable with. Afterwards, I noticed that this rule was so self-evident in my own thinking of drama teaching that as their colleague, I did not, in this sense, acknowledge myself as the researcher; I could have highlighted that the same rule is valid also in relation to the research. According to my observations, the groups were working well and were relaxed, but naturally, I cannot be sure if anyone felt some kind of pressure to participate well because of the recordings and the idea of providing usable data for my research. However, my impression was that the impact of this issue was minimal because no embarrassment or frustration could be observed, and the groups seemed to enjoy their participation and forgot the camera. In other words, it seemed that the presence of the researcher with the camera did not cause significant harm to the teachers and the groups.

The teachers' reflective interviews were conducted in quiet office rooms. In each interview, the camera was placed on a fixed base with a view of the teacher and the screen. I as the interviewer sat near the camera, so eye contact with me ensured that the interviewee's face was visible in the video. As the researcher, I tried to 'generate detailed accounts' by mostly asking focused questions without any expectations of exact answers (Riessman 2008, 23). I tried to pose my questions to each teacher in the same neutral style, but apart from the beginning, which was quite the same in each case, the conversations varied depending on the interviewee. However, the core questions in the conversations were the same. It is worth mentioning that I knew all three teachers beforehand. The advantage of this was that we could talk like colleagues, and our relationship was good, but this may have also caused some kind of pressure and expectations. In fact, I noticed this in some situations, but I tried to subtly remove the pressure by expressing out loud that 'I don't expect anything special; I'm just interested in all of your perceptions and thinking during and about your teaching.' I noticed that this comment was helpful, and the interviewees were able to relax and speak more freely, which was my overall aim. I also informed them that I do not take part in the conversation as much as in a normal situation; I merely ask questions, which may sometimes sound silly or self-evident. Thus, my typical core questions were as follows: What were you thinking/noticing/observing in that moment? What was important for you in this situation/in drama, in general? This choice of mainly asking seemed to be good because all three teachers really stopped to think and share about their teaching and ideas related to it.

As a whole, my position in the research was mainly a researcher-colleague. The fact that I knew these three teachers beforehand was an advantage at least in three aspects. (1) The teachers could trust in my understanding of the features in creating process drama, of which the major issue is the unpredictability of the process. (2) In the video-recording of the process dramas, collegiality created a safe atmosphere between the teacher and me, which also extended to the whole group. (3) In the interviews, the discussion was more like a peer conversation

than an interview. With all the above-said arrangements concerning both the participants and the teachers, I tried to ensure that besides the research aims, the ethical viewpoints of respecting autonomy, protecting privacy, offering reciprocity, treating people equitably and minimising harm were fulfilled.

In reporting the results, anonymity was taken into account with the following procedures. The localities of the teaching sessions are not identified, and the three teachers were renamed with Finnish gender-neutral names – Aale, Niki and Rae – and addressed using the pronoun ‘he’. In addition, the single participants are identified with their role names. Before submission of the articles, the three teachers were asked to read those that were related to them and give their confirmation of or corrections to the text. They all approved the texts.

3.4 Methodology and analysis

The aim of this thesis is to theoretically and empirically explore dialogism and the dialogical phenomena in teaching process drama. As the exploration moves from actual teaching to reasoning and thinking, the methods and analyses vary in the sub-studies. First, I will explain the method and analysis of the interaction in the process dramas and then in the narrative analysis of the interviews.

In Article I, the analysis of the process dramas proceeded from the close watching of the recordings (data 1) to a selection of one process drama and the critical parts of face-work in it for the detailed analysis. This included, according to the rules of CA, the rigorous transcription of the dialogues between the teacher and the participants. The analysis covered several rounds with the data and the findings. In Article I, this analysis focused on the construction of interaction and the moves in face-work, when the teacher in TIR threatened and/or protected faces. As a result, Article I includes four extracts of the dialogues in the selected process drama.

According to Have (2001, 3), applied CA implements the findings of pure CA to specific studies and institutional contexts. In general, CA investigates the interaction of recognisable social situations, including everyday interactions and institutional contexts (Drew & Heritage 1992; Have 2007). Seedhouse (2004, 13–16) sums up the three main principles of CA as follows: (1) Interaction is a specifically organised, (2) context-shaped and (3) context-renewing phenomenon. Thus, the analysis is data driven. These principles are connected to the ethnomethodological background, in which there are five main principles. (1) The method of interpretation is documentary. Thus, in CA, every gap, sound, laugh and so on are transcribed. (2) Interaction is indexical, which means that people both reflect and construct the context in the interaction, for example, by addressing the other as ‘sir’, ‘my little’ and so on. (3) Interaction includes an idea of reciprocity; after a turn, one waits for a normative answer. If the answer is missing or is not according to expectations, the consequence is usually called (4) account-

ability. Then, the expectation is that one explains the reason for the non-normative behaviour. (5) Reflexivity means that every turn constructs the context for the next turn. (Seedhouse 2004, 6–12; Silverman 1998, 134; Tainio 2007, 24–30.)

As CA elaborates dialogue on the literal level without interpretations of thoughts and intentions (e.g. Seedhouse 2004, 7–9; Tainio 2007, 28–30), which was also my research interest, I added interpretative parts to the analysis of the selected process drama by considering nuances, ambience and face-work in Article I. In Article III, the observation of the interaction in process dramas (data 1) focused mainly on the teachers' actions, but it also examined the participants' reactions in relation to dialogicality. In this analysis, the flow and the possible stops – which, according to CA could be marked as problematic pauses – in the stream of the interaction was taken into account. The special moments of laughter, with Bakhtinian dispute of words and thoughts amongst the group members and the teacher, were also carefully elaborated as loopholes in another way of understanding.

Narrative analysis as a method with the interviews (data 2) was a logical choice. The setting of stimulated recall was a methodological choice to examine the teachers' decision-making and thoughts concerning their pedagogy (Patrikainen & Toom 2004, 239, 241). This generated narratives of teacherhood because the content of the interviews followed the watched process dramas of each teacher and because, at the same time, they told about their pedagogy and artistry in drama. Thus, the interviews (data 2) were treated both as teleological, goal-orientated accounts (Riessman 2008, 57) and as experience-centred, structured narratives of their current teacherhood and practical theory. As Polkinghorne (1995, 5–6, 12) states, in this approach, narrative analysis synthesises elements, themes and happenings into stories instead of analysing collected stories as data, similar to biographies.

According to Abbott's (2008, 28–30) definition, the process dramas were the framing narratives in which the other narratives of teacherhood were embedded. The constructive point of view is central, as the 'narrative identity' is continuously under development; these narratives are produced in situ, which means that they are constantly changing as new experiences reconstruct them (Bamberg 2011, 16). As Salmon and Riessman (2013, 199) state, 'all narratives are, in a fundamental sense co-constructed', as in this case, the researcher as a listener influences what is said and in which way.

Depperman (2013) points out that the way the narrator positions himself/herself captures practices of identity construction and facets of identity. Positioning unfolds on three levels of the narration: the story – who talks and acts and how; the interactions – self-positioning, self-reflexive activities and reciprocity; and the dominant discourses. (Depperman 2013, 5–10.) Wortham (2001, 21–23) emphasises the significance of the context (referring to Bakhtin) when the utterance of the narrator is interpreted. The meaning of an utterance is a result of the narrator's interactional positioning. Thus, the contextual positioning in the teachers' interviews can be seen at least from three points of view: an interview (1) as a discussion between two colleagues, (2) as a reflection of the elements and

action in process drama and (3) as constructions of shared narratives of 'teacherhood in process drama' (see Wells 2011, 55, 59). In relation to the latter, the long-term experience of these teachers concerning the students, the curriculum and the structures in teaching process drama was highly similar. Additionally, they all received their education in drama education from the same university. Thus, it is probable that they had a common sense of the principles and points to consider in teaching process drama, also according to the current literature and research on this genre.

According to Abbott (2008, 84), the reader [in this case, the researcher] seeks the 'implied author', that is, the perspective on which the reader can base his/her interpretations. In the present case, the implied author was obviously 'the drama teacher and his ideas of teaching'. The interpretation of teachers' narratives is both symptomatic and adaptive (Abbott 2008, 104–109). In the sub-studies (Articles I and III), there were specific phenomena which the research intended to explore: face-work and dialogicality. Because these concepts were not used in the interviews, the symptomatic reading consisted of the interpretations of the narrations and repetitive expressions that were related to those concepts. In the study of dialogicality (Article III), the teachers' narratives were condensed results of adaptive reading. As Abbott (2008, 109) aptly says, 'to tell a story is to try to understand it.'

For the analysis, the videotaped reflective interviews of the three teachers (data 2) were transcribed and, as mentioned previously, treated as narratives of their current teacherhood. According to Wells (2011), the central question in analysing content according to the narrative identity approach is, 'what is the individual's identity?' In encompassing identity, the attention should be on the narrative tone, personal imagery, thematic lines, ideological settings, pivotal scenes and conflicting protagonists (McAdams 1993, according to Wells 2011, 51). When the question is 'what is the narrator's identity?', a wider view can be reached. Then, the researcher's focus is on the explicit/implicit, repetitive contrasts in the interviewee's narrative considering the self, others and meaningful events, as well as on how these contrasts are developed within a formulaic plot structure. (Wells 2011, 75.)

After close readings, the symptomatic-adaptive reading (Abbott 2008, 104–109) focuses on face-work in Article I and on dialogicality in Article III. As the narratives can be seen as co-constructed discussions about the teachers' practical theories, the form of the analyses is individually oriented, primarily focused on the narrator's thoughts and feelings (Andrews, Squire & Tamboukou 2008b, 5–6). The analysis of face-work in Article I was conducted with the use of thematic narrative analysis in which the main concern is 'what is told', but the features of dialogic/performative narrative analysis, such as 'who is speaking', are also included (Riessman 2008, 53–54, 58, 105–106). In Article III, the thematic analysis of dialogicality continued through positioning (see the preceding section) to the main analyses on the aspects of the I-Thou attitude, heteroglossia and the use of semiotics in dialogue, on which the summarised teachers' narratives were based.

Article II is situated in phenomenology and is a philosophical-theoretical analysis of the intercorporeal–interactional–transcendental levels of intersubjectivity in process drama and drama education. In this sub-study, the practical examples of the intersubjective phenomena are based on reasoning and an understanding of the connections of intersubjectivity in lived spaces of reality and of drama.

4 SUMMARIES OF THE ORIGINAL ARTICLES

4.1 Article I: Face-work in teacher-in-role: Acting at the interface between artistry and pedagogy

The first article aimed to elaborate the construction of interaction and the moves of face-work in process drama, especially in the TIR strategy. Face-work is Goffman's (1967) concept, which refers to all those actions in face-to-face interactions that people do to keep their face or the faces of others. The analysis of interaction in the TIR episode was conducted by using applied CA. In addition, the teacher's reflection on his teaching was studied through the lens of face-work.

The studied case was a 10-minute TIR episode in which the moves in face-work of the teacher in TIR—as a dance teacher—were in focus. The chosen extracts of a drama scene, 'Rehearsal for the Dance Competition', were named according to the content. The extracts were as follows: (1) 'The turning point', in which the tone of face-work changes, as the TIR finds out that Margit, a student in her role, has broken the jointly agreed rules; (2) 'Losing patience and committing the group', in which the TIR gets angry and invokes the group to back up his anger; (3) 'Searching for reason and solution', in which the TIR is not satisfied with 'Margit's explanations, and (4) 'Changing the side', in which the TIR calms down and implicitly defends Margit so that she would not leave the group or be sacked.

The analysis with CA clearly shows the moves of face-work in the interaction. Because of the double frame in drama—acting simultaneously as the self and as a character—the TIR must take care of faces on many levels. He had to ensure that involvement in the drama was safe and clear to the participants and that the asymmetry of the teacher versus the students was disestablished. Then, he could act in the TIR freely, threatening and protecting the faces of the roles and protecting the faces of the selves. The studied drama teacher's reflective in-

interview shows the reasoning in his threatening and protecting acts. He underlines the drama contract as a *life insurance*, referring to the trust and rights in drama, his respect for the unique selves and characters involved, and the importance of dramaturgy and pedagogy.

As a summary of the study, the moves relating to face-work have been figured in the main phases of process drama. The study visualised the drama teacher's challenges to endure the anxiety of continuously and simultaneously taking care of art, education and human beings with their faces. Thus, the drama teacher need to be conscious of the double faces in drama and be able to master its complex entirety during his/her teaching.

4.2 Article II: Shared experiencing, shared understandings: Intersubjectivity as a key phenomenon in drama education

The second article sought to gain a deeper understanding of the interactional phenomena in drama education by elaborating intersubjectivity on the basis of recent neuroscientific research and the insights of phenomenological philosophers Merleau-Ponty, Buber and Husserl. Following the neuroscientific findings of Ammaniti and Gallese (2014), the premise in this study was that intersubjectivity is an innate capacity of human beings to understand and share experiences based on the intertwined self, the other and the lifeworld.

Intersubjectivity is often understood solely as a theory of the mind, but its origin is in intercorporeality and bodily knowing (Ammaniti & Gallese 2014). The philosophical reflection with the new knowledge of the particular functioning of brain circuits and neural mechanisms opened up an interesting picture of the interactional mechanisms in drama. Intercorporeality forms the basis to understanding and sharing the lifeworld of the participants. Acting in drama activates others' neural networks in the same way as real affects and feelings do. This circle of acting together and influencing another and one another, that is, the intertwined self and the other, means that we experience ongoing events similarly, although the exact content may vary from person to person.

Analysing intersubjectivity at the intercorporeal, interactional and cognitive levels offered a detailed description of the wholeness in face-to-face interaction in drama. This combination included Merleau-Ponty's corporeality, Buber's I-Thou and I-It attitudes and Husserl's conception of transcendental egos. These dimensions have been figured and described in detail in the study through one example in the double frame of a process drama.

The study suggested that intersubjectivity should be understood as a key element in drama education. It explains the satisfying, joint understandings and joint experiences which are typical for successful implementations in applied drama. Additionally, it clarifies the efficacy of drama education both in training the skills related to intersubjectivity and in using them to enhance learning.

4.3 Article III: Dialogicality in teaching process drama: three narratives, three frameworks

The third article widens the perspective of interactional phenomena to dialogue. In this study, dialogue is understood both as an open presence, which Buber (1923) has described as the I-Thou attitude, and as Bakhtin's (1984) view of a space, where one can participate 'with [one's] whole body and deeds' and where heteroglossia with its multiple, competing voices may emerge. The dialogical idea of opening the space for several, varying perspectives on the issue at hand is one of the general goals in drama education. Thus, the aforementioned views are relevant. Linell (2009, 4) sums up that in dialogue, there are the following activities: other-orientedness, including unity and alterity, interaction and context interdependence.

The studied teachers' reflective interviews were treated as narratives of their teacherhood and were analysed with narrative analysis. The term or idea of dialogue or dialogism was not explicitly mentioned in the interviews, but as in drama, it is implicitly present because of the need for negotiation and acting together; all three teachers emphasised the free and open space for the participants to act and discuss.

The findings in this study are crystallised in the drama teachers' narratives with their own clear voices. Each narrative was condensed by the researcher and accepted by each teacher. The study showed that drama teachers carefully ensure a respectful, open atmosphere in their teaching, and they do their best to commit and engage the participants in the joint drama. They were clearly goal oriented, but at the same time, they were open to suggestions and turns in drama. One example of the latter was that as a loophole, joint laughter, which often emerged because of the joint understanding of the comic aspects between drama and reality, was appreciated by the teachers. The paradox of coincident freedom and control, the importance of loopholes in drama and the continuum of community and alterity in demand were aspects which this study highlighted.

5 DISCUSSION

5.1 Conclusions on the findings

The aim of this thesis was to elaborate how a drama teacher constructs the artistic-pedagogical dialogue with the participants in process drama. The phenomena relating to dialogism and dialogical teacher artistry were examined through sub-studies, with a special interest in the teachers' use of the TIR strategy:

- 1) In what ways does face-work appear in process drama and in the TIR strategy? (Article I)
- 2) How does intersubjectivity explain the interactional phenomena in process drama? (Article II)
- 3) How does a drama teacher reflect on and validate dialogicality and its significance in teaching process drama? (Article III)

The findings of the researched phenomena in each sub-study were explained in the preceding section. In sum, the artistic-pedagogical and dialogical expertises of a drama teacher appeared in the following dimensions:

- knowledge of both the crucial elements of drama/theatre and of socio-cultural, transformative learning
- knowledge and sense of both the preconditions and processes in making drama and generating learning
- knowledge of dialogism and dialogical skills and adherence to the virtues of respect, presence and confidence

The complexity of drama work, the comprehensiveness and power of corporeal living through drama and the tendencies for both alterity and unity in dialogue

are articulated in this study. As this unity is manifested in the body-mind dialogism, the need for educated and skilful drama teaching is emphasised – as is the need for high-quality drama teacher education.

First, a drama teacher must be aware of the advantages and risks of teaching drama, including the use of different drama strategies and especially the TIR strategy. Second, a drama teacher has to know on which kind of premise their use is pedagogically and artistically safe. Third and most importantly, a drama teacher should understand the complex essence of human beings. In this attempt, a deep understanding of the dimensions of dialogism is crucial. In all, it is a question regarding the frames of education, art and the human being.

In these frames, it could be asked, ‘what’s new?’ In general, this thesis strengthens the presence of these frames (see Taylor 2000). The detailed analysis of the conception of intersubjectivity as an innate capacity and thus a key phenomenon in drama education can be regarded as a new aspect in the theories of drama education. The articulated dimensions of embodied-intercorporeal, interactional-dialogical and reflective-transcendental intersubjectivity widen the view of dialogism in drama. In relation to contemporary research, this phenomenon has been researched further in the field of dramatherapy (Pitruzzella 2017) and drama education (Prentki 2019). The philosophical contribution of dialogism in drama education can be regarded as strengthening the already known viewpoints in drama. The conceptions of Merleau-Ponty and Buber are familiar and still commonly used in drama education (e.g. Grant 2017; Greenwood 2015). However, my findings show that those of Husserl’s transcendental thinking in relation to drama education are less commonly used. In relation to dialogue, which is a widely used term with differing meanings, the conceptions of Buber and Bakhtin, especially Bakhtin’s theory of carnival, are connected to drama education (see Section 2.6.) also in present studies (e.g. Smet, Haene, Rousseau & Stalpaert 2018).

As one aim in this thesis was to broaden the methodological field in drama education, the use of CA helped achieve this endeavour. Narrativity is a widely used term in relation to the creations of narratives in drama, and there are numerous narrative studies with different approaches (e.g. Knudsen & Østern 2019; Marunda-Piki 2018; Olaussen & Hovik 2019; Reason & Heinemeyer 2016). In the Finnish context, CA is used in a few studies of drama (see Kauppinen 2013) and narrative analysis is used in the study of day care processes (Walamies 2007). However, research in drama education is still young both nationally and globally. In Finland, completed and ongoing research is an important way to contribute to the status of drama education.

This study showed risky occasions in which the frames of education, art and a human being could have been mixed. In Figure 4, the frames with and in which the drama teacher has to master are described. The notable thing is that these frames are flexible. The challenge is to be both open and present, to master the wholeness of the situation and thus be able to make flexible, quick and wise decisions on the direction of the drama.

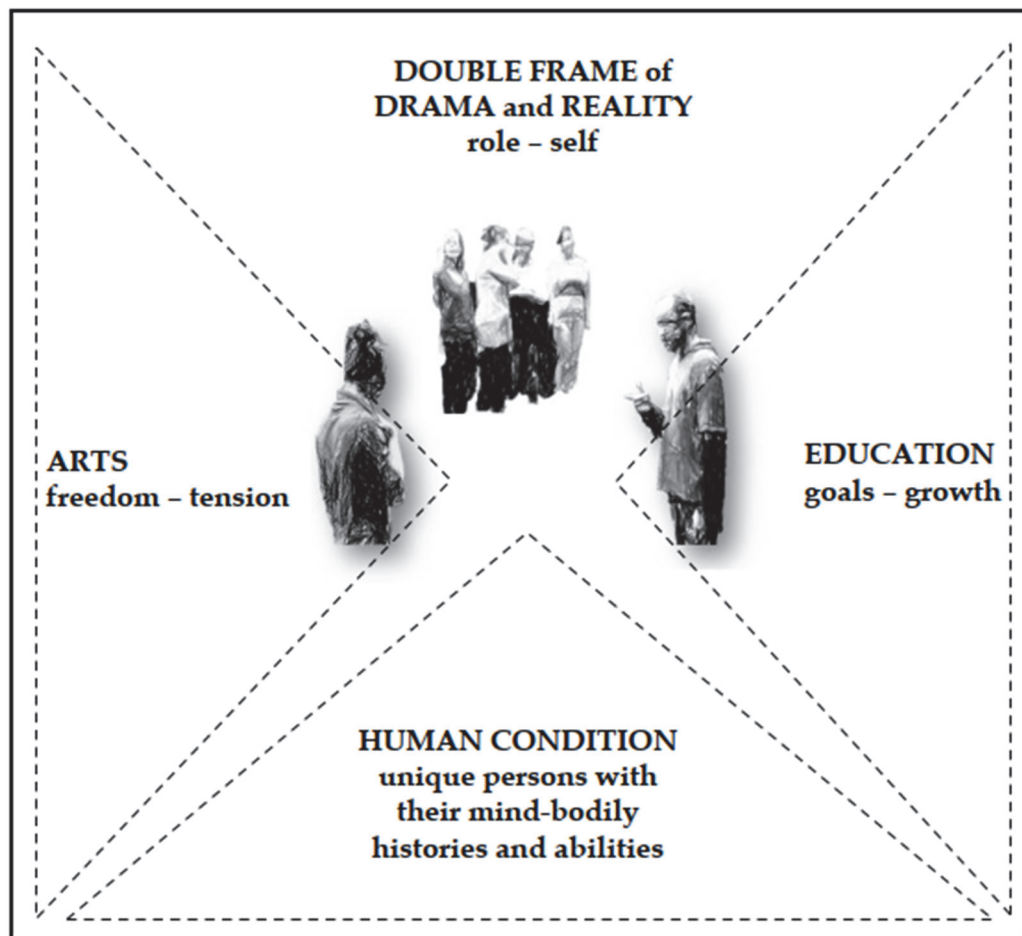


FIGURE 4 Dialogical frames of drama practices.

The detailed conclusions concerning expertise in teacher artistry and in dialogism in drama education, according to the findings in each sub-study (Articles I–III), are as follows:

A professional, expert drama teacher must

- I) be continuously aware of the double frame of the self and the role, which means
 - making a satisfactory drama contract (as a life insurance): trust and rights in drama work
 - respecting and protecting both the unique selves and the characters
 - understanding the importance of intertwined art and pedagogy
- II) have knowledge and understanding of the meanings and dimensions of intersubjectivity in the learning processes of drama education, which means

- understanding the significance and difference of corporeal experiences versus *not-lived-through* and *outside of role* experiences, for example, written or lectured knowledge
 - trusting the participants' ability to use their intersubjectivity and/or notice their need to train it
 - securing an adequate time for reflection during the learning processes
- III) have knowledge of dialogism and skills to develop and maintain the dialogical atmosphere of community and alterity, as well as remain goal oriented and yet flexible, which means
- being present at the moment in the invariably fluctuating interactional contexts
 - understanding that the double frame generates unpredictable events and dimensions, also in relation to the contrasts of reality and fiction (as loopholes do)
 - both tolerating and mastering the unpredictability and the incompleteness of drama work

Next, I will point out some practical examples of chances and risks in teacher artistry. First, the dimensions of involvement exist continuously. At its best, acting and creating together in drama mean that the whole group and the teacher are involved with their bodies and minds. Then, these persons in their role characters live through the events in the drama world that they have created together. This kind of involvement is open to strong experiences and vulnerability (see also Anttila 2011b, 152). In the last resort, the teacher is responsible for the choice of the content of these worlds. The kinds of drama worlds and with what kinds of living, characters and relationships the teacher leads the group are not insignificant. As Rouhiainen (2011, 91) emphasises, the combination of corporeality, experiencing and education in learning is sensitive: 'When art pedagogy contributes to the good growth of a learner, it is important to ponder the kinds of corporealities and relationships that the different approaches of arts education are providing' (my translation from Finnish). On the other hand, although the involvement of the participants may seem active, the teacher can never know if all these participants are indeed involved with their body and mind. Thus, one cannot claim that the participants are committed and empowered simply because they participated in an intervention (Chinyowa 2015, 22). In the same manner, even if some participants seem uninterested in drama work, it may be that the experience has actually been remarkable for them.

Second, the dimension of safe emotional experiences and expressions is an issue to ponder. One example of unsafe leading is when the teacher plans a drama about a sensitive theme, which is absolutely advisable in principle, but forgets that the role cover does not guarantee the invulnerability of a person with respect to his/her former experiences of the theme in question (see Article I). A playful drama may touch on personal aspects strongly, and even though it would

be completely allowed for one to experience feelings, there might be some individuals who are not ready to experience and show these in public, even in a familiar group. In addition, the fact that drama often awakens feelings does not mean that the drama teacher is also a therapist, even though drama can and is free to have therapeutic effects. The teacher's awareness of these frames may cause an interruption to the drama, which is an important move in many affective dramas. The goal is to awaken thoughts and feelings but not to churn in dramatic situations (see Article III). Considering the TIR strategy, the teacher may take a role unexpectedly, and it could be that someone becomes frightened and feels unsafe, especially children. Alternatively, if the group does not have adequate experience in using the TIR approach, there is a risk that the participants start to obey the TIR because they think their teacher is involved instead of remembering that their teacher is acting out a role.

Third, a drama teacher encounters the frames of art and education. After stepping inside the drama, the whole group is free to engage in the further creation of the drama. In my experience, fledgling drama teachers may stay on a pedagogical level and forget the artistic one. For example, they prohibit the participants' undesirable behaviour, although that happens in a role and is logical in drama. The self and the character are then mixed in the teacher's mind. 'In fairy tale, anything can happen' (Malandar & Ojala 2013, 18) because it is a joint agreement of an imaginary play. On the other hand, if the teacher forgets the frame of education, the aforementioned events of fear or insecurity may follow. In addition, if the group starts to create the drama in a direction that the teacher did not expect (or plan), the teacher should listen to this direction carefully – Is there something important in that theme? Is the group in need of handling these kinds of themes, and will the handling of it foster growth in the group somehow? The frames of education with planned goals and the human condition and its growth may seem contradictory, but in fact, either the choice of listening to the group or directing the group back into the rails may serve the goal of education in the long term. On the other hand, the frame of the human condition in unpredictable drama means that everyone has the right to be safe and without fear of being personally wounded; sometimes, the teacher must also inhibit undesirable behaviour inside the drama.

Fourth, in constructing dialogue, the dimensions of intersubjectivity are invariably present. Corporeality is our bodily connection with the world. In drama teaching, it is accented because of the concrete acting together; corporeality is the place of the common and individual creation and experiencing. At best, this notion is taken into account through a deep understanding of common, experiential and transformative drama work and learning in drama, with an emphasis on reflection. This deep understanding rests on the philosophy of dialogism, which includes the virtues of respect, presence and confidence.

The significance of drama education and arts education is recognized especially amongst art educators, teachers and philosophers through decades or even centuries. However, it seems that at the societal and political levels arts in educa-

tion in the long term have suffered the lack of established status, space and appreciation, and Finland is no exception. This study validates the significance of dialogism in drama teaching, strengthens our understanding of the impact of drama and arts education and offers conclusions, which can be useful in drama teacher education and applied to all teacher education. As Anttila (2015, 85) states, embodied learning – and embodied dialogue – should be one corner stone in all teacher education.

In this section, the core findings with practical conclusions were presented. I suggest that all these conclusions, apart from the existence of the double frame in drama, will be taken into consideration in all forms of teaching and teacher education. Corporeality is a forgotten aspect in teaching, although the awareness of its importance and self-evidence is increasing. Although the aim to create a best-possible atmosphere for learning is sometimes difficult due to challenging groups and circumstances, the accepting attitude, understanding and consciousness of body-mind dialogism together with the virtues of respect, presence and confidence, is a good starting point.

5.2 Artistic-pedagogical dialogism: respect, presence and confidence

The practical procedures in teaching are reflections of the teacher's values and conceptions of knowledge, learning and what it takes to be a human being. In this study, the values or the virtues of respect, presence and confidence were highlighted. According to my experiences in mentoring fledgling drama teachers, these values are not self-evident and embodied skills in their teaching. As Anttila (2011b, 152) states, the knowledge of art is so equivocal that it actually invites to dialogical pedagogy. In Anttila's (2007) earlier reflective study of dialogicality as a dance teacher, the same values were emphasised. It can be said that the embodied values are vital for genuine dialogicality.

The value of respect in a drama teacher's pedagogy becomes visible in one's attitude towards the participants (see Articles II and III). The I-Thou attitude is in itself an equal, listening and respectful stance. Sometimes, listening to the group tests the teacher's patience and power of observation. It also tests the teacher's attitudes towards different individuals; it is not easy to treat the well-behaved girl in the same way as the undesirable behaving girl. However, when the latter is treated as respectfully (yet firmly) as the others are, she may develop a more thoughtful behaviour. In addition, youngsters who are not successful in school often shine in drama. In my view, it is a matter of having the will not only to respect but also to find the positive aspects in one's participation, role-work or ideas and to give positive feedback on them. Acknowledging participants' strengths is one way through which a teacher demonstrates respect and professionalism.

Presence and respect go hand in hand. To be present implies being open to the situation and the persons in it. In drama, throwing oneself into the role and into the fictional world shows presence at a high level. In TIR this kind of commitment is both optional and risky. Increasing tension either serves the desired goal or distances the event from it. TIR may also create a situation that is too threatening. At its best, a devotional, joint creation may be an educative, strengthening and unforgettable event with many positive impacts.

Confidence follows the experiences of respect and present listening. The agreed rules of being and creating in drama are prerequisites for confidence. Although tolerance of dissimilarity is a part of respectfulness, in my view, an atmosphere characterised by confidence takes time to develop. One needs to know others and the teacher to the extent that one learns others' ways of interacting and acting. When the participants confirm that the teacher ensures safety and freedom, which are conditions for unaffected creation, a state of confidence can be reached (see Anttila 2007, 47). In this state, including an understanding of the differences between the role and the self, which means the liberties and responsibilities of acting together, alterity and unity have a space to appear. Thus, in dialogism, respect and presence also mean tolerance of conflicting ideas, opinions and stances, including bad behaviour in drama. A good feature of drama education is that it is not real life, so it is possible to explore the consequences of bad behaviours and crimes, not to mention the consequences also of the good behaviours of persons and groups. In drama, a sense of unity may remain between the selves during the whole drama session as a joint, confidential sharing and experiencing of miraculous, strange, annoying, marvellous, etc. happenings in it; at the same time, disputes may also arise between roles. From this kind of intersubjective experience, it is possible to learn about oneself, about others and about the lifeworld of humankind (see Article II; Anttila 2011b; Sava 1993).

In sum, in drama education, the intertwined self, other and the lifeworld of arts and education is a complex system in continuous change. Knowing how to guide the participants safely and enthusiastically through the created drama worlds requires high-quality drama teacher education. Personal and experimental nature of drama education, as well as of all arts education, is an inbuilt characteristic of the art form. It is an inalienable right when it comes to growth of humanity. Human growth in arts education, changing the lives of individuals, communities and societies for the better requires and deserves skilled teachers and skilled teacher education.

5.3 Reflections on the research process

The idea of researching the manifestation and meaning of dialogicality in drama emerged both from the question regarding teacher artistry and my long experience in teaching drama education. In my 30 years of experience in teaching drama, I have taught and encountered many different forms (or genres) and aspects of drama education. In recent decades, my main interest has been to mentor my

student drama teachers so that they can find their own successful and dialogical teacher artistry. In the beginning, my research interest to study both the actual procedures and the internal thoughts in teaching drama seemed to be nearly infeasible. How could I plausibly capture all those emotions, understandings, ponderings, perspectives, tones, gestures and meanings which happen in the streaming interactions in drama? This impossible task brought me first to the world of ethnomethodology. Applied CA, with its systematic approach, gave me the tools to elaborate meticulously how a drama teacher constructs the joint drama world with the participants. In addition, Goffman's notions of social behaviour and of the continuing face-work in it served as appropriate lenses to investigate the drama teacher's artistic-pedagogical moves in drama.

The strict approach of CA was a remarkable strength in my point of view. Analysing with the rules of CA, I could perceive step by step the moves and changes in interactions. Additionally, the method was not commonly used in the field of drama education, and it offered certain specific information on the interactional process, which other methods cannot do. For example, the participation framework and the rights to have access to the conversation are a widely researched field in CA (Goffman 1981; Maynard 2012, 17) and are a central element in teacher-student relationships. These are the frames for analysing dialogue in the interaction.

In the processes of familiarising myself with the analysis with CA and of writing one article on TIR procedures in Finnish (Viirret 2013), I was so inspired with the findings that my research had a new start. I managed to collect the data, in which the contexts of teaching process dramas, the experience of the studied drama teachers, the combination of the students and their experience in drama, and the ethics regarding anonymity and authorisation were all on an appropriate level (see Chapters 3.2 and 3.3).

The combination of action (process dramas) and reflection (interviews) seemed to generate the central issues of the drama teacher's artistic-pedagogic thinking—the method of stimulated recall (Patrikainen & Toom 2004, 239, 241) was functioning well. I had chosen to use applied CA with an analysis of the teachers' acts in my first sub-study (Article I), but the choice to use narrative analysis was not clear until I had noticed that the data included stories of the teachers' teacherhood.

In Article I, I suggested that the construction of dialogue and intersubjectivity in drama should be researched further. Behind my ideas of a meaningful, artistic pedagogy in drama, the question on the mechanisms of learning in drama bothered me. I started to ponder the phenomenon of intersubjectivity, and instead of my original idea to explore the meaning of improvisation in process drama, I followed the path of intersubjectivity. I also noticed that this term was widely used but somehow defined unclearly in various contexts. In drama education, I found only a few references to it (Cox 2008; Simons 1997; Sofia 2013; Trimmingham & Shaughnessy 2016; Wright 2011). The finding on intersubjectivity being an innate capacity was a remarkable milestone. It explained the impact

of participation, cooperation, embodiment or creating together, which are important phenomena in drama education. The route of intersubjectivity is realised in Article II. If analysis with CA was a puzzle of interaction, investigating intersubjectivity was a puzzle of intertwined intercorporeal and interpsychic elements in interaction.

It could be said that face-work and intersubjectivity established the preconditions for ideal interacting in drama; they were like a drama contract at a phenomenal level for the research process. Face-work attempts to make the interactional atmosphere comfortable and ongoing, and intersubjectivity ensures the conditions for dialogue at a fundamental level. Thus, on this basis, it was safe and inspiring to continue with the elaboration of dialogue and dialogicality. As a satisfactory ending, Article III covers the whole data. Moreover, the idea of exploring the meaning of improvisation was realised through the finding on laughter being an important, dialogical element – laughter was mostly a consequence of the improvisational parts of process drama.

The process has been successful, considering my personal learning with it. From a scientific viewpoint, the matter is different. I believe that the strength of the study is that it elaborated meticulously certain aspects in process drama and drama education. On the other hand, its perspective can be considered narrow. More appropriate research articles and books could have been used as references, and the approach of a/r/tography and art-based research could have been emphasised further. The participants' experiences could have also been researched. In addition, the conclusions drawn from the study might be based on data that are too small. Despite of these, the findings show that the aims to grasp the ideas of face-work, intersubjectivity, dialogicality and finally of dialogism were achieved in the study. Moreover, teachers are unique persons, and with different data, the findings might be different anyway. In sum, the demanding teacher artistry of a drama teacher with chances and risks in creating dialogical, meaningful drama experiences became visible and thus opened up a good prospect to succeed well and create meaningful learning experiences for human beings.

5.4 Suggestions for further research

Recently, research on embodied knowledge/learning cognition in drama education has increased (Nicholson 2014; Duffy 2015; Water, McAvoy & Hunt 2015). For instance, the collaboration between drama/theatre researchers and neuroscientists is a developing trend in relation to research on emotions and empathy (Shaughnessy 2013). In addition, intersubjectivity is regarded as a basic phenomenon and one of the key concepts in dramatherapy (Pitruzzella 2017). Embodied learning is also widely researched in the field of arts education, especially dance education (Anttila 2011a, 2015, 2018). The dialogical space and its conditions are continuously being researched in drama education (e.g. Jaakonaho & Junttila 2019).

This study explored the dialogical procedures, features and phenomena in the expertise of drama teaching. As the focus was on drama teachers' work, the most important step in the research is examining the participants. How do individuals each experience dialogicality, intersubjectivity and face-work? What is the meaning of these phenomena for them? How much variations are there amongst the groups? In addition, exploring all the above-mentioned phenomena in various contexts, such as in ordinary school classes, in trade schools and in youngster groups, to name a few, would be interesting. In the future, using a/r/tography as a methodological approach or conducting action research in drama teacher education on dialogism, as well as developing learning processes which increase student teachers' dialogical skills, sense and consciousness would also be interesting.

YHTEENVETO (SUMMARY)

Draamakasvatus on laajalti tunnettu taidekasvatuksen osa-alue, jonka status ja arvostus vaihtelee kulttuuristen, koulutuksellisten ja yhteiskunnallisten kontekstien mukaan. Sen synty pohjautuu teatteritaiteeseen, kun draamatyöskentelyä on alettu soveltaa erilaisissa terapeuttisissa, poliittisissa, yhteiskunnallisissa ja koulutuksellisissa konteksteissa yksilöiden, yhteisöjen ja yhteiskunnan hyväksi. Suomessa draaman asema on vahvistunut vähitellen, kun nykyinen, ilmiöpohjainen peruskoulun opetussuunnitelma (POPS 2014) suosittaa draaman käyttöä muun muassa vuorovaikutustaitojen, äidinkielen ja vieraiden kielten opetuksessa. Huolimatta tästä positiivisesta kehityksestä draaman asema ei ole tyydyttävä, koska se ei ole itsenäinen oppiaine kouluissa eikä draamakasvatuksen opintoja ole sisällytetty opettajankoulutukseen. Draamaopettajaksi pätevyityminen on tällä hetkellä mahdollista opettajille vain avoimen yliopiston tai Taideyliopiston Teatterikorkeakoulun opinnoilla.

Draamakasvatus nähdään tässä tutkimuksessa synonyymiksi termeille teatterikasvatus, soveltava draama ja soveltava teatteri. Draamakasvatus on katto-termi kaikille erilaisille kasvatuksellisille ja yhteisöllisille draama-/teatteritoiminnan muodoille ja genreille, joiden tarkoitus on kehittää yksilöiden ja yhteisöjen tietoja ja taitoja elämän eri alueilla. Termillä draama tarkoitan toimintaa, jossa luodaan tapahtumia, tarinoita ja draaman maailmoja, ja jossa näitä tilanteita eletään rooleissa. Tämä tutkimus kohdistuu prosessidraamaan, joka on yksi draamakasvatuksen monista genreistä. Siinä opettaja ja osallistujat luovat yhdessä fiktiivisen maailman. Roolityöskentelyn ja erilaisten työtapojen avulla eläydytään tapahtumiin ja tilanteisiin, jotka toteuttavat asetettua oppimistavoitetta. Draamaopettajan tehtävä on ohjata työskentelyä tavoitteellisesti ja ottaa samalla huomioon osallistujien näkökulmat, toiminta ja koko prosessissa syntyvä kokonaisuus. Lisäksi opettaja voi käyttää niin sanottua opettaja roolissa (OR) -työtappaa, jolloin hän pääsee vaikuttamaan draamaan fiktion sisällä. Tämä draamakasvatuksen taiteellis-pedagoginen konteksti vaatii opettajalta vahvaa asiantuntijuutta, kun toimitaan sekä rooleissa että omana itsenä. Roolityöskentely on luonteeltaan kokonaisvaltaista kehon ja mielen yhteistyötä ja siksi myös henkilökohdistuvaa ja haavoittuvaa. Lisäksi toiminta tapahtuu yhdessä opettajan ja toisten osallistujien kanssa, jolloin syntyy vuorovaikutuksellisesti ja ryhmädynaamisesti monisyinen verkosto. Sisällöllisen asiantuntijuuden lisäksi se tapa, miten opettaja asettuu vuorovaikutukseen ja rakentaa sitä osallistujien kanssa, on merkityksellistä.

Draamakasvatus tieteenalana on nuori, ja sen tutkimus käynnistyi varsinaisesti 1990-luvun lopulla – näin myös Suomessa. Vaikka kansainvälinen tutkimus on tällä hetkellä monipuolista, tutkijat ovat esittäneet toiveita uusista metodologisista avauksista ja muun muassa draamakasvatuksen vuorovaikutukseen keskittyneen tutkimuksen lisäämisestä. Tämän tutkimuksen tarkoituksena on tuottaa lisäymmärrystä vuorovaikutuksen ja dialogisuuden ilmiöistä ja merkityksestä draamakasvatuksen taiteellis-pedagogisessa kehityksessä tarkastelemalla

draamaopettajan toimintaa ja opettajuutta prosessidraamassa. Tutkimuksen pääkysymys on, miten draamaopettaja rakentaa prosessidraamassa taiteellis-pedagogisen dialogin osallistujien kanssa.

Tutkimuksen teoreettisena taustana on fenomenologia, joka on kiinnostunut eletystä todellisuudesta, inhimillisestä elämismaailmasta ja sen rakenteista. Fenomenologian tarkoituksena on ymmärtää, kuinka asiat, näkemykset ja arviot, joita pidämme totena, saavat merkityksensä ja kuinka erilaiset ilmiöt näyttäytyvät meille. Sen lähtökohtana on kokemus, josta merkitykset syntyvät. Kokemuksellisuus filosofiana taustoittuu tutkimuksessa erityisesti Merleau-Pontyn, Buberin ja Husserlin näkemyksien kautta. Fenomenologinen lähtökohta välittyy myös tutkimusasetelmaan ja metodologiaan: tavoitteena on tutkia sekä elettyjä tapahtumia että niissä syntyneitä merkityksiä käyttäen keskustelunanalyysia ja narratiivista analyysia.

Tutkimusaineistona on tutkijan kuvaama videoaineisto sekä kolmen eri draamaopettajan ohjaamista prosessidraamoista (aineisto 1) että kunkin opettajan reflektiohaastatteluista (aineisto 2), kun he katsoivat omaa opetustaan videolta. Osallistujat prosessidraamoissa olivat avoimen yliopiston aikuisopiskelijoita, joista suurin osa oli työssäkäyviä opettajia tai opettajiksi opiskelevia. Kunkin prosessidraaman opetuskonteksti oli sama; kaikki kolme ryhmää opiskelivat draamakasvatuksen perusopintojen samaa kurssia tutun opettajan ohjauksessa. Vain prosessidraama oli opettajan itsensä valitsema. Reflektiohaastattelut, jotka toteutin tutkija-kollegan positiossa, tehtiin noin kahden viikon päästä opetuksesta ja niissä, katsoessamme asianomaisen opettajan ohjaamaa prosessidraamaa videolta, ydinkysymyksinä olivat: Mitä ajattelit/huomasit/tarkastelit tuossa hetkessä? Mikä sinulle oli merkityksellistä tässä kohtaa/draamassa/yleisesti ottaen?

Tutkimus jakaantuu kolmeen alatutkimukseen, joista muodostuu koko tutkimuksen teema: dialogismi draamaopettajan filosofisena lähtökohtana sekä käytännössä tapahtuvana asenteena ja vuorovaikutuksena. Ensimmäinen alatutkimus koskee draamaopettajan toimintaa kasvotyön näkökulmasta hänen käyttäessään OR-strategiaa. Koska silloin sekä osallistujat että opettaja ovat rooleissa, draamaopettajan on huolehdittava turvallisesta ilmapiiristä. Sosiologi Erving Goffman loi käsitteen kasvotyö, joka tarkoittaa sitä, että kaikilla vuorovaikutuksessa olevilla on pyrkimys säilyttää omat ja toistensa kasvot. Konfliktitilanteissa kasvot voivat tulla uhatuiksi. Draamaopetuksessa OR voi toimia paitsi kasvoja suojellen, myös niitä uhaten silloin kun opettaja haluaa nostaa draaman jännitettä tai ohjata sitä tavoitteen suuntaan. Tutkimus osoitti, että tasapainottelu osallistujien oman minän ja rooliminän kasvojen suojelemisessa on vaativaa silloin kun draaman sisällä, roolin antamasta suojasta huolimatta, roolin kasvot ovat uhattuina. Draamaopettajan on omassa toiminnassaan tunnistettava taiteen, opetuksen ja ihmisyyden ulottuvuudet ja rajat, mikä tarkoittaa sekä taidemuodon että pedagogiikan keinojen hallintaa.

Toinen alatutkimus kohdistuu intersubjektiivisuuden käsitteen avaamiseen ja ymmärtämiseen draamaopetuksessa yhden käytännön esimerkin kautta. Intersubjektiivisuutta tarkastellaan fenomenologi-filosofien Merleau-Pontyn, Bu-

berin ja Husserlin esittämistä näkökulmista. Lähtökohtana on uusimpien neurotieteellisten tutkimustuloksien pohjalta esitetty käsitys siitä, että intersubjektiivisuus on ihmisen synnynnäinen kyky jakaa ja ymmärtää kokemuksia yhteen kietoutuneessa minän, toisen ja elämismaailman kokonaisuudessa. Keskeistä tässä on se, että voimme samalla sekä ymmärtää että jakaa yhteisessä kontekstissa syntyneitä kokemustamme, ja että tämä jakaminen syntyy ensisijaisesti kehollisella tasolla. Samalla jokaisen subjektiivinen kokemus on omanlaisensa. Tutkimuksessa kunkin edellä mainitun filosofien näkemyksistä syntyi kokonaisuus, jossa tarkasteltiin, kuinka kehollinen yhteys, ihmisten väliin syntyvä dialoginen yhteys ja tietoinen, refleктоiva yhteys ovat läsnä yhdessä luoduissa draamatilanteissa. Tutkimuksen tuloksena syntyi ehdotus, että intersubjektiivisuus on ymmärrettävä yhtenä draamakasvatuksen avainilmiöistä. Intersubjektiivisuus selittää sen, miksi yhteiset, vahvat kokemukset onnistuneessa draamaopetuksessa ovat tyypillisiä. Lisäksi se lisää ymmärrystä siitä, miten draamassa voidaan sekä kehittää intersubjektiivisia taitoja että hyödyntää niitä uusien asioiden oppimisessa.

Kolmas alatutkimus fokusoituu dialogisuuteen prosessidraaman ohjaamisessa ja yleisemmin draamakasvatuksessa. Dialogilla tarkoitetaan kehon ja mielen tasoilla muodostuvaa kokonaisvaltaista vuorovaikutusta, joka on avointa, läsnä olevaa ja toisen ihmisen aitoon kohtaamiseen asettuvaa, mitä Buber kutsuu Minä-Sinä – asennoitumiseksi. Lisäksi dialogisuus nähdään bahtinilaisittain moniäänisenä ja siihen kutsuvana toimintana, mikä puolestaan on yksi tärkeä tavoite draamakasvatuksen kontekstissa. Tutkittujen kolmen draamaopettajan reflektiiviset haastattelut analysoitiin narratiivisen analyysin avulla, ja tuloksena syntyivät opettajien itsensä hyväksymät narratiivit heidän senhetkisestä draamaopettajuudestaan.

Tutkimus osoitti, että draamaopettajat luovat kunnioittavan, avoimen ilmapiiirin ja tekevät parhaansa sitouttaakseen osallistujat yhteiseen fiktion luomiseen. He työskentelevät tavoitteellisesti, mutta ovat samaan aikaan avoimia osallistujien ehdotuksille ja yllättävälle toiminnalle draamassa. Yksi esimerkki tästä oli ns. vuorovaikutuksellinen aukko (loophole), jolloin opettaja ja koko ryhmä alkoivat nauraa keskellä draaman vakavaa todellisuutta, kun syntyi yhtäaikaista oivallusta draamatilanteen koomisuudesta suhteessa todellisuuteen. Tutkimus toi esille, että draamatyöskentelyssä on merkityksellistä se, että voi yhtä aikaa olla vapauden ja rajoittamisen ulottuvuuksia, yhteistä ymmärtämistä tarjoavia aukkoja ja tilaa sekä yhteisöllisyydelle että toisin ajattelemiselle, siis toiseudelle.

Kokonaisuudessaan tutkimus vahvistaa, että asiantuntevaan ja ammatilliseen draamaopettajuuteen sisältyy 1) tietämys sekä draaman/teatterin että sosiokulttuurisen ja transformatiivisen oppimisen keskeisistä elementeistä, 2) tietämys ja ymmärrys draamaprosessin etenemiseen liittyvistä ehdoista ja vaatimuksista ja 3) tietämys dialogismista ja dialogiset taidot, joihin sisältyvät kunnioituksen, läsnäolon ja luottamuksen hyveet. Kaikkiaan draamaopetuksessa ovat vahvasti läsnä kasvatukselliset, taiteelliset ja ihmisenä olemiseen liittyvät ulottuvuudet. Näissä kehityksissä ja erilaisten ryhmien kanssa draamaopettajan haasteet voivat olla isot, mutta ymmärrys ja tietoisuus kehollis-mielellisestä dialogismista

yhdessä kunnioittavan, läsnä olevan ja luottamusta korostavan asenteen kanssa voivat olla hyvä alku.

Tutkimus osoittaa kehollis-mielellisen, reflektiivisen dialogin tarpeellisuuden ja fenomenologiaan pohjautuvan dialogismin merkityksen draamakasvatuksessa. Draamaopettajan taiteellis-pedagogisessa toiminnassa tämä tarkoittaa monipuolista ja vahvaa asiantuntijuutta, jonka saavuttamiseksi korkeatasoinen draamaopettajan koulutus on välttämätön. Draamakasvatuksen, kuten kaiken taidekasvatuksen henkilökohtaisuus ja kokemuksellisuus ovat sisäänrakennettuina taidemuotoon ja ovat luovuttamattomia oikeuksia ihmisyyteen kasvamisessa. Tavoitteena ihmisyyys yksilöiden, yhteisöjen ja yhteiskunnan hyväksi vaatii ja ansaitsee toteutuakseen osaavat opettajat ja osaavan opettajankoulutuksen.

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ORIGINAL PAPERS

I

FACE-WORK IN TEACHER-IN-ROLE: ACTING AT THE INTERFACE BETWEEN ARTISTRY AND PEDAGOGY

by

Tuija Leena Viirret, 2016

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Face-work in teacher-in-role: Acting at the interface between artistry and pedagogy

Abstract

The teacher-in-role (TIR) strategy is used in process drama to strengthen the dramatic experience and promote learning among the participants. In this study, one TIR construct is examined through the lens of Erving Goffman's concept of face-work in order to deepen the understanding of the subtle and vulnerable processes of interaction in process drama. TIR is considered to be an interactive construct in which both artistry and pedagogy are embodied. Face-work is applied in the fictive context of process drama to uncover the interactional potential for learning and creating drama. In addition, the teacher's reflections on his actions as they relate to face-work in process drama are explored. The data of this case study are analysed using applied conversation analysis (CA) and thematic narrative analysis. According to the findings, face-work seems to provide an explicit frame for understanding the interactional procedures and moves in the artistic-pedagogic construct of TIR.

Keywords: conversation analysis (CA), drama pedagogy, face-work, interaction, process drama, teacher-in-role (TIR)

Introduction

The main focus in this study is to explore how the interaction in process drama, and especially in the teacher-in-role (TIR) strategy, is constructed through the lens of Erving Goffman's (1967) concept of 'face-work' and to determine the studied teacher's reasoning behind his acts. The wider framework for this research originated from an interest in doing an in-depth analysis of interaction, artistic-pedagogical procedures and the drama teacher's practical theory in process drama, especially in TIR. Several drama researchers have stated the need for research into elaborate interaction in process drama (Ackroyd 2004: 165; Aitken, Fraser and Price 2007; Howell and Heap 2005: 66). In addition, in recent years, there has been a call to widen the methodological field in drama research (Omasta and Snyder-Young 2014: 17-19; O'Toole 2010: 286-287). In this case study, the examination of the interaction is combined with the exploration of the teacher's reflections through the lens of face-work.

In the next sections, the theoretical frameworks of this study are outlined; they include face-work and process drama. Second, the methodological frameworks are presented, after which an analysis is presented of the selected critical moments in TIR and the teacher's reflections on his actions using applied conversation analysis (CA), narrative analysis and the lens of face-work. In the final section, the

risks and potential of face-work in process drama, and in the artistry and pedagogy of TIR, are discussed.

Erving Goffman's face-work and process drama

Philip Taylor's (2000: 1–6) incisive concepts of 'people', 'platform' and 'passion' as the key elements in drama praxis are easily found in process drama, relating to 'people' as the participants and the teacher and the 'platform' as the stage for the process drama itself. However, it is a challenge to create 'passion' in an educational context. The institutionalized framework of a teacher as a leader and the students as the actors sets the asymmetric stage for interaction in relation to the rights of participation or leadership (Drew and Heritage 1992: 49). In process drama, the idea of giving rights for participation and for creating content and form is embodied in its structure of four main phases: drama contract, pretext, fiction (including the varying use of drama strategies) and reflection (Bowell and Heap 2001). In addition, the use of drama strategies (conventions) – especially TIR – has been found to strengthen the creation of commitment (Neelands 1990; O'Neill 1995). Maintaining commitment and passion throughout the course of process drama requires shared agreement and understanding. Shared understanding is a consequence of intersubjectivity, which in this study is defined as a 'fabric of our social becoming' in which personal and societal forms of human life are intertwined and expressed in interaction with every gesture of the many actors in it, giving them meaning and significance (Crossley 1996: 173). Thus teaching in process drama is dependent on the quality of the face-to-face interactions.

Goffman's lifelong research into interaction order – including the concept of face-work, which he developed in the 1950s – is based on his extensive observations of daily, face-to-face interaction in diverse environments. In creating drama, the goal is to establish a recognizable, believable social situation (Bolton 1992: 2, 11–13). The main interest then becomes the features and tones of the created roles and the face-to-face relationships between them. In drama, the participants have double faces: the face of the self and the face of the role. This prominence makes the study of face-work in drama particularly relevant.

According to Goffman's (1983: 2–3) theory, social interaction transpires in a spatially and temporally demarcated environment in which two or more people are at a face-to-face distance from each other. When we encounter someone, therefore, we form an impression of that person according to their reactions and behaviour. Goffman (1967: 5) calls the pattern of verbal and non-verbal acts a line – this line, discovered by others, gives the face for the person, who then claims for him or herself this image. Face-work means that all involved in the interaction are acting in such a way that everybody can keep their face (Goffman 1967: 12).

In groups, the rules of the group and the defined context dictate the quality and amount of the feelings that one has for his or her face and for the other faces involved. The participants' emotions, mood, cognition, bodily orientation and muscular effort have an influence over the interaction order, and as a consequence, one can sense feelings of ease or uneasiness, unselfconsciousness or wariness. We tend to react emotionally to the face that contact with others allows us. We invest emotions in our face; thus 'a participation in any contact with others is a commitment'. (Goffman 1967: 6; 1983: 3-4.) This theory is noteworthy in the context of process drama. The participation is the first essential precondition and the commitment is the second precondition for creating drama. To create an enjoyable tone in the commitment – which thus is understood as a consequence of 'participation in any contact with others' – many practitioners use an established procedure to set the tone for the rules and define the context: the drama contract (Neelands 1984: 27-31; Howell and Heap 2001: 107-110). Through the lens of face-work, instead of starting drama teaching with the prevailing social value everyone has on their faces, new faces can be created so that participants' faces are 'feeling good' (see Goffman 1967: 6). With new faces, the ambience for learning can be re-created; thus the drama contract can function as 'dropping' not only the present faces but also the present characterizations of others' stances and status (see Goffman 1983: 8). It is like a 'rite of passage' from one context to another; like creating a *tabula rasa*, a state of mind in which the participants are able to welcome the new, but still unknown, role faces.

Goffman (1983: 6) remarks that the acceptance of given conventions and norms is, in effect, putting trust in them. In practice, the procedure of drama contract is naturally not just a simple trick to get everything in suitable order; instead, its level and quality are dependent on the 'platform' and the 'people'. In this study, the drama contract is seen as a mutual, carefully negotiated commitment of the ways to stand, act and behave in the joint activity.

As the interaction proceeds, the situational effects and additional characterizations will be emphasized, directly influencing the social structure (Goffman 1983: 3, 8). Then problems can also arise with face-work. When a face has been threatened, there are two basic kinds of face-work: the avoidance process and the corrective process (Goffman 1967: 15-23). In some cases, there is the aggressive use of face-work, when the threatened person tries to make points and gain the upper hand with the adversary in order to protect his or her own line from inexcusable inconsistency. This kind of behaviour usually needs an audience to witness the event, which can then turn into a game. However, the troublesome situations are carried out with the moves of interchange, where the acknowledged threat to face ends in 'the re-establishment of ritual equilibrium'. Those moves are challenge, offer, ac-

ceptance and gratitude (Goffman 1967: 19–26). In drama, the threatening, suspenseful states of affairs are often desirable in order to create ‘passion’ and provoke attitudes.

As the role-work begins, the face-work in roles begins. In drama, the face-work unfolds in double-frames of role, space and time; also called metaxis or aesthetic doubling (O’Toole 1992: 166–170; Østern 2003: 458, 471–472). Because of the role cover, face-work can be used in a contradictory way. The interactional order can be broken to raise tension; thus the face of the self and the face of the role are acting and reacting in a way that is intertwined. In the following, after outlining the methodological frameworks of this study, face-work is explored in the critical moments in the drama when the new faces of roles are threatened.

Methodological frameworks

The data of this study consist of TIR episodes in one process drama and a reflective interview with the teacher, both videotaped by the author. This process drama was chosen for three reasons: it is typical in structure with relation to the previously mentioned four main phases of process drama, its composition in TIR demands considerable face-work and the face-work in it is tangible and risky. The participants were adults (N = 17), mostly teachers, studying drama education at the Open University of Jyväskylä, Finland. The drama teacher, a qualified instructor with several years of experience, knew the group beforehand. He read and approved the data analysis.

The analysis of the critical parts of face-work was done with the use of applied CA, including rigorous transcription. Applied CA means that the findings of ‘pure’ CA are applied to specific studies and institutional contexts (Have 2001: 3). In short, the main principles of CA are that interaction is a specifically organized, context-shaped and context-renewing phenomenon; thus, the analysis is data-driven (Seedhouse 2004: 13–16).¹

It seems that CA is a rarely used method in drama research outside of a few studies (e.g. Freebody 2010; Jyrämö 2013; Viirret 2013). The focus in using CA here was to analyze the construction of interaction – turn-taking, sequential organization and the interactional procedures – through the lens of face-work. In addition, the premise of elaborating on the interaction is that participants’ acts of turn-taking are analytic tasks and thus signals of how they understand the on-going situation (Gardner 2012: 607). The analysis begins with CA, observing the clear features of the interaction, and ends with an interpretation of the ambience, nuances and face-work.

In the reflective interview with the teacher, so-called ‘stimulated recall’

¹ For further reading, see for example Sidnell and Stivers (2012).

was used (Patrikainen and Toom 2004: 239, 241), in which he watched his own teaching on the video. The themes that were discussed emerged, inspired by occasions in drama, and the teacher commented on and also told stories about his teaching. The interview can thus be seen as a co-constructed discussion about the teacher's practical theory, a system that is constructed of each individual's private, personal experiences; knowledge; values; and attitudes, and that forms the internal instructions for his behaviours (Ojanen 2000: 86–89). Therefore, the form of the analysis is individually oriented and primarily focused on the narrator's thoughts and feelings (Andrews, Squire and Tamboukou 2008: 5–6). The analysis is conducted with the use of thematic narrative analysis, including features of dialogic/performative narrative analysis (Riessman 2008: 53–54, 58, 105–106). In this study, the analysis shows one example of the practical theory in TIR.

In the following section, the studies of the moves in TIR are presented in extracts 1–4, which were transcribed with the use of CA and then translated from Finnish to English by the author. The signs used in the transcription are explained in Appendix 1.

Threatening and protecting faces in TIR

In drama, anyone can break the interaction order. Extracts 1–4 are taken from a ten-minute TIR episode in which the group and the teacher have new faces in their drama roles. Before this episode, they have re-organized the interaction order with the drama contract and established the fictional framework with drama strategies. During the episode, the dance teacher (the TIR) coaches the villagers (students in their self-chosen roles of farmer, doctor, housewife, etc.) for a dance competition offering a 20-million-dollar award to the winning team.² Thus, the group has peeled off the normal institutional setting of a lesson and made a new setting – in this case resembling an institutional setting – with the dance teacher, who holds a middle-rank position with the second-in-command role (Morgan and Saxton 1987: 42–43; Wagner 1990: 128–129). In Extract 1, the tone of face-work changes radically.

² The teacher assumes that the pretext is originally one of Allan Owens'. The teacher plans the actual process.

Extract 1. The turning point

Duration (29.04-29.44): 40 seconds

The dance teacher (DT) and the training group of the villagers are standing in line and are about to go on with the final training. Margit, a medical examiner in the village, helps the dance teacher with the CD.

- 21 DT: can you slow down the volume a bit (.) yeah yep thanks (.) and HEY could you bring
22 that [mmm CD-cover also over there (.) yes that (.) could you bring it here so that
22B [POINTS WITH HIS HAND]
22C [MARGIT BRINGS THE COVER, HANDS IT TO THE DANCE TEACHER, TURNS AND GOES BACK TO HER PLACE]
23 DT: [yep (.) HEY (.) could you (.) come back (3.0)
23B [HOLDS THE COVER IN HIS ARM BENT LEFT HAND AND KEEPS AN INTENSIVE EYE CONTACT TO MARGIT]
23C [MARGIT COMES BACK TO THE DANCE TEACHER]
24 DT: Don't you (.) [now say (.) that what I smelled was just a mistake (3.0) [PEACEFULLY]
24B [RAISES HIS RIGHT HAND AND HOLDS IT UP WITH THE FLAT OF HIS HAND]
24C [MARGIT LOOKS DOWN, MOVES HER HEAD FROM SIDE TO SIDE AND SCRATCHES HER NECK]
25 Margit: krhmm ³
26 DT: [so [(2.0)
26B [DROPS HIS HANDS DOWN, TAKES ONE STEP TO BE VERY CLOSE TO MARGIT]
26C [MARGIT TAKES A LOOK TO THE TEACHER AND THEN LOOKS DOWN AGAIN]
27 Person 1: [she smelled booze or [WHISPERING]
28 Person 2: [yeah
29 Margit: [nn well
29B [LOOKS STILL DOWN AND WIPES HER MOUTH]
30 DT: [so [are so are are you drunk (.)
30B [RAISES HIS RIGHT ARM BENT HAND, POINTING WITH HIS FOREFINGER TO MARGIT]
30C [MARGIT LOOKS QUICKLY UP TO THE TEACHER]
31 Margit: just a little bit [(.)
31B [THE DANCE TEACHER TURNS AROUND AND WALKS FURTHER OFF]
31C [MARGIT LOOKS TO THE SIDE AND BACK DOWN]

In Extract 1, the institutional frame at work within the fiction is clear. The turn-taking follows the norm of an authority and his team. The dance teacher is dictating the situation by giving orders and asking questions with expectations of obedience and answers. He proves he has the right to ask about Margit's state by saying *don't you (.) now say (.) that what I smelled was just a mistake*³⁴ in line 24. There is a long silence before this shocking question (3.0 sec) and two small hesitations in the beginning of it that give Margit a clue to expect more. Margit does not answer – she just clears her throat in line 25, and after the teacher's repetitive so in line 26, there comes another long silence (2.0) that is then filled with an insertion sequence where the villagers express doubts about her drinking (lines 27–28). This also gives Margit time to adapt to

³ 'Margit' – a student in a role – volunteered as a 'person with a special task'. The teacher carried out several preparatory exercises and paid particular attention to Margit. Still, the suspicion in line 24 came as a surprise.

⁴ In the analysis, the quotations from transcriptions are in italics and without punctuation, according to the common style of CA research.

the changing situation. Finally, the dance teacher overlaps Margit's murmuring and says out loud the exact suspicion: *so are so are are you drunk* (line 30), and Margit admits *just a little bit* (line 31). During all of Extract 1, there is a lot of non-verbal action occurring. Margit is mostly looking down (lines 24C, 26C, 29 B and 31C), and the dance teacher is very expressive, especially with his hand gestures (lines 22B, 23B, 24B, 26B and 31B).

The TIR constructs this dramatic turning point using face-work in a risky way. The suspicion is expressed on record in front of the others' faces. It is an open threat to Margit's face. The question was a planned turning point in the drama, but the student in her role as Margit did not know about this twist. However, straight away, she takes the suspect face that the dance teacher gives to her by staying silent, keeping her eyes down and moving her head from side to side. During the silence, the others give the face of a drinker to Margit. She still tries to save her face by avoiding giving an answer, which somewhat irritates the dance teacher. The question *so are you drunk* increases the tension, and Margit's confession of *just a little bit* creates a denouement. Now, to manage the threat to her face, she can continue with avoidance or start with correction or making points. In Extract 2, the dance teacher's face-work becomes threatening.

Extract 2. Losing patience and committing the group

Duration (29.45-30.33): 48 seconds

31D [A NOISE ARISES]

32 Barmaid: (--) I said that I wouldn't have liked to sell

33 DT: so so you have sold DIDN'T WE MAKE A DEAL ONE AND A HALF WEEKS AGO

34 THAT NOBODY WILL GO TO THE PUB EXCEPT LIKE THE STAFF WHO ARE THERE (3.0)

35 Margit: °yee°

36 Farmer: how will this go on

37 DT: do ya' understand what you have like (.) what will we now do (.) so this is just

38 insane that one doesn't stand by one's promises (.) I really thought

39 that it WAS GONE THROUGH SO MANY TIMES THAT [NOBODY DRINKS SPIRITS FOR

39B [BEATING TIME WITH HIS TALK WITH

40 TWO WEEKS BEFORE THAT PERFORMANCE] SO THERE'S FOUR DAYS LEFT SO=

40B HIS HAND]

41 Margit: =IT WAS JUST ONE LITTLE SHOT

42 DT: IF IT'S A DEAL THAT WE TAKE NOTHING THEN WE TAKE NOTHING (.) or what do you

43 guys think

43B [A NOISE ARISES]

44 voices: like yes (--) every body else (--) only water (--) only coffee we've got (--) everyone

45 has obeyed even the butcher (--) maybe again that fault that runs in her family (--)

The conflict continues. The attack by the dance teacher is very strong, and without the fictional frame, it would be practically impossible, or at least improper, for such an interaction to take place in an institutional setting. Margit's confession and the emergence of 'an accomplice' seem to give the dance teacher the right to nearly lose control, and he begins to shout straight into Margit's face. He expresses anger and disappointment over Margit's break of the 'many times confirmed' agreement (line 39). At first, Margit listens to the accusation quietly, but after the second round of the dance teacher's temper, she even interrupts him with her excuse. Her strong and loud stand can be seen as an act to save her own face and make points with the exact expression of the volume of drinking: *IT WAS JUST ONE LITTLE SHOT* (line 41). In addition, Margit's silent moments can be interpreted as making points – the silence and the shouting are signs of wounded feelings and the others could feel empathy and guilt. However, the dance teacher does not give up, but he instead yells back – aiming to save his current tough face – and raises the stakes by asking the group's opinion. In fact, he has made two allying questions to the group: *what will we now do* (line 37) and *what do you guys think* (lines 42–43). The group is denouncing Margit's act with its own absolute obedience, such as *everyone has obeyed even the butcher* (lines 44–45). The outcry could already be crushing to Margit's face. Nevertheless, Margit stays still. In Extract 3, the dance teacher starts to search for an explanation for the

drinking.

Extract 3. Searching for reason and solution

Duration (30.34-30.54): 20 seconds

46 DT: so have you got some reason for this (3.0)

46B [MARGIT TURNS HER HEAD AROUND, SQUIRMS, WHINES]

47 Margit: No

48 DT: No-no so you don't even bother to cook up any excuse or

49 Margit: Well I thought that I'm on the back row over there and you don't smell and
50 well it isn't like=

51 DT: =SO CATCH ON WITH THAT OUTLOOK WE'LL SURELY LOSE THE WHOLE GAME (.)

52 what will we now do I JUST CAN'T TAKE ANY

The dance teacher's face-work seems to be non-protective toward Margit's face and strengthening toward his own. In Extract 3, he puts Margit under even more pressure with his question of accountability, with his irritation and with his judgemental comments. In fact, the accusation to not *bother to cook up any excuse* in line 48 is mocking, and the condemnation on Margit's attitude as a bad example to the others and as a road to loss is crushing: *WITH THAT OUTLOOK WE'LL SURELY LOSE THE WHOLE GAME* (line 51). At this point, or even earlier, in real life, someone might have crumbled. But here, the face-work functions are contradictory: because of the fictional frame, one does not lose face in reality. So the more one is accused and threatened, the more one can hold onto the safe cover of the fiction. The same applies to the teacher. In the role, he was able to be aggressive and even leave the situation to the group: *what will we now do I JUST CAN'T TAKE ANY* [more] (line 52).

Margit uses all three types of face-work. She tries to avoid the threat with silence, to make points with her body movements (head-twisting, squirming) and voice (whining), and to correct the situation with excuses: *I'm on the back row over there and you don't smell and well it isn't like* (lines 49–50). This interrupted sentence could have continued: '...that one shot would not affect my ability to dance' – and the account could have been acceptable. But, the dance teacher metaphorically slings mud in Margit's face and gives up. This turning point of the dance teacher's implicit handover to the group could be seen as a climax of the entire TIR construct. However, the tone of the teacher's face-work changes again.

Extract 4. Changing the side

Duration (31.20-31.36): 16 seconds

60 DT: you don't want twenty million or
61 Margit: oh well yes it does [it (.) was the last time [m
62 DT: [so [so (-)
63 Margit: no it [surely won't happen again (.)
64 DT: [so
65 Farmer: how much did you really drink (.)
66 Woman 1: it certainly wasn't just a one shot (.)
67 DT: how how can you know
68 Woman 1: well like doing those kind of moves (.)

[lines off: 3,36 minutes]

Duration (34.52-35.02): 10 seconds

145 DT: okay do you want to leave totally
146 Margit: [YE::S if you can manage without me so (.) then=
146B [DELIGHTED]
147 DT: =I don't know if we do
148 Woman2: we can't let her [go
149 Woman3: [yes no::]
150 Woman2: no::

Extract 4 features short excerpts of the on-going discussion. The teacher's next challenge *you don't want twenty million or* (line 60) and threat to Margit's face leads her to finally make an offer, the second move of the interchange. She promises: *it surely won't happen again* (line 63) – that is, she 'can still be used as a responsible participant in the ritual process' (Goffman 1967: 18–23). The dance teacher subtly changes his interpretation of Margit's line – that is, he gives Margit a slightly new face of a not-so-bad rule-breaker, and above all, of a necessary member of the team. This fine move with the inconsistency of accusation and concern is observable when he asks about Margit's desire to leave in line 145 and straight away states that leaving is impossible in line 147 – which is accompanied by three villagers (lines 148–150). These changes of the side are like the fading out after the turning point in the final act. In any case, Margit gets a better face before the entire fiction ends. The move of acceptance stays unclear because of the variety among the villagers' attitudes, from suspicion to the farmer's shout of *And we'll dance for four days!* (excluded from the extracts). The teacher ends the fiction at this point, leaving the final move of gratitude incomplete.

After this improvisational scene, the process drama continued for nearly 45 minutes with different drama strategies and diverse reflection. In the next section, the teacher's reflection on his actions in this TIR episode is explored.

The drama teacher's voice as an artist-pedagogue

The reflective interview was the teacher's narrative about his thoughts during the process drama and about teaching drama in general. He contemplated the totality from many sides and with many themes. In this article, only a fraction of his rich reflection can be acknowledged, considering the face-work in the presented extracts, and in making the drama contract. As the concept of face-work was not used or even known by the researcher in the moment of the interview, the analysis was done in relation to those themes that concerned face-work. The main theme was atmosphere. In regard to the drama contract, the atmosphere was discussed according to the aspects of safety and freedom, with the teacher's words as follows:

... that the start would be safe like if surprising events will emerge in drama, so that the gang wouldn't begin marvelling at it ... like in this drama it will be the point that the dance teacher asks to bring that CD and when they now really went out of countenance that they have the permission to be out of countenance ... trying to create [the atmosphere] that we know what we're doing ... It [voluntariness] is like life insurance for the drama teacher so that they aren't forced to do something and can act creatively, and not, like start to fake creative acting, but I feel that it is extremely important also for myself that I don't begin to mind too much ... that I can, in principle, use any convention or handle any theme without fearing if somebody now thinks something, or is too affected ... It is everyone's personal liability.⁵

The teacher emphasizes the release of the participants' faces in roles to react in whatever way they feel is appropriate. Also, for the face of the self, the safety of knowing the frame of *what we are doing* was taken into account. He refers to the institutional setting of the expectations of behaviour in the asymmetric teacher-student interaction: *they are not forced to do something and can act creatively, and not like start to fake creative acting*. It is striking to note how he includes his own face in this frame: *that I don't begin to mind too much*.

The face of the role and the face of the self are present in the teacher's reflection. To sum up, it is important for all those involved that the face of the role can throw itself into the fiction, while the face of the self is conscious about the frame and can safely be responsible for its own face under the role cover.

The atmosphere in the extracts 1–4 of TIR was discussed mostly with regard to the aspects of *dramaturgy* and *role* in TIR. The teacher stated the following:

... mostly there's a worry that Margit's character is ready to leave ... one theme is that an outsider [the dance teacher] comes and sets the rules, expecting that everybody is as ambitiously involved as he is ... that it [the situation]

⁵ The citations are translated from the Finnish transcriptions by the author.

is all the time in danger of being watered down . . . but multiple voices emerge . . . the character [the dance teacher], he tries to keep the situation in hand, he is a control freak and not dialogical at all, but he is approaching with high status, slightly threatening . . .

The teacher did not reflect on Margit's behaviour in the interview except for her intention to leave. He refers to the educational goal of having 'multiple voices', but he states that the main concern of the situation was that the tension would fall. He talks about the TIR from outside, using words like 'he', 'the character' and 'in that role', which could be interpreted as signs of strong involvement in acting and reflecting on his role character, thus thinking of the episode as a performance.⁶ Thus the acts of face-work can be interpreted here through the behaviour in relation to the dramaturgy and his role: Instead of being concerned over the student's face of the self, he raises the tension inside the artistic frame. However, his concern about the tension explains the subtle changing of the side in Extract 4. Additionally, in terms of the moves of interchange in face-work, Margit's offer has to be noticed and reacted to somehow, as he did. The teacher highlights also the *respect* both to the face of the role and to the face of the self:

. . . the fictive characters, they have to be respected, like, taken seriously . . . if not, no drama would develop . . . that you wouldn't even by mistake – I don't know how it could happen – like, begin to assess the way of acting . . . it would be extremely destructive . . . so that in this universe there is no other person who could act [that role] in that way . . .

To sum up, in the teacher's reflection, the voices of an artist and a pedagogue are intertwined. He emphasizes safety, voluntariness and responsibility for the face of the self, and he emphasizes the freedom to act for the face of the role. These concepts can be summed up as the right to have double faces in drama. In addition, he is concerned about the tension in drama; that is, both to head toward the pedagogic goal and to take care of the artistry in drama, that is, to maintain passion. His speaking of respect relates to double face.

Faces and face-work in process drama

In Figure 1, the moves of face-work are summed up and placed in the main phases of process drama. This framework assumes that every participant is committed to the on-going action. The ideal process in face-work could proceed as follows:

⁶ We watched the TIR episode silently and attentively. It could be interpreted that the strength of the scene captivated us completely for that period.

- Dropping the prevailing faces and giving equal faces, *tabula rasa* with trust, rights and respect.
- Imagining possible new faces.
- Living freely with new role faces and feeling safety for the face of the self under the role cover.
- Dropping role faces, restoring the interaction order with 'normal' face-work.
- Reflecting on the experiences of double faces.

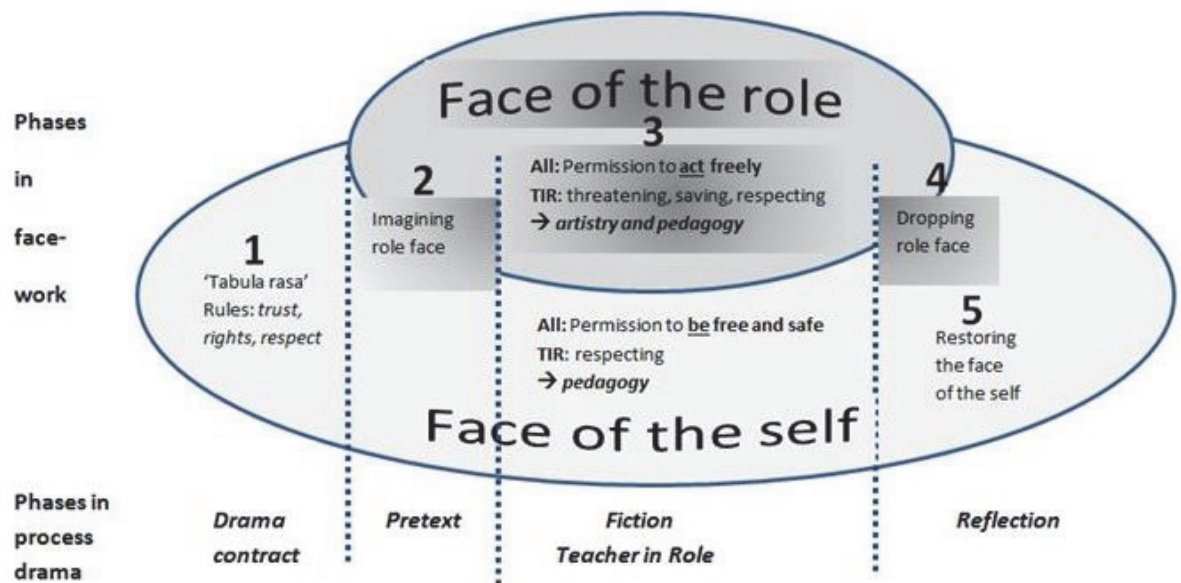


FIGURE 1: A framework for face-work in the main phases of process drama.⁷

The essential acts of the teacher in relation to face-work are as follows:

- Before fiction: dis-establishing the institutional asymmetry by re-organizing the interaction order □ creating tabula rasa for faces with trust and rights
- In fiction: using face-work with trust and rights in the frameworks of artistry and pedagogy

Discussion

In this study, the impact of face-work in TIR became visible. The double frame of the drama context also doubled the layers of face-work. Margit's case provided an example of the strengths and risks of drama education and using TIR. TIR gives direct access to the heart of the topic, but at the same time, it is important to stress the drama

⁷ The main phases are applied by Viirret (2013) according to Howell and Heap (2001)

teacher's responsibility with sensitive issues. In this study, the teacher provoked the group to express various views about the situation at stake. Thus, though the interaction followed the moves of interchange toward a balanced state in the interaction (Goffman 1967: 19–26), he seemed to be on the edge of threatening behaviour in TIR. If the student in the role of Margit had problems with her own drinking, or if the role cover was not ensured properly, the role could have been hard to live through. Thus, the risk of harming students in the process of creating drama exists, mostly because of the institutional frame of the teacher conducting the task of teaching and the students conducting the task of obeying and learning. As previously stated, with a carefully negotiated drama contract, the interaction order can be re-organized and the asymmetry dis-established. The teacher's metaphor of 'life insurance' is accurate; however, during the action, these agreed upon rules of equality are in danger of being forgotten; thus, the 'old' interactional order takes place, especially if the procedures of cooperative learning in drama are not established or even familiar to the group. Therefore, the situational features are the premise of the interaction and face-work in any drama session and vice versa: the subtle or radical changes in the interaction reshape the situational features and effects over and over again (Goffman 1983: 2–3).

The use of CA showed step by step how the teacher and the participants constructed the interaction. The interpretation of face-work completed the picture. CA captures the reality in interaction, but it does not allow for diverse interpretations of why the reality is what it is. In the researcher's view, this is both a strength and a limitation. The illuminations of what actually happens in the interaction in the context of drama education are valuable. In addition, CA could be understood as an approach to observing and comprehending this realm. For example the theories of 'footing' and 'participation framework' – which were originally Goffman's (1981) concepts – as the status work and the commitment in drama, could be researched in detail with CA. In this study, the teacher was interviewed to explore the question of 'why'. This information widened the picture, but also, interviews with the participants would have been valuable. Thus, in future, the participants' reflections on TIR episodes could be researched. In addition, the questions of constructing intersubjectivity and dialogue in the interaction of process drama could be elaborated upon.

According to the findings of this study, the first critical issue for the teacher was the establishment of the frameworks for faces of the self: trust and rights in unpredictable drama. Once this was established with the drama contract, another important issue was to show respect to double faces, that is, to the faces of the self as unique human beings and to the faces of the roles as unique characters. Finally, the importance of acts in face-work came into focus in the balances among the fidelity to the fiction with serious acting, the commitment to the educational goal in teaching

and the ethics of treating others with respect. As previously stated, the teacher's reflection of atmosphere – including safety, freedom, dramaturgy, role and respect – was the element that directed the teacher's behaviour as taking notice of faces and face-work. The teacher's pressuring and caring acts and his thoughts indicated the artistic-pedagogical principle of maintaining the tension and directing the action toward the educational goal – in this case, of having multiple voices during the session.

The notion that the teacher did not reflect on Margit's actions afterward can be interpreted by the compelling character of drama as an art form. In the educational context of process drama, the interface between what is the artistic frame, what is the educational frame and what has actually been the agreed-upon action inside these frames is flexible and difficult to master. As Aitken (2007: 91) states, a shared understanding is needed of the ways in which power can be shared. However, as a last resort, the teacher has the power and the expertise; as Aitken (2007: 91–92) writes, TIR is a 'relationship manager'. In Margit's case, though the teacher was conscious of the artistic and educational goal during the action and had emphasized the importance of voluntariness, it could be seen that there was a risk that in TIR, he would forget that he has the ultimate power, and thus that he has to take care of the students' face of the self. To sum up, these findings seem to indicate the complexity of drama teaching with the demands for multi-tasking, especially in the TIR construct. The teacher has to be able to tolerate the anxiety of simultaneously taking care of tension, the goal and the faces – that is, art, education and human beings – or 'passion, platform and people' (Taylor 2000: 1–6).

With face-work, the participants create the atmosphere. In the educational context, the teacher is the key creator. In TIR, when the teacher consciously breaks the 'interaction ritual', he or she can create a fascinating and compelling piece of art in which the participants are also crucial and active creators. At the same time, the teacher's social competence and consciousness in face-work are essential for re-establishing the 'ritual equilibrium'. This concerns the faces of the role and the faces of the self. In this tightrope walk, knowledge of face-work as one human phenomenon in daily and institutional interactions could offer a wider reflective surface for the teacher-artist.

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Appendix 1. Transcription symbols (e.g. Have 2007, 215-216; Tainio 2007, 6).

[	the point of overlap onset
=	no 'gap' between the two lines
(1.0)	pause and its length in seconds
(.)	micropause, shorter than 0.5 seconds
WORD	especially loud sounds relative to the surrounding talk
<u>word</u>	some form of stress, via pitch and/or amplitude
:	prolongation of the immediately prior sound
° _ °	relatively quieter than the surrounding talk
> <	speeding up
£-£	utterance with laughter
(-)	inability to hear what was said
[CAPITALS]	researcher's descriptions of non-verbal expressions



II

SHARED EXPERIENCING, SHARED UNDERSTANDINGS: INTERSUBJECTIVITY AS A KEY PHENOMENON IN DRAMA EDUCATION

by

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Shared experiencing, shared understandings: Intersubjectivity as a key phenomenon in drama education

Abstract

This article is a philosophical reflection on intersubjectivity in the context of drama education; it draws on the concept's most recent neuroscientific basis as well as the perspectives of Merleau-Ponty, Buber and Husserl. Its purpose is to deepen our understanding of the mechanisms of interaction in learning processes in drama education. In the stream of interaction in drama, the central conditions are shared experiencing and shared understandings. Intersubjectivity encompasses both of these. This study views intersubjectivity as an innate capacity and a real phenomenon – one that is a key phenomenon in the interactions of drama education.

Keywords: drama education, interaction, intersubjectivity, neuroscience, phenomenology, philosophy

Introduction

This study explores the dimensions of intersubjectivity in the interactional context of drama education. It aims to deepen knowledge of the question 'What is the core in drama and in learning in drama?' by exploring another question 'What are the mechanisms or dimensions of interaction in drama?' Drama processes are comprehensive and complex, and several of the core phenomena they contain have been written about, such as experience and embodiment, participation and cooperation, aesthetics and dual awareness (or aesthetic doubling) and transformation and reflection (e.g. Prentki and Stinson 2016: 5–6). All these phenomena unfold in (or after) interaction, both in participants' contact with the context – for example, space, time, role – and mainly in interactions between the participants. The quality of interaction is thus crucial. This article argues that successful drama processes – denoting fluent, committed, impressive and meaningful dramas – have one main concern: the two unfolding frames of shared understanding and shared experiencing must exist concurrently. The concept of intersubjectivity simultaneously encompasses both of these.

Philosophers like Merleau-Ponty, Buber and Husserl identified intersubjectivity a century ago, and recent studies in the field of neuroscience reveal that intersubjectivity unfolds on neurological levels. This has led to a conceptualisation in which intersubjectivity is seen as an innate human capacity, on which 'our common knowledge and perception of ourselves as knowers of meaningful facts depends

upon, and grows from' (Trevarthen 2008: vii; Ammaniti and Gallese 2014). On this basis, creating a joint drama is inherent and not an extraordinary gift. With innate capacity as a starting point, this study elaborates theoretically on how intersubjectivity unfolds in interaction in drama processes within education. The dimensions of intersubjectivity are studied from the phenomenological perspectives of those philosophers.

To date, a handful of drama research articles have touched on intersubjectivity in understanding how the mind operates (Simons 1997: 198–199), as a way to generalize experiences (Cox 2008) and as a fundamental form of meaningful participation in the world (Wright 2011: 111–114). Sofia (2013) suggests that connections between the effectiveness of theatre training and cognitive function operate at the neurobiological level, relating them to intersubjectivity. Trimingham and Shaughnessy (2016) demonstrate how intersubjectivity may be achieved with children with autism (and their caregivers) through intermediality.

However, intersubjectivity is not examined thoroughly in the context of drama education. It is often understood as a theory of mind, to the exclusion of its corporeal origin. Intrinsically, corporeality is seen as one basis of drama education. It is specified as embodied learning (Water, McAvoy and Hunt 2015: 19–20) or embodied cognition (Duffy 2015: 241–245), but it lacks a clear connection to intersubjectivity in interaction. In the following sections, intersubjectivity theoretically is studied in its physio-psychological and interactional dimensions in order to gain a deeper understanding of the essence of interaction and of the learning processes in drama education. Through its theoretical approach, the study treats drama education on an ideal level – that is, when drama proceeds well with committed, enthusiastic and cooperative participants and the teacher, in the spirit of 'flowing with the world and the self', as *disponibilité* (Frost and Yarrow 1990: 152). The interactional dimension contains both the interaction outside roles and especially in roles, inside the double frame of *metaxis* (Bolton 1992: 11). I first discuss the new understanding of intersubjectivity as an innate capacity in relation to drama education before examining Merleau-Ponty's, Buber's and Husserl's views on intersubjectivity in the context of drama education. Finally, I summarize, concretize and discuss in the context of drama education these multi-layered approaches, including the core phenomena introduced at the start of the article.

Intersubjectivity and its newest interpretation

According to Zlatev et al. (2008: 12), intersubjectivity is a complex phenomenon 'in which experiential, behavioural, genetic and neural processes and levels are interwoven in both potentiating and actualizing "what it means to be human"'. In drama,

the questions of humanity are obviously present and often under investigation. Ammaniti and Gallese's (2014: 6–9) description of the intersubjective process seems to relate to the interactional flow in making drama:

When encountering others, we can experience them as bodily selves, similarly to how we experience ourselves as the owners of our bodies and the authors of our actions. When we are exposed to others' expressive behaviours, reactions, and inclinations, we simultaneously experience their goal directedness or intentional character, as we experience ourselves as the agents of our actions; the subjects of our affects, feelings, and emotions; and the owners of our thoughts, fantasies, imaginations, and dreams.

As a simplified example, one can imagine an improvised scene in a drama where three strong, male demonstrators start marching in the public square. By way of the movement they sense one another's intentions and experiences intercorporeally. If one of them is slightly slower and/or wavering, the others – whose intent is to be forcefully rebellious – sense it and probably react, for example by dragging him in. This sensation happens in a microsecond, and it is just one in an uncountable, intercorporeal continuum of sensations.

This so-called 'second-person approach', which is based on recent developmental and neurobiological studies, challenges the prior, widely held views of cognitive science (Ammaniti and Gallese 2014; Zlatev et al. 2008). Known as the classic approach, theory of mind or theory-theory, in this view, an individual builds a theory of others' minds according to their visible behaviour and 'its statistical recurrence in a certain context'. In addition to this approach, there is another established view: simulation theory, in which the understanding of others is based on putting one's soul into the other's position. (Ammaniti and Gallese 2014: 3–6.) Cognitive thinking processes are central in both of views. – These views can also be applied to phenomenal reality in drama education. For example, as spectators in drama, the view of the classic approach suits the meaning-making processes of the characters' intentions and thoughts, and simulation theory helps in identifying with main or favourite characters. However, as in the example above, the marching 'demonstrators' are hardly likely to be thinking about the intentions or experiences of others because they are inside the action and following their own intentions.

In contrast to the classic approach, Ammaniti and Gallese (2014) state that the new understanding of intersubjectivity is based on the characterisation of the non-declarative and non-metarepresentational aspects of social cognition. As noted above, the encounter is about experiencing others as bodily selves, which means that 'the other' is much more than a different representational system. Then the content of the perceptions and the categorizing that follows are not in focus. Instead, the basis of our capacity to be attuned to the intentional relations of others lies in the particular functioning of brain circuits and neural mechanisms. The copious

studies on the existence of a mirror mechanism, including as early as the neonatal phase, report that it enables mimetic learning, opening up a new evolutionary scenario of motor cognition and embodied simulation. When detecting others' behaviour, we therefore directly grasp their intentional motor behaviour. In addition, understanding others' emotions and sensations unfolds with the use of the same neural circuits that underpin our own emotional and sensory experiences – it activates the same network of brain areas as real affects, feelings and emotions do. This means that we experience others as having experiences that are similar to ours, but we do not necessarily experience the same specific content. Intersubjectivity is thus ultimately based on the intertwined self and the other because intercorporeality links them. (Ammaniti and Gallese 2014: 2–25.)

In this view of intersubjectivity, the interesting point in relation to drama education is the intercorporeal understanding of others' experiences – but not the exact content. In addition, experiencing others' intentions and goal directedness simultaneously could be seen as one main feature in making drama fluent, especially at the non-verbal levels. It is like understanding the intentions and feelings of the drama in situ; however, what motivates those intentions and what kind of meaning and value those experienced feelings have to the individuals concerned, remain unknown. When making drama, individuals are constantly acting and reacting to each other's moves and gestures – that is, to the goal directedness – and they simultaneously experience and share the experiences that they themselves create. Still, the meanings of these experiences differ from person to person. As drama continues interactively, the 'amount' of shared understandings and shared experiences increases, and in this spiral of the shared lifeworld with its multiple actions, intentions, feelings and meanings, the view of the intertwined self and other becomes understandable and representative. It is the joint process of meaning-making and transformation (Bolton 1992: 141; Taylor 2000: 130).

In the next section, the cornerstones of intersubjectivity and the intertwined self and other are addressed according to our three phenomenological philosophers.

Three philosophical approaches to intersubjectivity

The concepts of shared mind and shared experience emerged in phenomenological philosophy from the 1920s. As Zahavi (2001, 2012) points out, instead of the classic approach or simulation theory, in which perception and inference are in focus, phenomenologists see that intersubjectivity can only be understood in the interconnection of the self, the other and the world. Being in the world in this way enables one to experience the other directly as a minded being. (Zahavi 2001: 151, 166; 2012: 183, 187–188.)

In this study, the choice of examining the views of the phenomenologists Maurice Merleau-Ponty, Martin Buber and Edmund Husserl is based on their extended perspectives, which cover the intercorporeal, interactional and interpsychic aspects of intersubjectivity and being in the world. However, they all place their own emphases on the subject. Additionally, Ammaniti & Gallese (2014: 7–9) view Buber's thinking close to their second-person approach.

Merleau-Ponty's (1945a; 1962: 59) starting point is perception because, as he states, 'we live all the time in a world of perception'. Perceiving is not only a corporeal function, but through corporeal existence, it is the original connection to the world (Merleau-Ponty [1962: 59–60]). As Hotanen (2010: 135) writes, we already exist in the world before we even start to think about what it is like. Perception bestows on us the transcendental reality of creatures, other human beings, space and time (Luoto 2012: 11).

According to Merleau-Ponty (1945a), the basis for experiences is originally anonymous and preconscious because the perceiving consciousness is localized in the living and acting body – in the bodily consciousness. The basis thus becomes not I think but I can. The individual, with their body, bends to the world, which is the aspiration to the original relationship with the world of being in the world. (Merleau-Ponty 1945a: 159–162.) As Merleau-Ponty (1947: 100) states, 'I understand myself as a special kind of thinking, which is committed to certain objects: as a functional thinking'. Luoto (2012) writes that our intentionality is not linked primarily to our conscious acts, but rather is 'acting intentionality'. It continuously affects our perception and all our actions, from motor, affective and sexual acts to linguistic, social and cultural ones. In this process, the world is discerned significantly, as it unfolds in the perception itself (and is the logos of the aesthetic world). Thus this rationality arises inside the corporeal experience instead of being a precondition to this experience. (Luoto 2012: 18–21.) This view is similar to Ammaniti and Gallese's explorations of motor cognition and embodied simulation. Merleau-Ponty (1962: 68) concludes that a human being as a functioning body has gestures, expressions and finally language, and turns toward the world to give to it its meaning.

Merleau-Ponty's description is full of openness and easiness in human beings' capability to turn to the world. In a fluent and committed drama, it is easy to imagine this kind of 'acting intentionality' with the basis of I can. When the participants are turned psycho-physically (in a state of dual awareness) towards the drama world they have created, they are able to express an 'acting intentionality' and to give the drama world its meaning. Drama is not always fluent and committed, however, as explained in greater detail in the discussion section.

In understanding and experiencing the experiences of others, Merleau-Ponty's inference seems to be similar to the classic approach and to simulation theory, but in fact, it approaches Ammaniti and Gallese's (2014) views. As Hotanen

(2010) says, in Merleau-Ponty's corporeal turning toward the world, one recognizes the subjectivity of the 'other' because of the corporeal and behavioural similarities. In addition, the feelings of the 'other' can be understood by putting one's soul into the 'other'; however, this intersubjectivity unfolds, above all, intercorporeally. Intercorporeal empathy brings the other concurrently close and distant: I understand this person, but I do not experience what they experience, and I do not see the world from their perspective. In fact, the close and known, and the distant and the unfamiliar, exist in one's relation to oneself, in one's relation to the 'other' and in one's relation to the world. It is through one's relation to the 'other' that the invisible and untouched emerges and has an effect. The world is not one's own, but it is a shared world. A corporeal subjectivity does not own the world without being owned by the world. (Hotanen 2010: 135, 146–148.) In the example, the rebellious 'demonstrators' can intercorporeally understand and experience the man who is wavering, but they don't know whether he didn't want to join them, is just moving more slowly or is about to change his mind.

Owned by the world, the corporeal subjectivities are related to each other. Next I explore how, and with what kind of attitudes, Buber (1923) acknowledges the different attitudes involved in taking a position in relation to the 'other'. In his reasoning, the basis is our ability to perceive the outside world. In there, You is first. When one perceives oneself as You, the interpersonal dialogue can turn into an inner dialogue, perceiving the I. In Buber's own words, 'A human being is conceived as I throughout You. A child has no sense of its own distinctness from the other; it is born with an innate Thou'. (Buber 1923: 48, 52; see also Ammaniti and Gallese 2014: 8; and Crossley 1996: 13.) Intercorporeality is present in the bodily interaction, such as in the foetus's contact inside the mother's womb and the infant's atactic gestures toward its mother and the surrounding environment (Buber 1923: 48–49).

For Buber, being in the world is initially a relationship, and the world of a human being is twofold according to their attitude towards the relationship. These attitudes are realized in two 'basic words': I-Thou and I-It. According to Buber 1923: 25; 50) 'only the basic word I-Thou can be said with one's whole being'. I-It is objectifying: the other is perceived from a distance. However, when I-Thou is said, there is nothing to objectify or to constrain; instead, there is an initiation to the mutual relationship (Buber 1923: 26–27). In his later work, Buber terms I-Thou relationships as interhuman and dialogical (Anderson and Cissna 2012: 134).

Relating to the quality of the interaction in drama education, the first notable element is the double frame of fiction and reality, especially concerning the role and the self (O'Toole 1992: 166–170; Østern 2003: 458, 471–472). In a committed and enthusiastic drama work, the state of the interaction could be the Buberian I-Thou between the selves, meaning that the participants are truly and with their whole being with each other inside the drama. As Anderson and Cissna (2012: 136–137) and

Stawarska (2009: 151) state, in this kind of experience, there is a spirit of openness, genuineness, respect and presence, and both unity and individuation are concurrently present and approved. In addition, the role characters in the interaction could be in the state of I-It and/or I-Thou. Because of the intersubjective basis with the whole being of everyone involved, the playfulness and testing of different attitudes in roles is permitted and safe. Thus, despite a role character or a group of role characters interacting in the I-It state, the spirit of the interaction can stay in the I-Thou state, remaining very playful, intense and joyful because of the role cover in the double frame. For example, 'the wavering demonstrator' might want to stop participating in the movement when he 'suddenly realises' (in his improvisational mind) that it is his powerful uncle, against whom he absolutely cannot demonstrate. In the I-Thou state, the others accept this twist, but they will probably turn to the I-It state in their roles and leave the 'traitor'.

A twofold attitude toward the world can also be perceived in Husserl's thinking, but from a different starting point. According to Crossley (1996), Husserl's contribution to intersubjectivity is the existence of the transcendental ego – an experiencing and conscious ego that 'bestows meaning upon the objects intended in consciousness' – and its relationship to the other consciousnesses. The transcendental ego comprises the meaningful contents of the consciousness, and these meanings are concurrently dependent upon its own constitutive actions (Crossley 1996: 2–3). Transcendental egos are socio-historical subjectivities – the transcendental self is in a continuous process of change and thoroughly temporal (Heinämaa 2010: 100). In phenomenological reduction, this naïve and dogmatic stance towards the world is set aside and replaced by a reflective and transcendental stance in which the examination of the experience, which embodies the said world, is possible from a distance and 'above being and the natural world' (Husserl 1962: 140–141). In this analysis of the active constitution of the objects of experience, it is essential that while uncovering the 'pure sphere of the manifestation' (transcendental reduction), the constitutive properties of the manifestation (eidetic reduction) are also conducted (Taipale 2006: 28). When this analysis encompasses the other consciousnesses with their perspectives of the world, more objective perception can be achieved. The meaningfulness of the world is in the community of transcendental subjects – that is, in the transcendental intersubjectivity (Heinämaa 2010: 100). Merleau-Ponty (1945b: 415) puts it aptly: 'Transcendental subjectivity is a revealed subjectivity; it knows itself and it is known by others; therefore it is an intersubjectivity'.

In drama, the created characters meet in their jointly created world. This imaginative creation needs consciousness of the double frame of fiction and reality. In drama, the transcendental egos of the roles are imagined socio-historical subjectivities in a continuous process of change. These characters are revealed subjectivi-

ties in a special way because they are created and expressed in joint action and inside the double frame of which all the subjectivities involved are conscious. The socio-historical dimension is significant in drama because when the participants are both creating and living through the events, their transcendental egos are experiencing and intertwined with the transcendental egos of their roles (i.e. the shared lifeworld). Outside of the roles, as the experiences in drama are reflected, the transcendental and eidetic reduction can be taken further, and other perspectives of the world can be perceived in transcendental intersubjectivity. In a way, Husserl's idea of consciousness brings the state of Merleau-Ponty's I think to the picture, and this thinking, analysing and distancing above being and the natural world creates space for the process of reflection and learning in drama education.

The intersubjective drama

The questions of the psycho-physiological human being and its relationship to the world are integral to the views on intersubjectivity presented above. In Figure 1, the dimensions of these views and the central concepts of drama education are presented with an illustration of one example of the lifeworld of drama with its role characters.

In Figure 1, the example in relation to intersubjectivity is from the middle of one process drama that I have videotaped and analysed; it is provided in order to represent an ideal of committed and active role work in drama education. In this scene, the 'townspeople' – participants in their roles of a teacher, farmer, priest, hotel keeper and so on – are having a meeting in order to decide the 'destiny' of the new stranger in town. The drama teacher plays the role of an 'advocate of the state' and is the chairman of the meeting. The 'townspeople' are presenting ambivalent opinions on the stranger's treatment, of whom they have only heard stories (in the pretext and in rumours, which they have created in their roles) but not personally met. The 'town teacher' is the first to take the floor, demanding relocation; this begins a heated discussion.

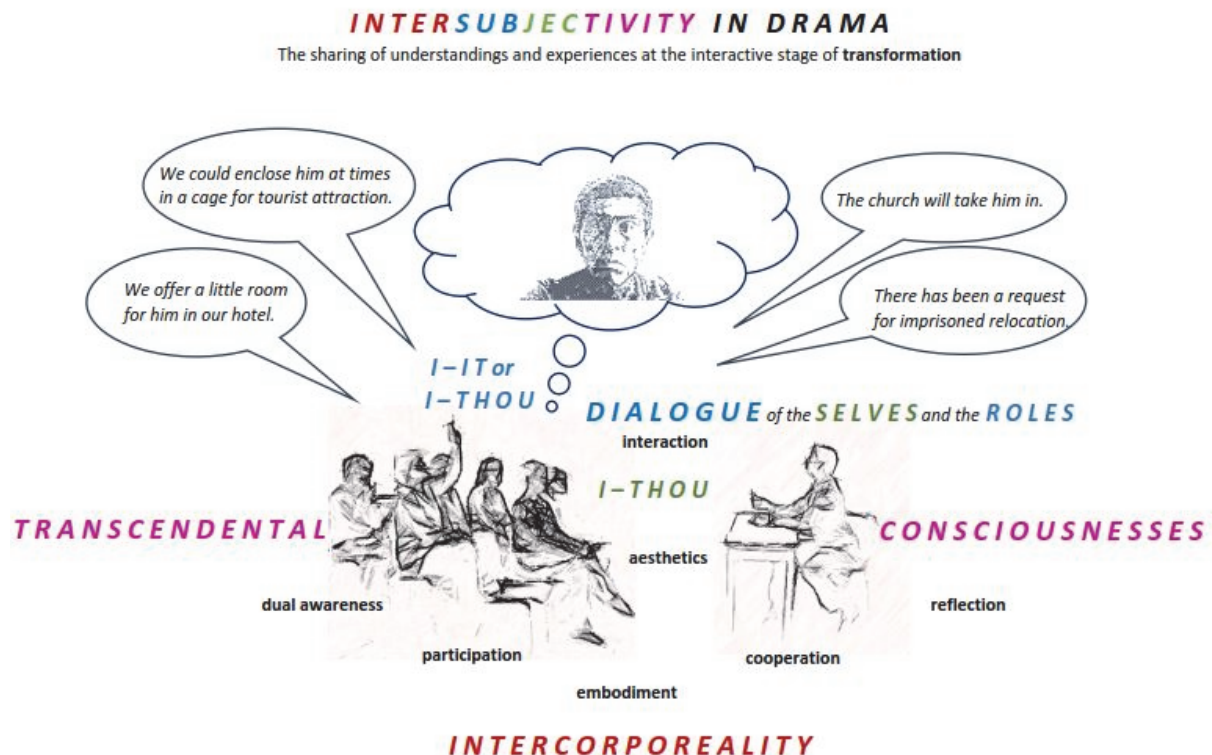


FIGURE 1: An ideal of intersubjectivity and its dimensions at the interactive stage of transformation in drama education: The embodied-intercorporeal (Merleau-Ponty 1945a; 1962; Ammaniti and Gallese 2014), interactional-dialogical (Buber 1923) and reflective-transcendental (Husserl 1962).

As this scene is from the middle of the process, the aspects of experiencing and embodiment as well as participation and cooperation have already been in focus. The participants have created the drama world – the actual town with its buildings – in the drama studio. They have chosen their roles, in which they have acted and lived through their ordinary lives in town. In this interaction, the roles are created and acted psycho-physically. This creation (the embodied-intercorporeal dimension), experiencing each other's intentions and goal directedness, is the basis of the interaction. In the meeting scene, the aesthetics emerge in the positioning of the furniture and the people as well as in the language, tones, gestures and bodily behaviour of the townspeople. For example, the 'teacher' walks ahead to take a seat in the first row; she sits up straight, leaning a bit forward as if she is ready to take the first floor – and then she does so. At the same time, the 'priest' is greeting others, warmly, nodding and mildly comparing notes. Acting in roles contains dual awareness of both selves and roles and reality and fiction. In the interaction, the participants in their roles have the Buberian attitudes of I-Thou and/or I-It towards each other and the outside lifeworld – including, in this case, the stranger. As I have already noted, in committed drama work like this, the attitude I-Thou is obvious between the selves

in interaction, which offers space for dialogue in roles. On the whole, the scene is a stage of transformation as the participants in their roles transform their ideas and reactions into moves, gestures and speech in their being in this drama world (see Østern 2011). Living in the double frame enables distancing, thus uniting the transcendental consciousnesses. This dimension offers space for reflection, which takes place both during the role work and after the drama. In this case, after the drama, the group shared an emotional and long discussion with diverse views about alienation in today's society.

Intersubjectivity covers the participants' understandings of the frame of the drama, of the common drama world and of each other's experiences, but not necessarily, as stated previously, the specific content of these. The participants share understandings of the meaning of the actual situation (in this case, the sense of their meeting and the stranger's situation versus their community) and the understandings, experiences and sociocultural attitudes, norms and so forth of their own created community of the townspeople in a drama world. In addition, they share understandings of themselves as a group of students and of the culture of their community in the real lifeworld.

To sum up, in interaction in the double frame of drama (education), the intercorporeal and the interpsychic are diversely intertwined when the multilevel dimensions of intersubjectivity are simultaneously present.

Discussion

This study of intersubjectivity offers one perspective and conceptualisation to the interactional phenomena in drama education. Firstly, when intersubjectivity is viewed as an innate capacity according to neuroscientific foundations, the intrinsic nature of engaging in interaction in drama work gets one answer. In other words, the innate capacity of intersubjectivity could account for those often-reported processes where individuals with learning disabilities or conduct disorders show an extraordinary capability to concentrate, cooperate and express themselves in drama. They know how to use their innate capacity when there are no explicit cognitive demands. Additionally, under the safe cover of the role, they can occupy the *I can* state.

Second, the dimensions of intersubjectivity in phenomenal-philosophical reality illuminate the aspects of embodied, dialogical and cognitive processes during the interaction in drama. The affective, intercorporeal experiences and understandings are embodied in the intentional activity, which is based more on the idea of *I can* than on *I think* (see Luoto 2012: 11–12, 18–19). The acting intentionality of role characters is perceived and expressed in and through bodily consciousness. In the double frame, the interactional level of the selves can have the attitude of *I-Thou*,

which constitutes the basis for commitment and dialogue. On that basis, the relationships of the roles can safely vary between attitudes of *I-It* and *I-Thou*. On the conscious level, the Husserlian intersubjectivity of transcendental consciousnesses offers space for different perspectives of the shared lifeworld at stake. At its best, experiential learning in drama encompasses the embodied-intercorporeal, interactional-dialogical and transcendental-reflective dimensions of intersubjectivity. These dimensions can be conceptualized through their reflection in drama experiences, thus enriching understandings of the real lifeworld and its diversity. However, this conceptualisation is theoretical and only applies to the ideal of an enthusiastic, impressive and committed drama. Although intersubjectivity is seen as an innate capacity, the intrinsic engagement to drama work is not always self-evident. Thus, some viewpoints of both facilitating drama and its problematic aspects.

There are at least three ways to facilitate engagement in drama activity: an interesting topic, a drama contract and aesthetic doubling. After capturing the participants' interest, a drama contract or general agreement of the procedures of action establishes the basis for acting. It includes a common understanding of how to take and not take roles, of permissions and responsibilities in the playful and joint drama world and of voluntariness in the level of one's own role work. In addition, the state of mind – and body – is set free through aesthetic doubling. The role cover helps participants to act with their whole beings, thus the double frame is essential in drama.

In contrast, acting in drama is vulnerable because of the personal and comprehending aspects. Misunderstandings, misbehaviour and a total collapse of the drama at stake are possible. Is it then a matter of a lack of intersubjectivity? When there are not shared and established understandings and experiences of how one is supposed to act and behave, what the acting is all about and why it is all being done, single individuals may have ambivalent directions in their 'acting intentionality', so they are not in the same frame. Naturally, problems in conducting drama – like in any kind of learning processes – are contextual and sometimes very difficult because of group dynamics, personalities, accidental events and so on. Drama teachers can, however, pay special attention to this so everyone in the group has congruent understandings of 'how, what and why' in the course of drama.

In addition, making drama or practising drama/theatre skills can be viewed as 'practising intersubjectivity'. For example, living through the drama world or training the senses, presence and contact with the space and co-participants is related to intersubjectivity. In drama, one can practice the skills of relating to others, of understanding them and empathising with them, and of sharing their understandings and experiences on a fundamental level. This is absent in the increasing use of mediated drama through devices and across distances, although the interac-

tions can otherwise be meaningful. In 'here and now' drama, the personal encounters with bodies and minds in a common space create the atmosphere and the meanings between self, other and the world, which can be sensed and discerned.

Intersubjectivity offers several issues for further study. Zahavi (2012: 187–188) underlines that a full analysis of intersubjectivity should include the first-person perspective. It would be useful to interview participants about their shared understandings, images and experiences during their joint drama work. Various drama activities or genres could be studied in order to reveal both when and how understandings, insights and judgements gain and do not gain meaning in an intersubjective sense. In addition, the bodily consciousness of Merleau-Ponty and Husserl could be elaborated on (see Heinämaa 2011), as could the Buberian levels of dialogue.

As Zahavi (2012) points out, phenomenologists (including many others than those mentioned in this article) have different emphases or even competing accounts of intersubjectivity. Despite this, their theories have the following common approaches: 1) the existence of pre- or extra-linguistic forms of intersubjectivity (e.g. body awareness), 2) the mutual interdependence of subjectivity and intersubjectivity instead of being competing alternatives and 3) the togetherness of the dimensions of 'self', 'other' and 'world', with the result that one can fully understand them in their interconnection (Zahavi 2012: 187–188). This article suggests that the existence of intersubjectivity is a key phenomenon in the comprehensive and complex interaction of self, other and world in drama education.

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III

DIALOGICALITY IN TEACHING PROCESS DRAMA: THREE NARRATIVES, THREE FRAMEWORKS

by

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Dialogicality in teaching process drama: three narratives, three frameworks

Abstract

This case study explores dialogicality in teaching process drama through the narratives and practices of three experienced drama teachers of the Open University. Dialogue is understood here in the context of 'I-Thou' attitude and as the phenomenon of heteroglossia. The analyses of the videotaped reflective interviews with the teachers and process dramas revealed a polyphonic picture of dialogicality in the teaching process, in which juxtapositions of communion and alterity are favoured. These findings may help drama teachers to become more conscious about the challenges and possibilities of generating a fluid and energised dialogicality in process drama.

Keywords: process drama; dialogicality; heteroglossia; narrative analysis; drama teacher

Introduction

The learning process in the applied theatre is reciprocal and cyclical, and 'praxis is built on a circularity of thought, feeling, and action' (Nicholson 2014, 44). Nicholson (2005) stated that, at its best, applied theatre creates an atmosphere in which boundaries between 'self' and 'other' are diminished, allowing a common creation to take shape and become the most valuable aspect. However, this does not happen automatically and depends on the spirit of the situation, which is a consequence of the tone of interactions between the students and the teacher (2005). In these interactions, dialogicality creates an environment in which common creativity can be achieved. Thus, this case study explores dialogicality in the narratives and teaching practices of three drama teachers, using videotaped reflective interviews and process dramas to determine how dialogical pedagogy (i.e. the why) and praxis (i.e. the how) appear and are linked together. The aim of the study design is to contribute to Nicholson's (2014, 44) call for a reopening of the 'debates about the triangulation of performativity, praxis and embodied pedagogies and to consider how this process of learning [in applied drama] might enable participants to map new possibilities for meaning-making'.

The wider framework for the research was to elaborate on drama teacher's practical theory (i.e. the why and the how) and procedures in the interactional frame of process drama and especially in using teacher-in-role (TIR) -strategy.

Process drama is one genre of applied theatre (or applied drama), in which the purpose is to contribute learning and growth. In general, like the process dramas in this study, it proceeds through phases of drama contract, pretext, fiction – including the varying use of drama strategies – and reflection (Bowell and Heap 2001). In this study the research question aimed to discover as to in what ways the drama teachers reflect on and validate dialogicality and its significance in their teaching of process drama. The videotaped process dramas and reflective interviews of the drama teachers formed the data, of which the analyses of the dialogical procedures and thinking were conducted.

Dialogue and dialogicality can be viewed from many perspectives (Märtsin 2011; Linell 2009). In this study, the understanding of dialogue is based on the views of Buber and Bakhtin, as summarised by Linell (2009). Buber (1923, 25–27, 50) explained the I-Thou attitude as ‘considering “one’s whole being”, which is “an initiation to the mutual relationship”’. Instead of objectifying attitudes of I-It, I-Thou relationships are dialogical and characterised by openness, genuineness, respect and presence (Anderson and Cissna 2012). Buber (1923) stated that, in this kind of encounter, each moment of presence is new, unseen and valuable; it is experienced as a whole, without time, place or duration. At its basis, one cannot be and become human without ‘You’. This kind of dialogical attitude is ideal for process drama because it fosters commitment, openness for ‘living through’, cooperation, improvisation and equality among both students and teachers (O’Neill 1995; Taylor and Warner 2006; Freebody 2010).

Bakhtin’s (1984, 293) conceptualisation suits the drama context well because it supports that ‘[t]o live means to participate in dialogue’ in which ‘a person participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body and deeds’. However, Bakhtin’s wholeness does not focus on attitude but on the factual lifeworld of human beings. According to Lähteenmäki (2009, 68), Bakhtin’s dialogue takes varying positions and dialectic sets as heteroglossia (*raznorečie*), which means both ‘a dialect or a variant of language or dialect sets’ and ‘a conflict or dispute of words and thoughts’. Bakhtin (1991) talks about micro dialogues, wherein words have at least two competing voices, such as ‘loving’ and ‘ironic’. As Lähteenmäki (2002) stated, dialogical relationships prevail between various positions of meanings as well as between two or more voices within a dialogue. In this way, language is used to illuminate social, interpersonal and interactional functions.

Bakhtin’s (1984) psycho-physic dialogue and heteroglossia can be viewed as typical elements of process drama, which is defined by the existence of aesthetic doubling that creates space for playfulness and irony (O’Toole 1992; O’Neill 1995). Bolton (1999) described drama as sharing and living through dramatic experiences for which possible solutions are sought in a collaborative manner. To

create and experience different viewpoints, Bakhtin's (1984) varying positions in the use of language 'with whole body and deeds', and O'Neill's (1995) emphasis on the dramatic time and structure of using different conventions provokes juxtapositions and tension. This creates opportunity for heteroglossia and disputes between two or more voices within a drama. Thus, the double frame of fiction and reality creates the common, double-consciousness of the joint play (Boal 1995); for example, a group may laugh within their roles as actor-spectators at the tragicomic features of the situation or the roles but not at the people playing these roles.

Linell's (2009) views of dialogue summarise the basis for this study. Basing his thinking on Bakhtin's views, he suggested that dialogue includes three dialogical activities: (1) other-orientedness – including feelings of both commonality and sharedness, and differentness from others, (2) interaction and (3) context-interdependence. These activities also include aspects of semiotic mediation as well as “meaning-making activities” that are mediated in and through language, words, signs, symbols or concepts’ (Linell 2009, 4). Interestingly, incompleteness in dialogue and potential loopholes leave room for understanding different perspectives, and such loopholes can create a dialogical third space of mutual understanding – or misunderstanding (Bakhtin 1984; Linell 2009; Leiman 1998). The third space can be seen as the field of actual meaning-making; in addition, in drama, it combines all created aspects in which meaning is much wider than the sum of its parts (Boal 1995; Østern and Heikkinen 2001; Greenwood 2001). In this way, new perspectives can be found, but third space can also cause drama to flounder and come to a halt.

In the next sections, the study design and methodology, the findings of three drama teachers’ dialogicality, conclusions and discussion are presented.

Study design and methodology

The three drama teachers who participated in this study have taught drama education in different contexts and worked in amateur theatre for many years. To maintain anonymity, the content of the dramas are not explained in detail and the teachers will be addressed here using the Finnish gender-neutral names Aale, Niki and Rae and the pronoun ‘he’. The participants in the process dramas were adults who were mostly already qualified, working teachers or future teachers and were studying drama education at the Open University in various localities in Finland. The structural frameworks of all three cases were similar: each group had studied drama education from the same curriculum for half a year; in addition, the teacher in each case had taught the group before the studied process drama. The teachers chose the process dramas themselves, taking into consideration the researcher’s request to have the TIR -strategy included in their teaching. Thus, the overall structure was the

same, but the themes, goals and strategies varied. The duration of both the process dramas and the interviews varied from two to three hours; in addition, these were videotaped by the author during two months in 2012. The teachers read and accepted their summarised narratives about dialogicality, which are presented in this article.

The reflective interviews were treated as experience-centred, structured narratives of the teachers' current teacherhood in process drama and analysed using narrative analysis (Squire 2008; Wells 2011). The conceptions of narratives in an educational context emphasise that experiences, identities and lives are discerned narratively in the human mind, creating meaning and sense (Andrews, Squire and Tamboukou 2008; Connelly and Clandinin 2006; Clandinin and Huber 2002). The stimulated recall setting in the interviews endeavoured to find the bases of teachers' practices and the ways in which they interacted and behaved. Teachers watched their own teaching on video; thereafter each of them was asked 'to tell whatever comes to your mind about your choices, acts and observations when you were teaching this process drama'. With this kind of instruction the purpose was to allow them to freely provide explanations of their thoughts, feelings, perceptions and choices during the process. Thus, the value of dialogue emerged implicitly in their narrations.

The narratives were first analysed based on positioning, as it captures practices and facets of identity and unfolds on three levels of narration: the story and its content and structure (i.e. who talks and acts and how they do this), interaction (i.e. self-positioning, self-reflexive activities and reciprocity) and the dominant discourses (Deppermann 2013; Wells 2011). Due to the study design, this analysis showed, partly self-evidently, that self-reflexive activities, reciprocity and the content are intrinsically emphasised, but the structure of the story and the dominant discourses are less exposed. In addition, as the teachers had a personal and internalised tone in their narratives and their narrations were congruent with their actual teaching activities, the rare, dominant discourses were interpreted as intrinsic parts of their identity as drama teachers. The main analysis in the narratives focused on the aspects of Buber's I-Thou attitude; Bakhtinian heteroglossia as a variant of language and dispute of words and thoughts; and the use of semiotics in dialogue, including symbols, signs and concepts. The summarised narratives are written on that basis.

The analyses of the videoed process dramas were based on researcher's observations of the teachers' endeavours to construct and maintain dialogicality within the aforementioned aspects. Each analysis of the participants was conducted in relation to the teacher's activities. Only the Bakhtinian dispute of words and thoughts – usually with open laughter – was more closely studied in the activity of the participants because it was a loophole to another way of understanding.

In the next section, the analyses, which provided a fascinating picture of dialogicality in Aale's, Niki's and Rae's pedagogy, are presented.

Three frames of dialogue: involvement, activity and dramaturgy

All three teachers paid special attention to the group during the reflective interview; however, they all examined the group from their own points of view. The teachers' actual dialogical styles in their process dramas are described first, focussing on their acts and speech during the drama.

According to the researcher's observations from the video, Aale, Niki and Rae had different, personal teaching processes but surprisingly similar dialogical styles in their process dramas. The notable difference in their personal styles was the diversity in dynamism and speed. All of them worked with interest and drive. Their I-Thou attitude appeared in their careful listening to both the groups and individuals when they positioned themselves as part of a group, which was clear in both their spatial and verbal actions. In provoking heteroglossia, they each used a homologous question technique and adjusted their speech or gesture repertoires according to the group and the situation. During the process, they added participant proposals for the storyline to their behaviour and storytelling. In TIR-situations, they took different stances, such as enthusiasm, indecisiveness or toughness, according to the context and the goal of the drama. During the course of the dramas, there were no loopholes detected, which could have caused confusion or difficulty; if something was momentarily unclear, the teacher or the participants fluently clarified the situation. Thus, both during TIR situations and when they did not take on a role, the teachers all used semiotics in dialogue by changing their speech speed and genre and using signs, symbols and various gestures in their behaviour, which invited participants to produce differing interpretations and opinions (i.e. heteroglossia). Shortly described, the teachers' speech and acts to create and sustain a common, dialogical space were visible and audible – and their narrations confirmed these perceptions.

The following narratives are summaries of dialogicality in Aale's, Niki's and Rae's own narratives of their teacherhood at the time of the studied process dramas. One specific question about the significance of laughter – when it focuses on the events inside the drama but is expressed as a spectator outside of the drama – was answered for each teacher. Additionally, they were asked to identify other ways of conducting process dramas in the future. The studied aspects of dialogicality are marked in the narratives as follows, after the statement: Buber's I-Thou (I-T); Bakhtinian heteroglossia as a variant of language and dispute of words and thoughts (H); and the use of semiotics in dialogue, including symbols, signs and concepts (S). The marks are made both when the teacher tells about the phenomenon or when he is worried about its existence.

Aale: involvement

The structure of Aale's process drama consisted of various conventions through which the participants could create a story. During the drama, it was noteworthy that the participants exhibited a common sense of humour with open laughter, although the drama itself was serious. Thus, the dialogical heteroglossia, in which laughter takes a two-directional place in meaning-making, was observed. In his narrative, Aale paid attention to the commitment and dynamics of the group, including each participant's actions and the impact of these actions on others. He supported these conditions, fostering a dialogical state. He reflected on his own acts for creating an atmosphere of dialogical space through activity.

I found stronger commitment and courage in the group than before. In the beginning, I told them about the theme only on a universal level so that the small groups would have the freedom to create the story in a direction meaningful for them. One group quickly developed a story that highlighted touching issues, while another group was slower. But, it's important that everybody is able to participate. (I-T)

During my storytelling, I was a bit unsure if they were interested in the story as they were mostly looking at the floor. At one point, I was probably unclear in giving instructions, because one group brainstormed for a long time. (I-T) And I made a lucky mistake! I forgot to ask one group to show their vision of the woman's motives and so the whole group had the opportunity to create their own story out of that! (H) Before my TIR, I wanted to make the situation clear to ensure that everybody understood. In my TIR, I showed commitment, curiosity and excitement. (I-T) (S) When participants laugh in drama, this is a good sign – they can link the situation to their own life situations. They handle the situation like spectators. (H) But, I try to keep myself in the role and not laugh because it might be taken as a sign that I don't believe in the drama. (I-T)

During the drama, one character tried to take the floor for a long time. But, when the discussion flowed from the participant to another, I didn't want to interrupt. (I-T) In her talk, she expressed her dissatisfaction with the whole community. This was kind of dangerous, because it is preferable to accept the others' ideas rather than blunt, like in improvisation theatre. So, I decided to keep an eye on her as she decided what direction she wanted to drive the story. And later, I could, in my TIR, provoke her to release her defending role and to bring out something that drove the plot forward. (I-T) The characters who gave descriptions as eyewitnesses were good because all participants were able to construct the story in their mind's eyes. In the end, one character started to grill me, in TIR, to shoo from their community. It was interesting! And, another character expressed three times that he thought the case was closed. (H) (I-T) These utterances were signals to me to end the drama, which I quickly did because many viewpoints had been developed. But, we stayed in the drama for a longer time than I am used to because the group was so involved and created so many interesting details. (H) After ending the drama, it was interesting how it unravelled into laughter when the group realised what kind of entirety they had created. There were many who linked the drama

to topical themes, and one can be satisfied with this kind of conversation! I'm satisfied; I feel that the drama touched them and their lives. (H)

Except for a few little things, I wouldn't change anything else about it. It had a good rhythm, and the episode with the TIR was especially good because of the vivid discussion and tension – their gazes and positions showed their interest in it. In my way of teaching, I try to maintain focus. In this drama, the structure allowed the group to create various stories. My task was to give all possible space for them to focus on the points that touched them the most to allow them to gain a meaningful experience. (I-T) (H)

In Aale's reflection, one interesting point was his attention to the participant who – in her role – 'expressed her dissatisfaction with the whole community'. Aale seemed to interpret this dissatisfaction as a threat to the drama, referring to the idea of acceptance as a principle of improvisation and probably at the same time to the idea of keeping a good, open atmosphere. As an observer, the situation could be interpreted that the participant's utterances were signs of creating tension and heteroglossia in roles – not a dispute between the selves.

Niki: activity

Niki's process drama was largely based on improvisation. Therefore, the teacher's main goal was to encourage the group to move the drama forward and solve the problems the TIR inserted into the drama. Thus, opposing views played a big part in this drama. During the interview, it was found that Niki was especially experienced in improvisation; in addition, this had been his first time teaching this particular process drama. He had not anticipated the group's part in the drama's events. In his narrative, dialogicality appears through his elaboration on the time used, the activities of the participants and himself in the TIR and the group's right to decide the direction of the events in the drama.

In the beginning, I was worried both about the time span and the challenging task that I had given to the group – but my worry was groundless! (I-T) For clarity, I put the hat over my head during my TIR, changed my tone and accent and started by addressing the group as workers. (S) I wanted to get the group with me with shouts like 'we do this together, don't we!' (S) (I-T) I also tried to evoke participants' thoughts about their impact on the situation with my everyday speech and hesitations. I told them about the community rules and strengthened the story with details to help the participants work with their roles. I checked often to make sure the groups had been given enough instruction, but they were doing well. In giving them tasks, I considered how much time I would give to them. (I-T) It was great to notice from their actions that some participants were really inside their roles. One group showed with their gestures that there

was something not in order, although they verbally assured me that everything was ok. (I-T) (H) (S) So, I decided that this was a secret I should find out at some point. Later it came to light – creating a new problem to solve! (H)

I was satisfied that the participants highlighted opposing viewpoints when solving the main problem. And, when they found many creative solutions, I improvised many new, logical points of view that they had to consider while struggling with the problem because the whole idea was that the groups had the power to make decisions. When they turned against my role, I wanted to return it back to them, and I asked them to find a solution that would satisfy them all and to give their reasons for this. (H)(S) It was nice to notice that they were still working on the problem and really supported one another. (I-T)

So, we improvised two dramas with the whole group out of the suggested solutions. In the first one, there was one funny situation, but in my TIR, I changed my laugh to seem as if I was crying. I think that comic features in drama show aspects of real life and provoke the participants to continue with the drama. (S) (H) (I-T) And, when drama handles some kind of problem, it doesn't just stop churning in emotions – through funny situations, different perspectives and exits may be found. (H) In the second solution, the group discovered solidary and flexible solutions; they were really brilliant! One comment was really wonderful: the worker referred to the first solution as a better option, though we had just experienced that it didn't work! I was satisfied that this alternative was clearly different than the first one. (H) And, they worked so well, really putting their souls into the drama, listening to each other and taking into account different opinions; they worked together as an operational community. (I-T) (H)

In sum, next time I would probably temporally capsulize the drama a bit. I improvised a lot in my TIR, and I'm satisfied that a lot of things and many issues emerged that were handled with the two proposed solutions. (S)(H) In general, I think that the story and how it is presented and handled with the group is an important factor of how easily the participants throw themselves into their roles. (I-T)

Niki's narrative shows that in the improvised parts of process drama, there are a lot of opportunities to use the Bakhtinian dispute of words and thoughts or words and gestures. For instance, the 'secret' was 'a problem with selling outdated sausages while the sellers assured evasively that everything was under control', and the suggested 'solution of the worker' was, 'Let's forget the regulations and keep going on', while in their first improvisation this choice soon ended 'in the shutdown by the police'.

Rae: dramaturgy

The structure of Rae's process drama was based on dynamic and tensional development around the theme, using several conventions. In his reflection, dialogicality appears in his attention to the relaxed, open and spontaneous atmosphere, which included awareness of unfinalisation. In addition, he emphasised the dramaturgical aspect which is often related to dialogicality. At first, Rae considered the conditions for dialogue.

I always want to start in a way that is safe for the participants so that they can act and react creatively, freely and without stress, no matter what they face. I also want to create an atmosphere of incompleteness. I always ask 'Are you ready to go?' before we start to allow them to ask questions if something is unclear; in this case, they did. (I-T)

In my TIR, I wanted to provoke the group to temper. I was non-dialogical, interrupting others many times, because I wanted to stay in focus and raise the stakes, allowing the group to become more unified against the TIR. (H) (S) However, once I had to plead with one character not to leave so that the drama wouldn't collapse! In sum, I try to listen and react, while trying to call the shots at the same time. (I-T)(S)

When somebody is touched, I try to give him or her space to talk, or not to talk, but I also subtly try to push forward so that the activity and playfulness doesn't disappear in churning emotions. (I-T)(H) I also like misunderstandings, especially if I create them because these strengthen approval for all kinds of interpretations. (H) And, a good drama teacher is genuinely interested in every character and every utterance. The fictive character must be respected, even when he or she is comic. You can kindly laugh at him or her, although not in fiction. (I-T) Laughter inside the drama feeds the fiction. It also reminds us that this is not true life, although in the fiction it is truth. (H) (I-T)

The convention of alternative endings is my favourite because it gives space for the group. (I-T) (H) Using it is also a question of dramaturgy and structure. Sometimes when watching the scenes of small groups, I worry about tension and safety; if others get bored, it affects the atmosphere. It's important that everyone in the group feels that they are seen. Often though, the teacher tries to be non-authoritarian, his comments are still seen as being more worthy than the participants' views. It would be ideal if all group participants, including the teacher, could express their opinions and have those opinions be treated as equally valuable. (I-T)

I notice that I think a lot about the conditions of dramaturgy, so for me, what the participants or I do serves the entirety. By dramaturgy, I mean structure, arrangement of plot and conventions, and dynamics. With framing, I underpin contradictions for future events in drama. I am satisfied with this because interesting themes emerge. (H) I am always interested in the characters and ideas that groups create, and in this way, my teaching is group-based. (I-T) Storytelling and creating a fictional world fascinates me because it is unpredictable, and you should give space for this. Process drama is a common thing, and it is about creating together and sharing responsibility. (H) (I-T)

As Rae himself concluded, his way of teaching drama relies on dramaturgy, in which he includes dynamics. In fact, his attention is constantly split between dramaturgy and a free, equal atmosphere; in addition, he utters his worry about the dynamics of both the group and the drama. These aspects influence each other circularly; hence, their quality of them forms the conditions for dialogue.

Conclusions

The Buberian I-Thou stance appeared in all three narratives through the respectful, space-giving, listening and caring attitudes of the teachers. They all explained the attention they paid to mutual understanding of potential or actual situations. Aale and Niki, especially, expressed their joy in the commitment and activity of the participants. They both reflected on the meanings of gestures, symbols and signs used by themselves and the participants and mentioned their delight in surprises, such as Aale's 'lucky mistake' of enabling more space for the group or the creativeness in Niki's group, which caused interesting twists in the drama. Aale's concern regarding one participant's negative is interesting; it seems that the challenging task to keep the open spirit between selves and provoke heteroglossia between roles may get mixed up. In fact, the teachers' considerable control during the course of the dramas and their emphasis of space for the participants were remarkable in all the narratives. They actually showed these shifts from control to freedom, which was the strength of their teaching processes. They had clear views of the frameworks and goals of their process dramas, as when Rae highlighted framing in his narrative. Thus, the paradox of concurrent control and freedom includes aspects of safety and involvement, structure and creativity and dynamics and space.

The Bakhtinian heteroglossia in the varying positions was a joint goal; all three teachers uttered their satisfaction when 'enough' viewpoints emerged during the process dramas. In addition, especially in TIR, their own contribution through speech and semiotics to provoke or maintain heteroglossia appeared in their narrations. As a conclusion of Rae's narrative, a skilled dramaturgy, along with skilled guided group dynamics generates a creative, dialogical space for drama.

Linell (2009) summarised that dialogists have tendencies either to communion or to alterity, or both. Loopholes of misunderstandings can be seen as honouring alterity and vice versa; in addition, loopholes of understandings allow expanded unity. Interestingly, misunderstandings, conflicts and competitions may result in unity when participants struggle for understanding. Bakhtin found that, in dialogue, there are always centripetal forces for unity and centrifugal forces for variety (Lähteenmäki 1998). All three teachers emphasised the significance of loopholes in their storylines in increasing participants' freedom to create. As Dunn (2016) de-

scribes, mistakes are portals to discoveries. Additionally, Rae's dramaturgical thinking consisted explicitly of incompleteness, misunderstandings, conflicts and (comm)unity. Regarding laughter at events within the dramas, Aale highlights the spectators' viewpoint, Rae mentions the fictional and real world (i.e. double frame) and Niki raises the desire to go on with the drama. These stances all denote the importance of laughter in linking the events in fiction to the real lives of the participants. Laughter in the double frame as a loophole of common understanding is a strong bond in process drama. In these moments, like the 'loving and ironic' or (tragi)comic, fictional or true features of life are commonly understood and strengthen joint creation, unify the group and sometimes help solve serious issues.

The drama teacher's challenge to master control and freedom in the dynamics of the group and the drama offers areas for further study. The narrations of drama teachers in various and challenging teaching contexts would be of interest. Hepplewhite (2015) stated that experienced drama practitioners – like those in this study – are crafted in responsivity and shape their activity alongside cooperative work. Additionally, free narrations about teacherhood and dialogicality in process drama would be interesting; in this study, reflection followed the dialogical dramas with committed participants. The emphasis on student's engagement, inclusiveness, collaboration and the dramatic form were also reported in Wales's (2009) research on drama teachers' subjectivities. The participants' experiences in relation to dialogicality and to laughter in the double frame would also be worth studying, as each of their experiences in drama is unique.

Thus, I-Thou attitude, Bakhtinian heteroglossia in its dimensions of variation and dispute and Linell's expanded notion of communion and alterity were important elements in the dialogicality of the studied drama teachers. In their narrations, community was represented as mutual understanding, open atmosphere, commitment and activity; whereas, alterity was articulated as the importance of incompleteness, varying viewpoints, dramaturgy and the double frame. However, this was sometimes ambivalent and intertwined with dialogicality, creating conditions for the generation of embodied knowledge in drama (Nicholson 2014). A deeper understanding of this mixture of elements is hopefully helpful for future drama teachers when creating their dialogical praxis.

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