

*Dramaturgy travelling into  
education in a one world  
society making education  
an artful engagement*




A zoom-introduction 13.11. 2021

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Mail sent to employees at NTNU,  
October 2021:

Enjoy the space

Welcome the space

Let the space embrace you

Cry and laugh in the space

Rest and breathe

Try out a new move

Have a concert / performance / game /  
carnival / dead poets society meeting in  
the space

Music credit Pond 5.



*Christa McAuliffe,  
an astronaut-  
teacher (1948-  
1986.)*



Died when Challenger exploded  
[https://en.wikipedia.org/wiki/Christa\\_McAuliffe](https://en.wikipedia.org/wiki/Christa_McAuliffe)

«I TOUCH THE  
FUTURE; I  
TEACH»:

TEACHING AS  
SELFLESS  
SERVICE

*Time is precious –  
also for  
«generation  
prestation»*

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How can we contribute to participate in forming a future that is meaningful for young persons?



From Facebook: Time is precious.


*In this lecture I suggest,  
for education:*

1. Aesthetic educational design
2. A teacher dramaturg
3. Performative approach to teaching and learning






Four dramaturgical entrances will be the main part of this lecture:

1. Space
  2. Time
  3. Body
  4. Text (a multimodal concept)
- 

Barry White Jr.







“The children entering education in 2018 will be young adults in 2030.


Schools can prepare them for jobs that have not yet been created,

for technologies that have not yet been invented,

to solve problems that have not yet been anticipated.

It will be a shared responsibility to seize opportunities and find solutions.”





What is competence for the future?

Students will need to develop curiosity, imagination, resilience and self-regulation;


they will need to respect and appreciate the ideas, perspectives and values of others;

and they will need to cope with failure and rejection, and to move forward in the face of adversity.

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Their motivation will be more than getting a good job and a high income; they will also need to care about the well-being of their friends and families, their communities and the planet."

(OECD=Organisation for economic cooperation and development,2018)



# *Twenty-first century skills: learning, literacy, life skills*

## Learning Skills

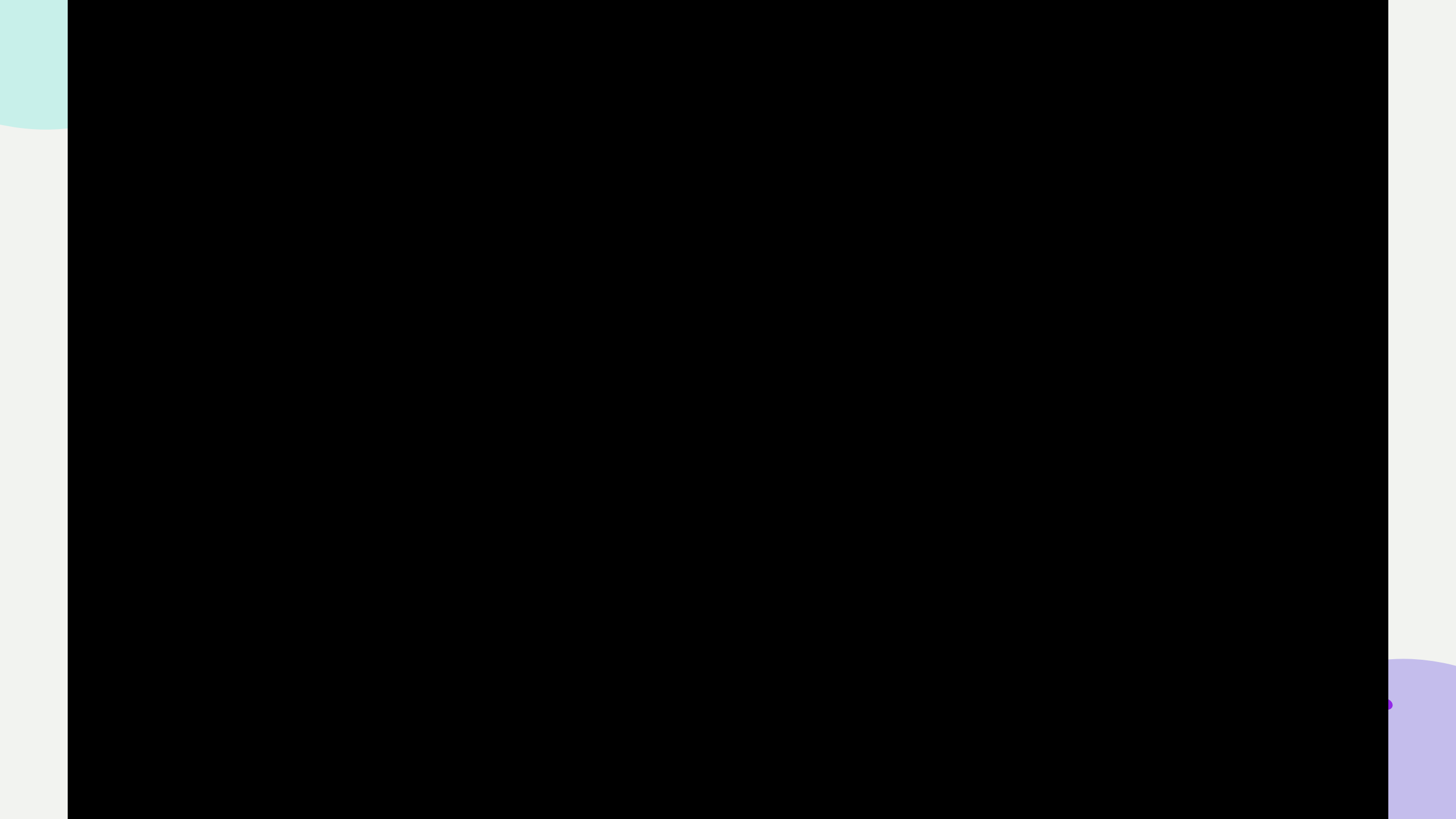
- Critical Thinking
- Creative Thinking
- Collaborating
- Communicating

## • Literacy Skills

- Information Literacy
- Media Literacy
- Technology Literacy

## Life Skills

- Flexibility
- Initiative
- Social Skills
- Productivity
- Leadership



# «*arts- in -business*»

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## **Taxonomy by Lotte Darsø:**

Art as decoration

Art as entertainment (organization parties, sponsoring events)

Art as a tool (actor training to learnbody language and communication)

Art as a transformative process (complex learning processes by artistic tools)

(Darsø, 2016 in Chemi, 2020, s.124)

# Aesthetic educational design with seven features

1. Aesthetic approach to learning
2. Bodily learning
3. Multimodal impulses and materials that work performatively
4. Exploring, relational and intra-activeteaching and learning
5. Difference and friction as valuable for meaning making, learning and teaching
6. Participatory arts encounters
7. **Focus on dramaturgy in educational context**

(Østern, T.P. et al, 2019, pp. 64-67)



*Naturfaglærer Arnfinn Hilmo lytter med tilstedeværelse til to  
med 1*



## *Diffraction and reflection are both optic metaphors*

*Diffraction - something different*

Waves diffract when they meet hinderings.

Then new waves are created, they diffract,

But traces from the original waves are still visible

*Reflection - mirrors the same*



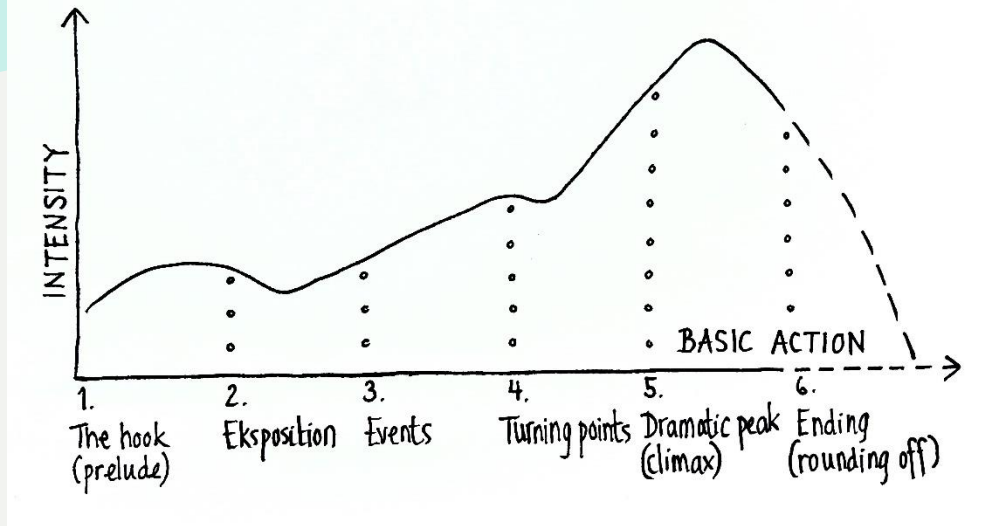
*Dramaturgy means to compose, structure  
emanating from what is made focus in a  
performance, or a lesson*

«Ostranenjie»  
(Shlovsky, 1917)

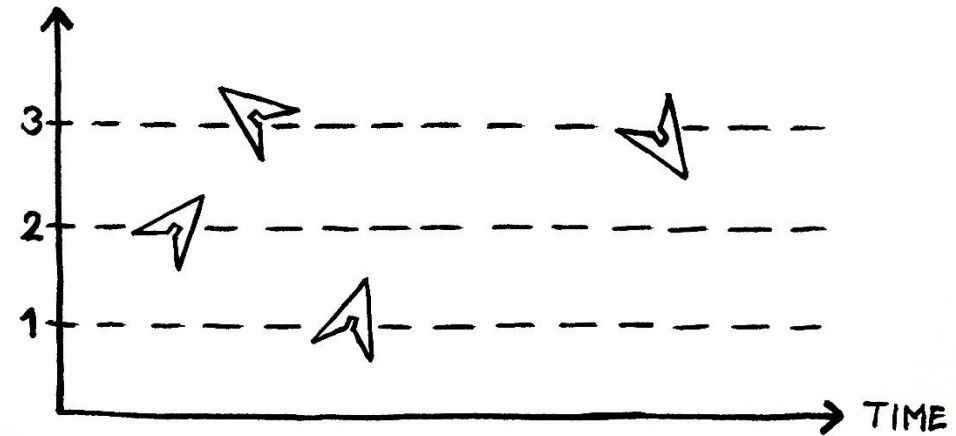
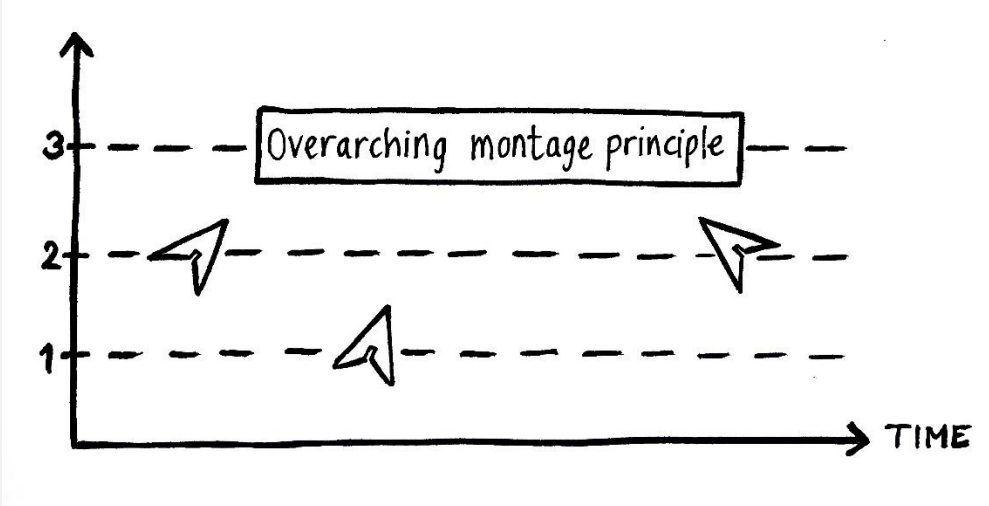
To make something  
strange, unfamiliar  
- you can see it fresh,  
as the first time



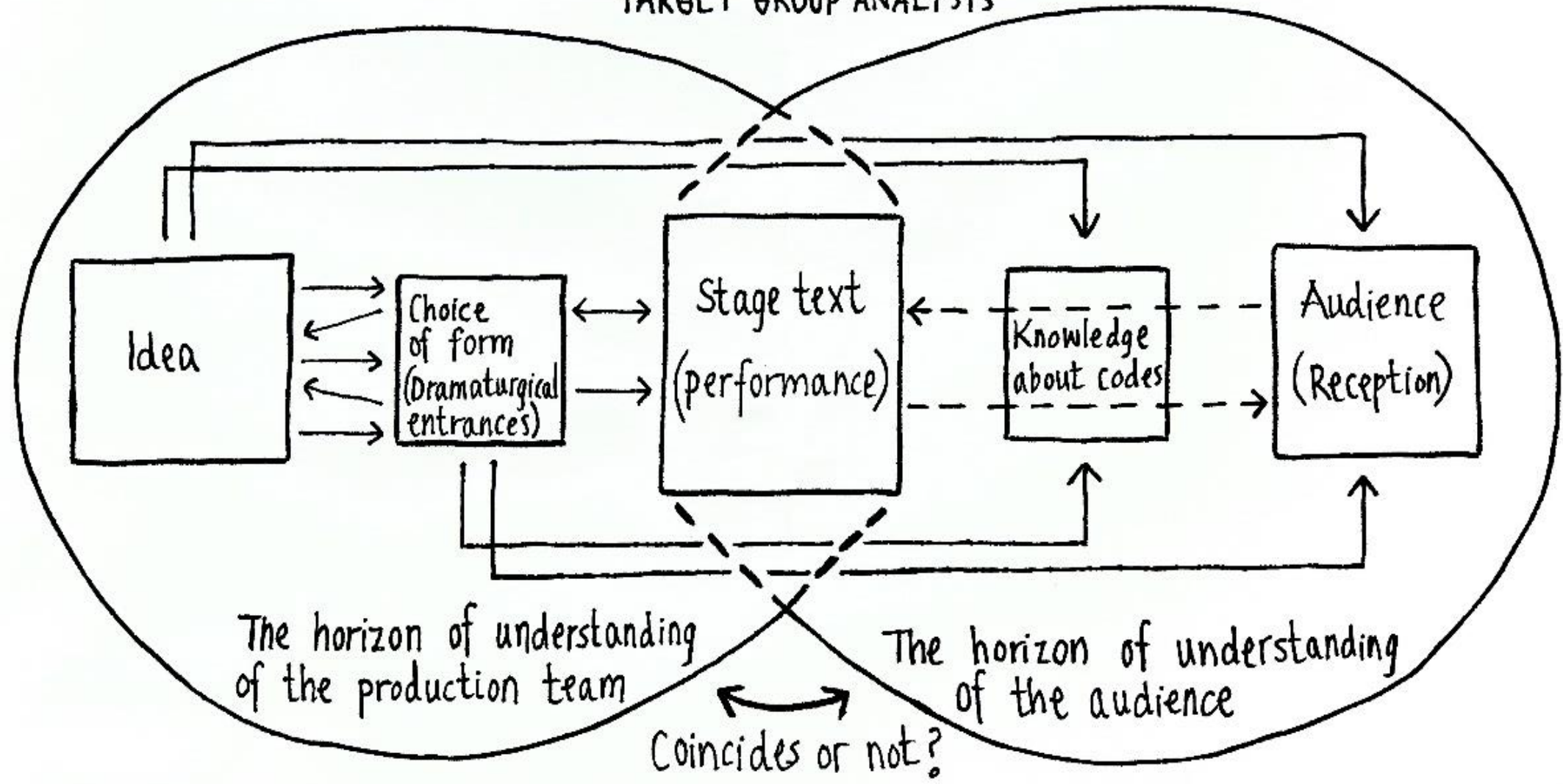
## Dramatic dramaturgy

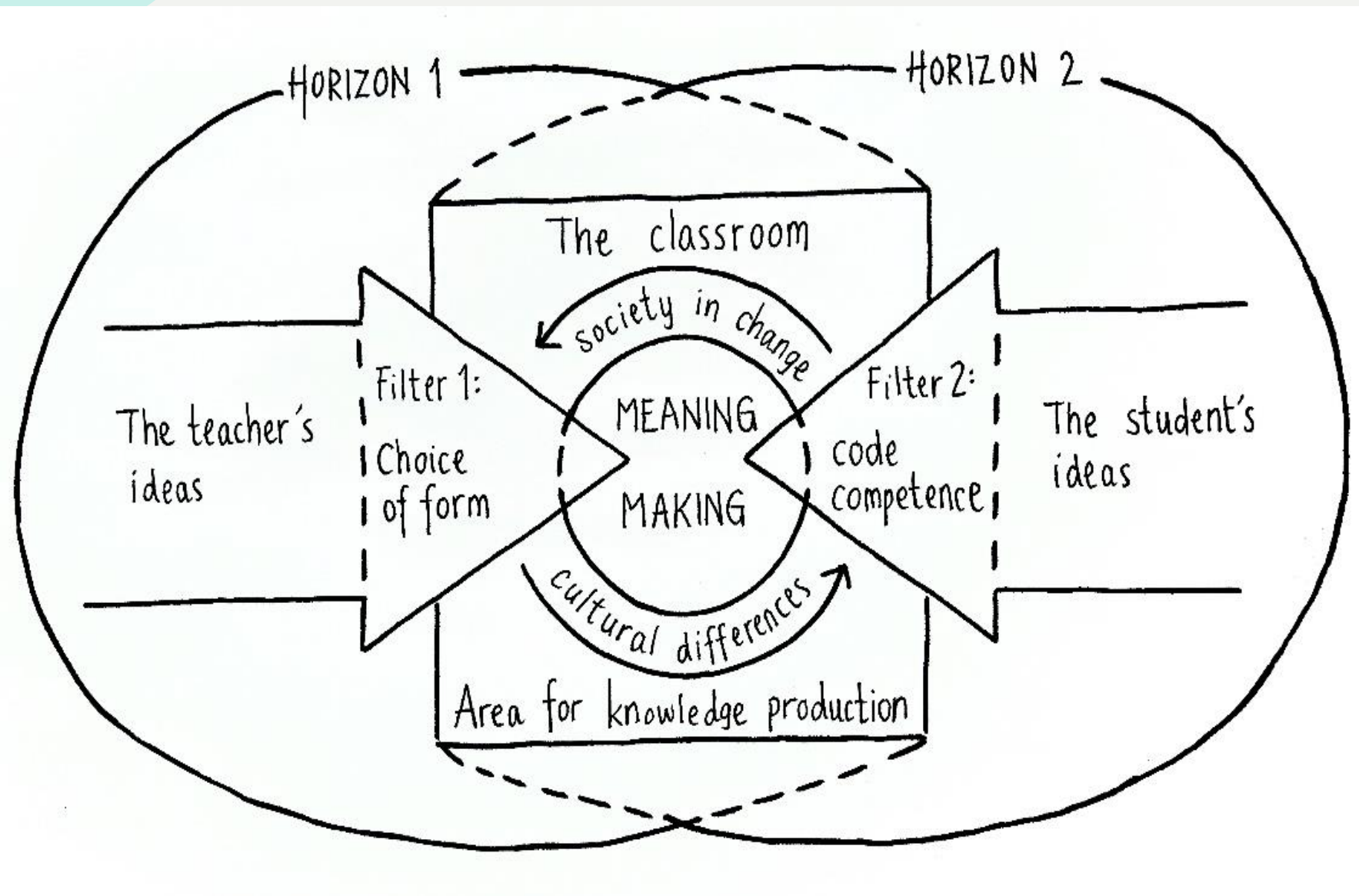


## Montage



# TARGET GROUP ANALYSIS





*What is a great theme to explore?*

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History

Natural  
science

The arts

# *Stop moments are learning moments*

— The stop (Appelbaum, 1995)

Something tugs on your sleeve Lynn Fels explains (2021)

Moments of uncertainty, when you need to make a choice

Performative inquiry

[www.performativeinquiry.ca](http://www.performativeinquiry.ca)



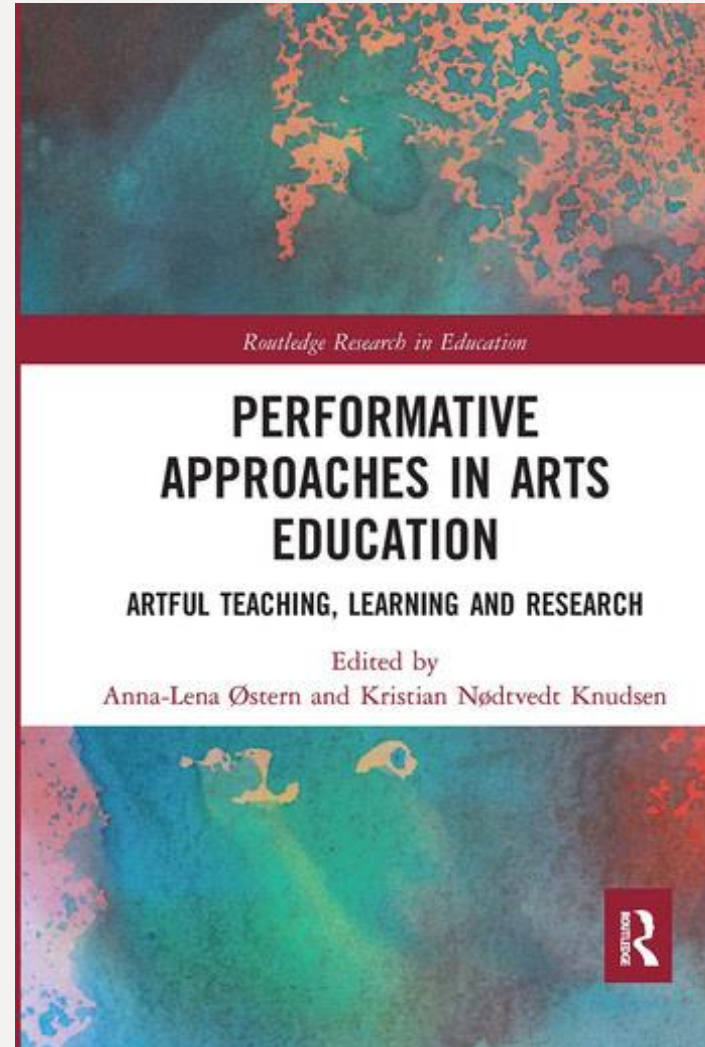
Lynn Fels, Frazer University, Canada



# *A performative pedagogy is practice-led*

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«Traditional pedagogy fails to recognize three things, first, the creative performativity of the act of education; second, the fact that the collective construction of an art milieu, with artworks and ideas, is a collective construction of knowledge; and third, the fact that knowledge of art does not end in knowing the artwork but is a tool for understanding the world.» (Helguera, 2011, p. 80)



# THE COMFORT ZONE

Challenges outside the comfort zone  
in a performative pedagogy

Risk but also extension of  
The comfort zone,  
because you learn  
something new and useful



Bardwick (1991). Danger in the comfort zone;  
Yerkes & Dodson (1908)

# *Dramaturgical tools*

## *The narrative storytelling*

The hook

Flashback and other film techniques

Exposition

Developing action series

Turning point

Peak

Tune in and tune out

## *Montage, several fiction layers*

Concrete, abstract, metaphoric

Tempo, rhythm, mood

Plant and harvest

Forward gaze

Backward gaze

Riddles, mysteries, surprises



# *Nomadic dramaturgy*

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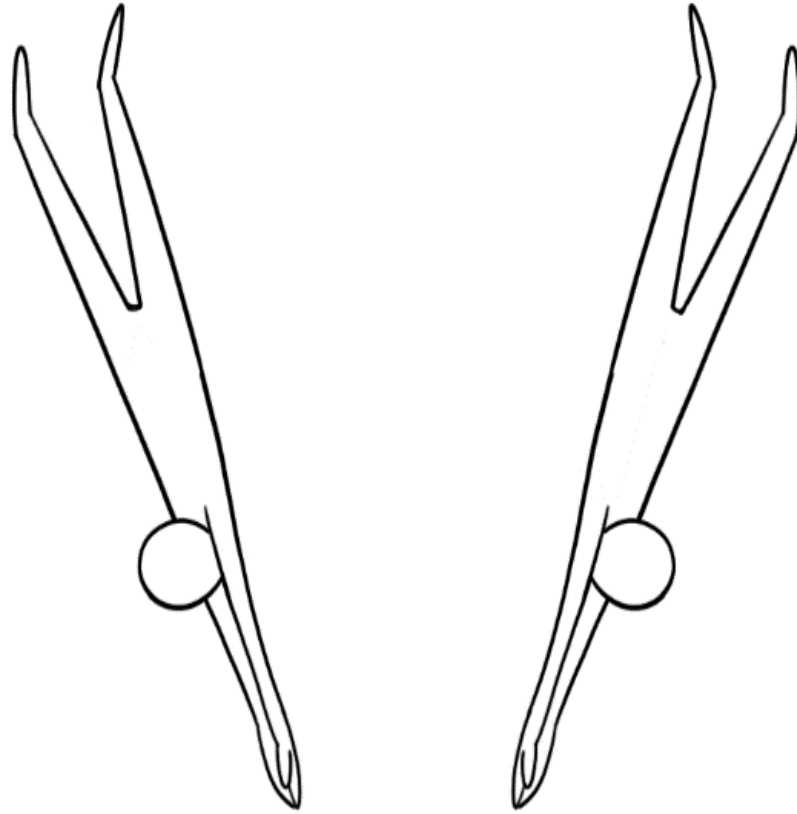
A nomadic dramaturgy is characterised by that it travels, moves both teacher and students digitally and physically and mentally to seek out knowledge, explore themes in dialogue with those concerned with it. S

Stop moments when different cultural understandings meet/collide.

Challenges outside the comfort zone, learning moments, risk and vulnerability.

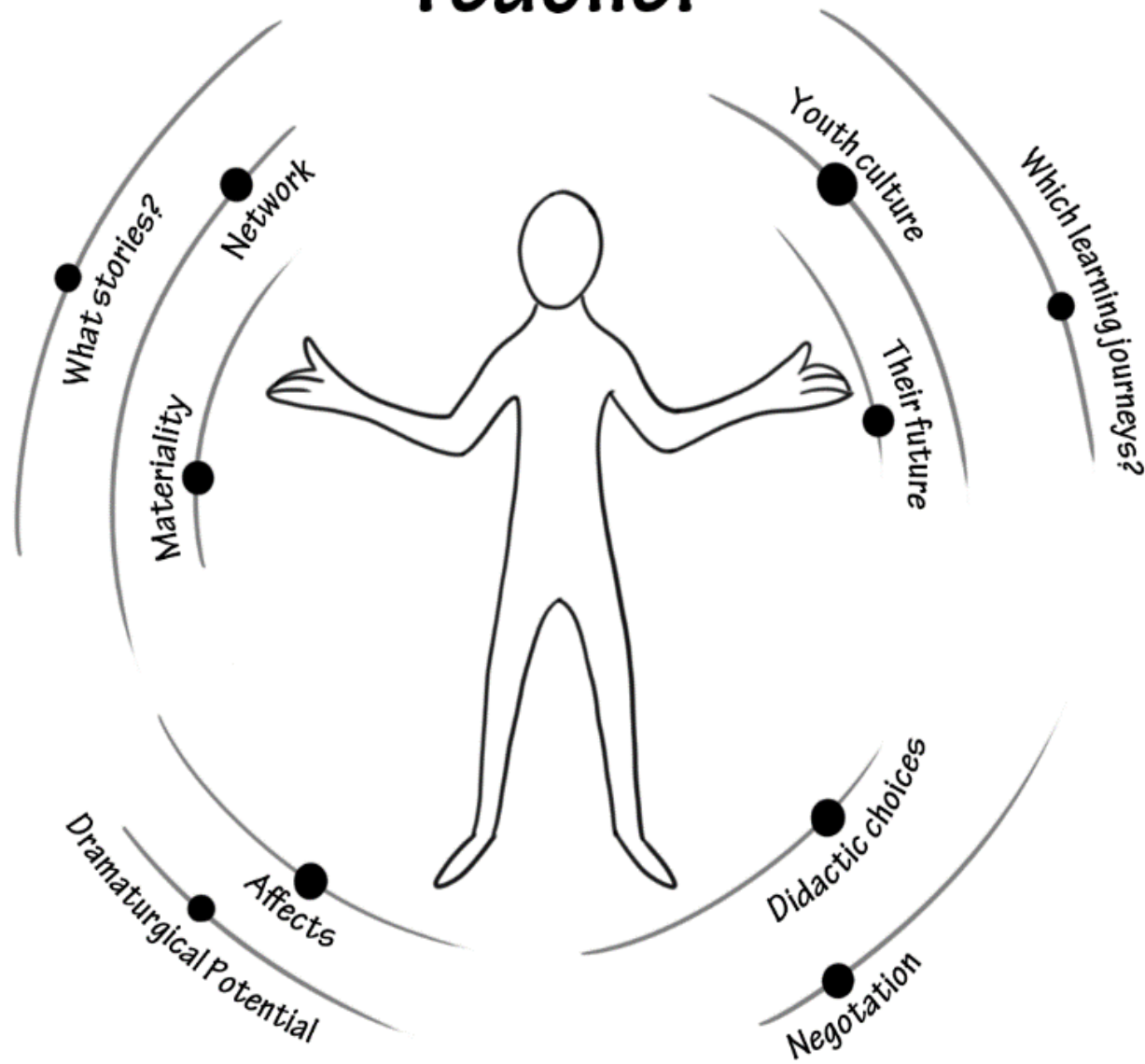
Diffractions, something different, details and nuances of importance.

Both the teacher and the student learn.

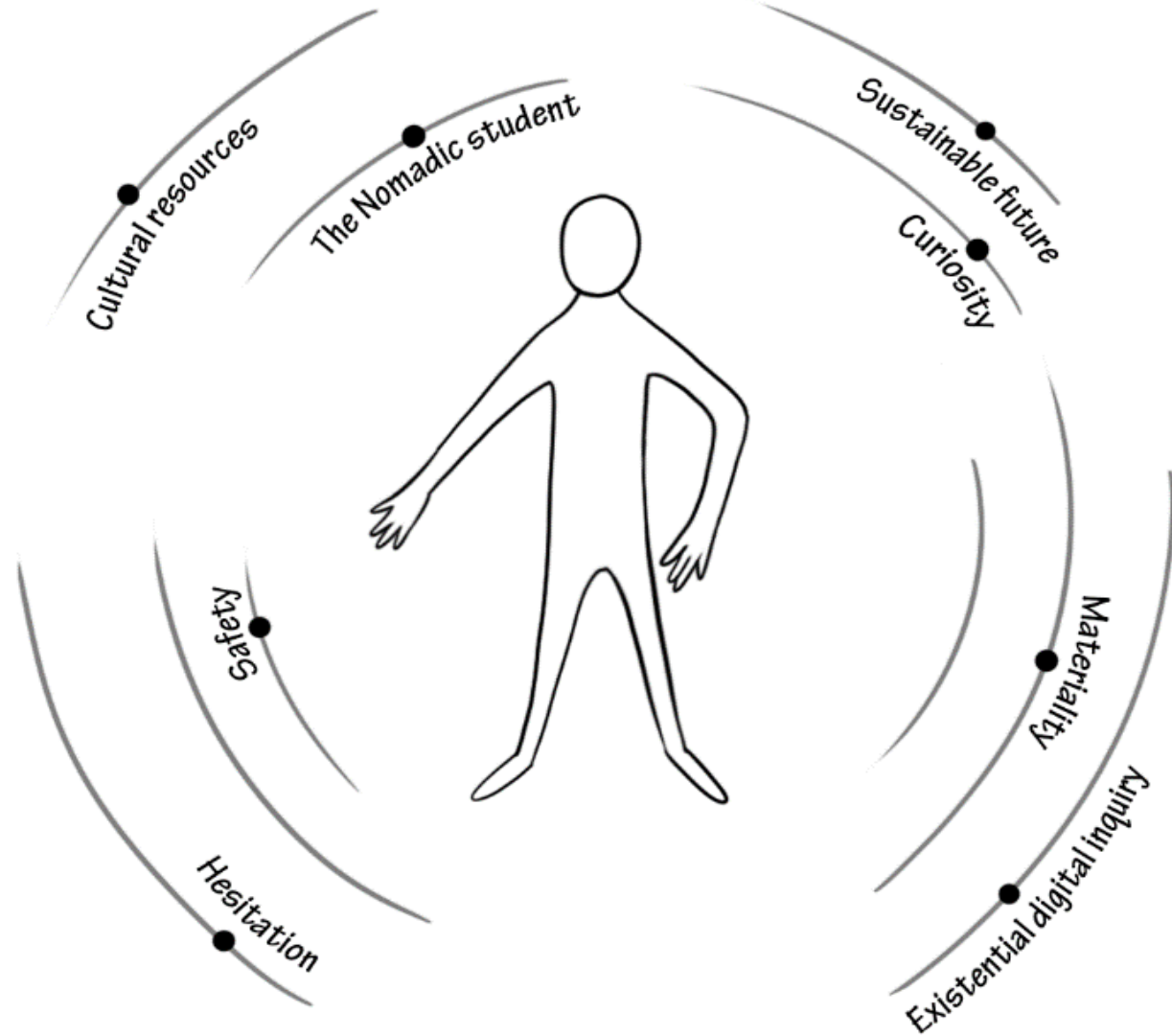


*Theme*

# Teacher

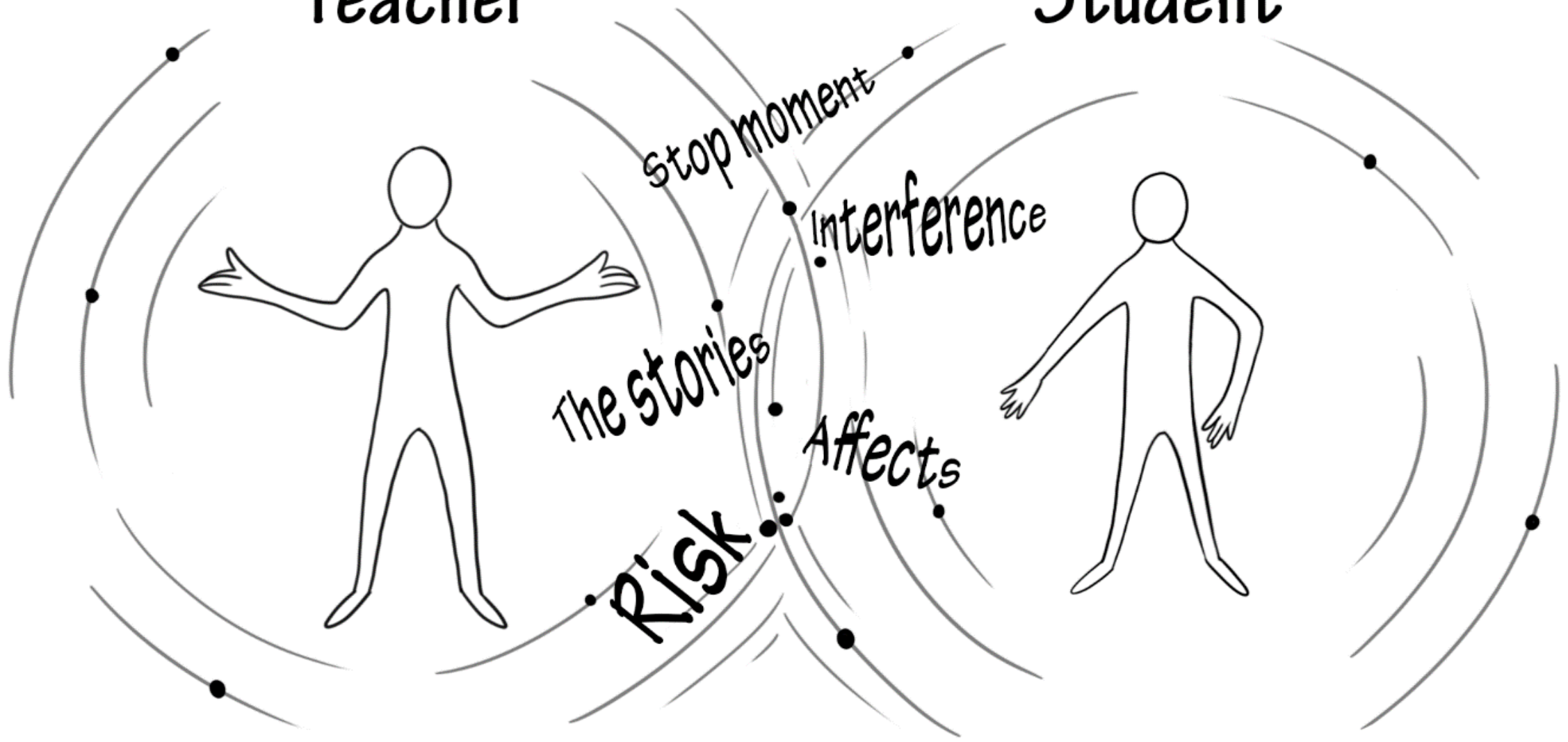


# Student



Teacher

Student





# *Summing up about dramaturgy for a one world society*

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To work within arts is an ethical challenge

There is constantly tugs on your sleeve making you disoriented and challenging you.

In this introduction I have suggested artful engagement by an aesthetic approach with focus on staging sessions for practice led exploration and collaboration by the means of dramaturgy travelling into educational context.

## *More reading?*

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