



aesthetical learning processes

and togetherness

29.11-01.12 Notodden



Universitetet i Sørøst-Norge



THE GDAŃSK SHAKESPEARE THEATRE

Iceland  
Liechtenstein  
Norway grants



Norway grants



outside

community

processes

research

learning

change

theatrical

contrast

exclusion

Can we

together

Can

good

Aspects

Change

Culture

democracy

power

theater

1066

elements

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Togetherness

expression

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Virtual  
Perspective

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Questions

socioeconomics

exclusive

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phenomena

Facilitate

Aspects

Change

Culture

democracy

power

theater

1066

Can

together

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good

Aspects

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1066

The conference is part of Otherness-Togetherness-Aesthetics, a research project and an international cooperation between the University of South-Eastern Norway/campus Notodden and ForEst – Research group for aesthetic learning processes, the Gdansk Shakespeare Theatre, University of Gdansk, Tischner European University in Krakow, University of Warsaw and Adam Mickiewicz University in Poznan.

In this conference, we want to explore the manifold tensions, opportunities, obstacles, and wonders that unfold in aesthetic learning processes. While aesthetics and learning often are located in a more-or-less cognitive or more-or-less embodied individual, we want to approach aesthetic learning processes as collective phenomena.

The pair otherness-togetherness serves as our conceptual point of entry to this highly complex and dynamic collective dimension. Being together and being apart, being included and being excluded, to be or not to be ignored are fundamental and difficult to handle experiences that can serve to unlock great potentials or cast both learners and teachers into a dark place. More than that, being on the outside, on the edge of something can also be positive and right. Which position is more controversial in today's society? We want to encourage asking difficult questions with no clear-cut answers and will provide an open and respectful forum to discuss these.

The conference is intended to be a space that allows participants to flourish through respectful, inclusive and equitable treatment of others sharing professional information, knowledge and ideas and will follow a professional code of conduct. Please contact the organizers if you have any questions.

Code of conduct,  
provided by  
RGS-IBG Annual  
International  
Conference



We know what we are,  
but know not what we may be

- Hamlet.

William Shakespeare

Survival might be insufficient,  
she'd told Dieter in late-night  
arguments, but on the other  
hand, so was Shakespeare.

- Station Eleven.

Emily St. John Mandel

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# OTHERNESS-TOGETHERNESS-AESTHETICS

## The Gdańsk Shakespeare Theatre

Created in 2008. Supported by the Pomorskie Voivodeship, Gdańsk City Hall and the Theatrum Gedanense Foundation. Organiser of the annual International Shakespeare festival.

The mission of the Department of Education at the theatre is to spread knowledge about Elizabethan theater and Shakespeare's plays, but also about the idea of theatre of openness - where everyone can find their place. This concept is our tool in working with various age- and demographic groups. It is a platform connecting people, generations and different cultures.

OTHERNESS-TOGETHERNESS-AESTHETICS is a research project, with a focus on aesthetic learning processes and Shakespeare's works. The objective of the project is also to strengthen bilateral relations in education between Poland and Norway. The project, coordinated by Gdansk Shakespeare Theatre, methodically supported by University of South-Eastern Norway, Campus Notodden, is based on cooperation with four Polish universities with the aim of implementing aesthetic learning processes in the Polish curriculum. It has received financial support through EEA Grants, The Education Program.

The Norwegian team has developed workshops, where the Polish participants had the possibility to explore aesthetic learning processes as a method. The participants later developed courses and applied those methods at each participating university in Poland, creating new courses. Students subscribing to the created course had an opportunity to participate in a 10-days academic camp in Gdansk, organized to broaden the knowledge and enable networking. The conference in Notodden gathers all the teams for a final meeting, presenting the research, which later will be shared in a peer-reviewed scientific publication as well as other form of documentation, as the result of the project.

The present is complicated, unpredictable, and unmanageable. The concept of aesthetic learning processes represents a complex view of learning, where body, senses, emotions are activated as a prerequisite for learning. Through the various aesthetic subjects' forms of expression, texts, and tools, learning processes are created in which deep, ambiguous, and multidisciplinary learning takes place. The aesthetic learning processes are complex processes that do not provide unambiguous answers, but in which the individual's and community's understandings are explored, challenged, and developed.

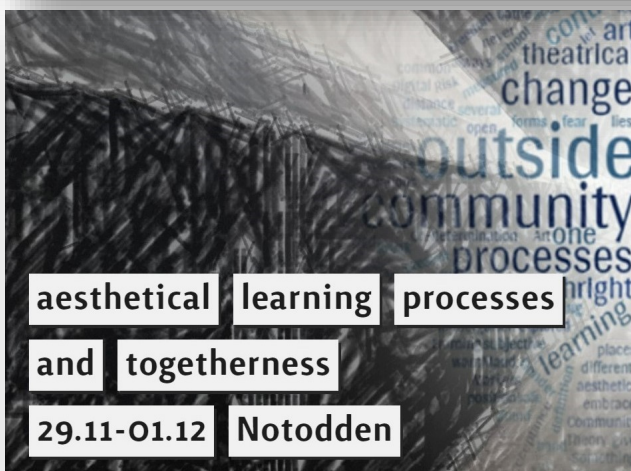
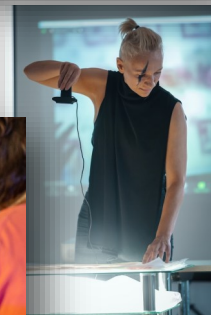


Photo: Dawid Linkowski

# DRAMA

The Nordic dramapedagogic journal aims to promote dramapedagogical debate, academic development and to stimulate good practice and research.

DRAMA is ranked as a scientific publication channel at level 1 in the Norwegian research database CRISTIN. It is approved as a scientific publication channel at NSD - Norwegian Center for Research Data (for Norway and Sweden), in the Ministry of Education and Research's authorization list for series (Denmark) and in the Publications Forum (Finland). The journal is published by Universitetsforlaget in collaboration with the Drama and Theater Educators and sent out to the Drama and Theater Educators (DTPs) members, to Nordic theaters, primary schools, cultural schools, folk high schools, universities and colleges, kindergartens, libraries, theater groups, school authorities and museums.

Universitetsforlaget also sells single issues and class sets of the journal. For an overview of the magazine, visit the website here.

Per today, the editorial board consists of the following members:

Lise Hovik, Merete Sørensen, Adam Cziboly, Kristina Junttila, Elsa Szatek, Mari Rusi-Pyykönen, Susanna Metsälä og Thorey Sigthórsdóttir



ForEst

The research group for aesthetic learning processes aims to develop theoretical and practical knowledge about aesthetic learning processes in and across subjects and disciplines. The group is interdisciplinary and consists of 17 members that are involved in various projects about aesthetic learning processes in kindergarten, primary school and in higher education. Knowledge of the relationship between art and aesthetics; formative and learning processes are developed through various epistemological approaches deriving from social sciences, humanities, and art-based research as well as from the intersection between these.

Otherness-Togetherness-Aesthetics is a research project that touches on many of the core topics of our research - Interdisciplinarity, fearlessness, innovation, and collectivity. Especially how art can be an eye opener to understand, explore and experience core-concepts of what being a human, together with others, means. Therefore, we are proud to host this conference and we look forward to three days that we believe will give us new knowledge about aesthetic learning processes.

Elisabeth Hovde Johannessen and Tone Cronblad Krosshus



## Team Campus Notodden



### Tone Cronblad Krosshus

Associate Professor at the University of Southeast Norway (USN). Research related to aesthetic learning processes, applied theatre, art as knowledge, aesthetic practice and democratic formation, and art mediation. Participant in different research projects such as: Drama-theatre-democracy (2014-2017), OTHERNESS-TOGETHERNESS-AESTHETICS (2021-2024) and Art as knowledge (2020-dd). One of four directors of Notodden Children's and Youth Theatre, which among other things received Notodden's cultural prize 2019. Project manager for DKS + lærerutdanning = sant (!) - a collaboration between Kulturtanken, DKS Vestfold Telemark and USN. Co-manager of the Research Group for Aesthetic Learning Processes (ForEst) Photo: Kristine Hellenes



### Joanna Magierecka

Associate professor in drama and theatre at University of South-Eastern Norway, Campus Notodden. Specialisation in contemporary art, participatory strategies through artistic research and aesthetic learning processes. Manager OTHERNESS-TOGETHERNESS-AESTHETICS (OTA), EU-research project. Publications in JASED, JAR and OTA (spring 2023). MA. in dramaturgy. Performer, artist and art pedagogue: [www.magierecka.com](http://www.magierecka.com)



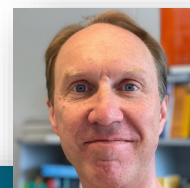
### Ingvild Margrethe Birkeland

Associate Professor Emerita in drama and theatre at University of South-eastern Norway. Researching aesthetic learning processes since 2000. Participant in different research projects such as: Drama-theatre-democracy (2014-2017), OTHERNESS-TOGETHERNESS-AESTHETICS (2021-2024) and Art as knowledge (2020-dd). Co-editor and one of the authors of the Norwegian Ministry of Knowledge's report on aesthetic learning processes in primary school teacher training in 2020 and Kulturtankens report 2021 on SKUP Chairman of the organization Drama- og teaterpedagogene i Norge, which among other things publishes the Nordic journal DRAMA. One of four directors of Notodden Children's and Youth Theatre, which among other things received Notodden's Cultural prize 2018.



### Elin Bøen-Olsen

Doctoral Research Fellow in Pedagogics at University of South-Eastern Norway (USN), Campus Notodden. Research on teaching methods in higher education, learning, aesthetic learning processes and professional digital competences. Member of expert group in OTHERNESS-TOGETHERNESS-AESTHETICS (OTA), EU-research project. Project Manager of DigTekLab, USN (2017-2020) Lecturer in pedagogics (2014 -) Preschool teacher and teacher in special education teacher (2006-2014) Bachelor in Early Childhood Education, Master in pedagogics with specialization in Special Needs Education.



### Lars Frers – our keynote speaker

## KEYNOTE SPEAKERS

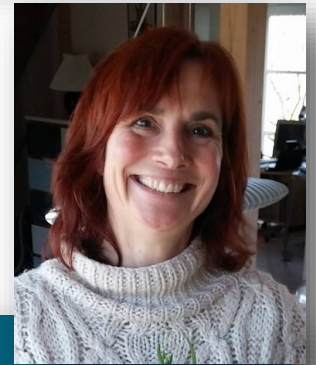


LARS FRERS

Lars has been an important part of the process of developing a research design for Otherness-Togetherness-Aesthetics. Lars' knowledge of aesthetics, methodological knowledge about artistic and arts-based research, and his basic explorative approach to research and exploration are combined with his professional background and position as head of the university's PhD program in culture studies. Lars Frers is professor at the Department of Culture, Religion and Social Sciences, University of South-Eastern Norway, Campus Notodden.

MERETE SØRENSEN

Merete is one of the pioneers who have constituted aesthetic learning processes as an important part of children's educational and formative process. She has established aesthetic learning processes as a concept, method, and field of research. Her work creates important meeting points between art and pedagogy. Merete Sørensen is an associate professor at Absalon University College and Docent Ph.D. in Children's Play, Drama and Aesthetic Learning Processes.



HELENE ILLERIS

Helene's knowledge of aesthetic learning processes has its roots in extensive, experimental, and challenging empirics. At the same time, it is characterized by critical innovation which has expanded the field, also internationally. Inspired by contemporary art forms, Helene has introduced performative approaches to aesthetic learning processes. Her current research is about how aesthetic learning processes can be related to the environmental challenges of the Anthropocene era. Helene Illeris is Professor of Art Education at the Department of Visual and Drama, Faculty of Fine Arts, University of Agder.



DAAR

Sandi Hilal and Alessandro Petti – engage with the struggle for equality and justice in their artistic practice. Situated between art, architecture, pedagogy and politics, they have developed a series of research-projects and art exhibitions that serve as both sites of display and sites of action. They aim to shape critical, de-colonial learning environments, and interventions that challenge dominant narratives about togetherness and otherness. In their award winning artistic practice they work to engender new political imaginations and civic spaces concerning issues such as heritage, refugees and exile.

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**29th of November**

**OTHERNESS – TOGETHERNESS – AESTHETICS**

**Aesthetic learning processes and Shakespeare's immersive and timeless universe**

Presentation of the project and our research. This session is open and free to access.

13.00 Auditorium - presentations

Time	Presenter	Title
13.00	Eirin Elisabeth Sæther Ingvild M. Birkeland	Welcome Short information about the project
13.15	Mgr. Rafał Kamiński, University of Warsaw	What Aesthetic Learning Can Learn from Role-Playing Games
13.25	Mgr. Olga Gajek, University of Warsaw	A Pound of Flesh. The Unexpected Gore and Symbolism of Shylock's Proposal: Through the Eyes of Contemporary Gore Aesthetic
13.35	Mgr. Alicja Śmiech, University of Gdańsk	Using adversity in team-building process
13.45	Mgr. Natalia Chojecka, Tischner European University in Kraków	The power of togetherness
13.55	Mgr. Natalia Kopistecka, Tischner European University in Kraków	How to be together through the eyes of an introvert
14.05	break	
14.20	Mgr. Julia Trychta, Tischner European University in Kraków	From student to teacher and back again - about the importance of an open mind in imparting knowledge
14.30	Mgr. Eliza Nowak, Tischner European University in Kraków	Can the lack of structure change our approach and awaken creative abilities?
14.40	Associate professors Tone Cronblad Krosshus and Joanna Magierecka	Fiction and interaction as parameters in designing aesthetic learning processes. Strategies and tactics.
14.50	Associate professors Tone Cronblad Krosshus and Ingvild M. Birkeland	What kind of aesthetic learning processes? An analysis of how aesthetic learning processes is expressed in four different syllabus.
15.00	Ph.D. fellow Elin Bøen-Olsen	Aesthetic learning processes in teaching and learning in higher education.
15.10	break	
15.20	Dr. hab. Klaudia Łączyńska, University of Warsaw	Response and Responsibility: Responding to Literature, Learning from Shakespeare
15.30	Dr. Tomasz Kowalski and Dr. Iwona Łęska-Drajerczak, Adam Mickiewicz University in Poznań	Othering/Bringing together with „To Be or Not To Be"
15.40	Prof. dr hab. Marta Gibińska, Tischner European University in Kraków	"A Midsummer Night's Dream": interpretation in the context of students' own social experience.



**30th of November**

## **Understandings of otherness and togetherness through aesthetic learning processes**

8.30-9.00 auditorium, registration, light breakfast, coffee and tea.

9.00 auditorium, Ellen Basskår – performance. Welcome by Per-Ludvik Kjendlie, Dean of Faculty of Humanities, Sports and Educational Science USN. And by Elisabeth Hovde Johanssen and Tone Cronblad Krosshus, ForEst Research Group.

9.30 auditorium. GdanskShakespeare Theatre – presentation

9.50 auditorium. The editorial team of DRAMA – presentation

10.15 break, coffee/tea, fruits etc.

10.30 auditorium. Lars Frers and Merete Cornét Sørensen

11.30 break

11.45 Helene Illeris

12.15 lunch – at Kaffé Panorama

13.15-14.00 auditorium. Together and other, a collective mediating of aesthetic learning processes and understandings of togetherness and otherness (keynote workshops)

14.00 break, coffee/tea, something sweet

14.15 auditorium. Gry Uhlin-Engstu. “What do you really learn by working with aesthetic learning processes?”

14.45 Showroom. Link – Ditte G. Jensen and Pernille H. Bøgh. Strengthen togetherness – relations in groups. A devised practical workshop that explores the dynamics of the group when individuals engage in learning processes

16.45-21.30 Conference dinner and social programme. Kaffé Panorama.

### **Social programme**

16.45 – 17.15 Blues students:

Alexander Østbye, Håvard Stokness, Idd Aziz, Anders Sæther. Playing :

- Sweet Home Chicago
- See See Rider
- Heartbreak Machine
- Will The Circle Be Unbroke
- Call Me The Breeze

17.00-19.00 ForEst on Campus – artistic interventions – the Dinner Party

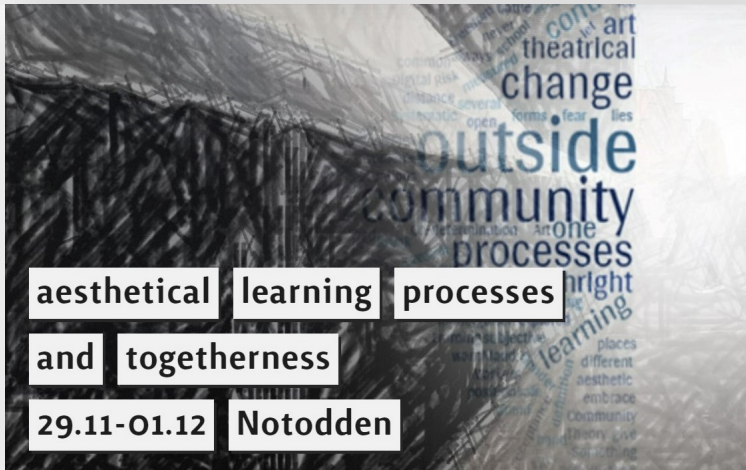
19.00 – Shakespeare on Campus!

19.15 – guided tour – the Arts on Campus - Astrid Hus. Exposition by Mona Nicolaysen and Marie Skeie.

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LARS FRERS

*Being together ... in absence*

The lecture and the following workshop investigate how we can experience togetherness when the "other" is absent. What are the limitations of such an experience of being together, and which "others" do we include or not?

MERETE CORNÉT SØRENSEN

*Aesthetic learning processes and togetherness.*

My presentation will be based on Dewey's understanding of the artistic forms of expression in art, aesthetic creative practice and dramatic play as special languages. The presentation will focus on how we embedded in the surrounding contexts can use these aesthetic languages to explore and express the existential – being a human being in the world. In addition, I will elaborate how these exploration processes can stimulate joy of life and togetherness and support the development of empathy, identity and creativity. In the following workshop, we will use these languages in poetry and drama to explore the interrelated themes of loneliness, love and togetherness.

HELENE ILLERIS

*WE become FOREST become WE – re-wilding human senses in/with/as nature.*

The lecture will discuss how, in arts education, the concept Aesthetic Learning Processes (ALPs) has traditionally been used to denote a human-centred mode of production where other forms of existence are objectified as "materials", "motives" or "inspiration". In contrast, in environmental education, ALPs have been presented as a way to let go of oneself, training what is called "the ability to contact". In the lecture theoretical studies are merged with a concrete example: A performance workshop by the Danish performance group Seidlers Sensorium where "re-wilding the senses" through listening, touching and moving was an essential part of experiencing togetherness in/with/as nature. The workshop will explore examples and processes of making ourselves vulnerable to nature through sound. By "re-wilding the senses" we will experiment with how to develop ALP's as an educational approach for a less anthropocentric (post-) anthropocene era.



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## 1st of December Presentations

8.30-9.00 registration, light breakfast, coffee and tea

9.00-9.45 auditorium. DAAR - presentation of work

10.00-15.15 parallel sessions

## Schedule parallel sessions

Time	Place/Chair	Session	Topics	Place /Chair	Session	Topics
10.00-11.30	F256A Tone Cronblad Krosshus	Kusk	Kindergarten, aesthetics, art	F256B Lars Frers	Duggan/Kvistad	Students, English
		Magnusson	Digital aesthetics		Winther Oreskog/Lausen/Hostrup Sønnichsen/Lagoni round table	Teacher education
11.30 break	break, coffee/tea, fruits and nuts. Auditorium					
11.45-12.15	F256A Tone Cronblad Krosshus	Christidou	Museum, aesthetic experience	F256B Lars Frers	Lundahl	Dance, podcast, upper secondary school
12.15-13.00	Lunch, Kaffé Panorama					
13.00-14.30	Project space Joanna Magierecka	Kjeldahl	Everyday practices	Showroom Ingvild M. Birkeland	Løkken/Gulestøl collaborative lecture	Students, literature
		Nordbø collaborative lecture	Drama and nature		Ellinggard/Øfsti	Teacher as a profession
14.30	Break, coffe/tea, something sweet					
14.45-15.15	Showroom Elin Bøen-Olsen	Skeie collaborative lecture	Kindergarten, international art project			

# Contributions

Name	Affiliation	Title of the presentation	Format	Tags
<b>Dimitra Christidou</b>	Associate professor, Department of Culture, Religion and Social Studies, USN  Senior Curator for Learning, The National Museum of Art, Norway	“Without you I am nothing”: Embodiment, social interaction and meaning making in the art museum	paper	Museum, art
<b>Stine N. Ellinggard &amp; Sara Birgitte Nesje Øfsti</b>	Assistant/Associate professors TKD/EST, OsloMet  Norway	Performative, aesthetic teaching	Paper/ collaborative lecture	Students, teachers
<b>Anne Sophie Kjeldahl</b>	PhD fellow  Department of Culture and Learning, Aalborg University Denmark	Can everyday routines become a place for aesthetic experiences of togetherness? - A critical exploration of togetherness and otherness in the kindergarten’s everyday routines	paper	Kindergarten, aesthetics
<b>Hanne Kusk</b>	PhD fellow  DPU, Aarhus University Denmark	Togetherness in playful aesthetic processes	paper	Kindergarten, aesthetics, art
<b>Jennifer Duggan and Erika Kvistad</b>	Lecturer/associate professor Department of Languages and Literature, USN  Norway	Feeling and writing otherness/togetherness in digital modes	Paper	Students, English
<b>Vigil Teresia Lundahl</b>	Freelance choreographer,  MA in choreography from University of the Arts Stockholm  Sweden	Podcast as a mean to develop norm-critical knowledge in dance	Paper	Upper secondary school, podcast, dance,
<b>Barbro Børli Løkken and Ingjerd Gulestøl</b>	Assistant professors  USN  Norway	Emotions and The Secret Garden in the teacher education	Collaborative lecture	Students, Norwegian, literature
<b>Lena O. Magnusson</b>	Researcher and Senior Lecturer  Department of Education, University of Gävle  Sweden	Visual and visualising aspects of digital technology in the  atelier of preschool – following the process of aesthetic attraction and becoming together	Paper	Kindergarten, digital surroundings
<b>Anne Lise Nordbø</b>	Associate professor,  Department of Visual and Performing Arts Education, USN Norway	The Feeling of What Happens	Paper/collaborati ve lecture	Kindergarten, drama
<b>Marie Skeie</b>	PhD fellow  Department of Visual and Performing Arts Education, USN Norway	Mapping colours of the terrain with young children in Gaza  - Land crafting with natural dye	Collaborative lecture	Kindergarten. Art. Sound walk.
<b>Sisse Winther Oreskov, Lotte Agnes Lausen, Lise Hostrup Sønnichsen, Martha Lagoni.</b>	PhD fellows  Design School Kolding and University College Lillebaelt  Denmark	Playing a performative play with Otherness-Togetherness in higher education	Round table discussion	Students, interdisciplinary

Dimitra  
Christidou

PhD in museum studies and works as Senior Curator for Learning at the National Museum of Art, Design and Architecture in Oslo, and as Associate professor at USN, Faculty of Humanities, Sports and Educational Science, Department of Culture, Religion and Social Studies, Campus Bø. Dimitra's research interests are in embodiment, social interaction in the art museum, and informal learning.

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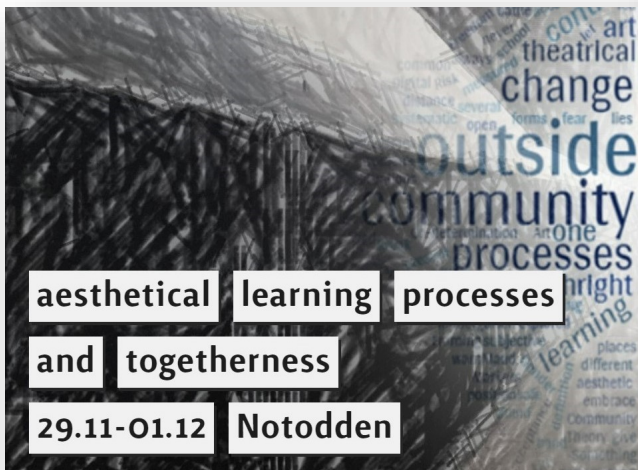
## “Without you I am nothing”: Embodiment, social interaction and meaning making in the art museum

The museum experience is an embodied event during which movement is central to how people experience and understand the museum space, and a mode through which visitors make meaning. As most visitors choose to attend cultural events and organisations with friends and family, considering the museum visit as social event, the museum experience is the perfect example during which the boundaries of the individual aesthetic experience and the social become negotiated through social interaction.

In this presentation, I wish to discuss Social Meaning Mapping as a method and tool to collect collective and individual aesthetic perspectives and experiences. The method builds upon the use of visual data and map-making to foreground visitors' agency and their perspectives in data collection and analysis. It uses digital copies of the exhibition space to invite visitors into map making, a form of place- and sense-making which allows visitors to co-construct and communicate their experience by bringing together visitors, artworks, and space. At the same time, visitors' collaborative map-making is seen as a form of 'counter mapping'; that is, making and sharing maps that rewrite official versions of the curatorial space and design.

Social Meaning Mapping is an example of how technology can help us capture and analyse the multiple and multimodal aspects of the meaning making processes in the museum. While highlighting aspects of their experience on digital floor plans and communicating them to others and themselves, visitors are also sharing them simultaneously with their co-visitors and the interviewer. At the same time, Social Meaning Mapping allows us to capture performative and embodied modes of engagement at the museum, and thus, better understand that the so-talked dichotomy between the individual and the social during the museum experience perhaps does not exist. By looking closely at maps created by visitors themselves through the Social Meaning Mapping method, I wish to discuss the museum experience as an embodied and social experience in space and time during which aspects of togetherness appear pivotal in shaping the overall aesthetic experience and visitors' meaning making.

Stine N. Ellingard &  
Sara Birgitte  
Nesje Øfsti



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Stine Nielsen Ellingard, assistant professor at OsloMet, department of art, design and drama. Ellingard teaches drama and theater subjects for the bachelor and master education programs and has the responsibility for drama didactics on PPU (practical pedagogical education).

Sara Birgitte Øfsti Nesje, associate professor at OsloMet, department of art, design and drama. Nesje is developing, coordinator and managing a variety of schoolbased, practice art and culture-projects with an educational-holistic approach.

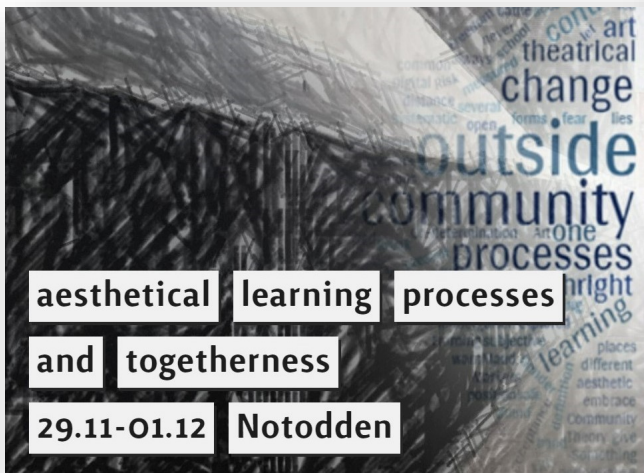
## Performative, aesthetic teaching

The department of art, designs and drama, at the faculty of Technology, art and design, OsloMet, has long experience from a broad specter of projects using arts and aesthetics for school-development, in a variety of ways. We've focused on both the instrumental aspect of arts; for developing the pupils psychosocial and educational environment and the potential for exploring togetherness, otherness and negotiations through creative processes within the unique emotional, physical and imaginary space that art offers.

This is the basis for our interest in exploring the potential, benefits and challenges the teacher-role and practice faces while leading aesthetic learning processes. Different experiences made us aware of and curious about the teacher as performative, creative and aesthetic. How does this impact how they view the relationship between arts and education and school as a fundament?

As researchers on drama-education, we see this as a possible way of discussing the core of performative aesthetical classroom-leadership. We discuss how the term performativity (Haseman 2006, Østern & Knudsen 2020) can be realized as discourse and teaching-practice for teacher students and teachers in elementary school. In a performative educational situation, you are invited not only listen and look, but also to feel and do; it encompass feelings and affect, practical, actual, visible and invisible aspects. Based on an interview with a selected group of teachers, and our own reflections from teaching and supervising use of arts as intervention in schools, we are in the process of developing an understanding of a possible performative aesthetic teaching-practice. In a larger teacher-education perspective, we therefore seek, through this presentation, to analyze, construct and explore which didactic strategies may be present in realization of a performative, aesthetic teaching practice for students and teachers in primary school?

The presentation will take form as a collaborative based lecture where the research question is presented through an aesthetic framing and participatory strategies. The lecture is a part of a larger research- and collaborative-project where we figure as respectively editor and authors. The book 'Performative innganger til undervisning - Skapende, utforskende og estetisk arbeid med tverrfaglig tema' is an ongoing project, and will be published by Universitetsforlaget in 2023.



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Anne Sophie  
Kjeldahl

educated as a pedagogue within kindergarten practice and did her master in educational psychology from DPU, Aarhus University. Currently enrolled as a PhD fellow at Aalborg University, Department of Culture and Learning, where her primary research focus is playful and aesthetic moments in the kindergarten's everyday life.

## Can everyday routines become a place for aesthetic experiences of togetherness?

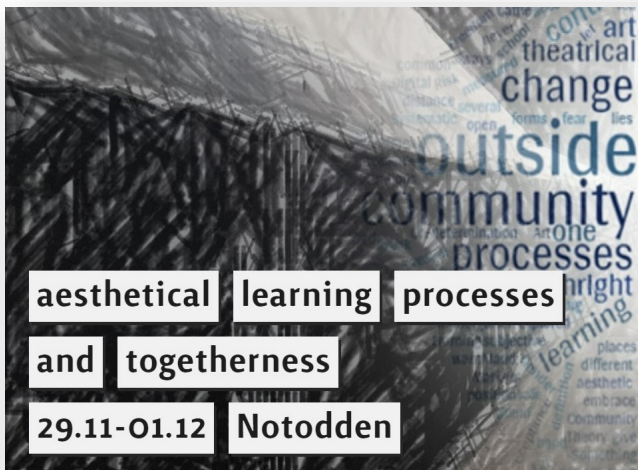
In the rewritten version of the Danish Day Care Act from 2018, aesthetic activities are now acknowledged as an important source of early childhood thriving, learning, development, and formation (Dagtilbudsloven, 2020). However, in kindergarten, aesthetics is often related with activities within the area of art (Johansen & Morsing, 2014). Additionally, the literature seems to approach early childhood research on aesthetics by examining aesthetical interventions framed and initiated by adults (Jensen & Kjeldahl, 2022 in prep), aiming at, among other aims, creating spaces of togetherness for children. Though, it is well-known, that most time in kindergarten is spent at "everyday rhythms" (Schmidt, 2019) as e.g., circle time, visiting the toilet and mealtimes.

Therefore, the aim of this paper is to rethink everyday routines in kindergarten and examine them as aesthetic encounters with potential for participation, togetherness, and inclusion by answering following research question:

How can everyday routines in kindergarten become a place for collective aesthetic experiences of togetherness and critical exploration of otherness?

In opposition to understand aesthetics as a learning process (Austring & Sørensen, 2012), this paper draws on philosophical theories where aesthetics is related with human senses, feelings, and experiences (Jørgensen, 2015). Hence, aesthetics is understood as a phenomenon that can appear among people and surroundings anytime, anywhere (Dewey, 2005).

Using action research as a methodological approach several workshops were held in 3 different kindergartens and dialogues of reflection is used as empirical material supplemented by participant observations.



Hanne Kusk

Ph.D.-fellow at Aarhus University with the project: Playful aesthetic processes and the collective. She is also an experienced lecturer from University College of Northern Denmark and has written several articles and book chapters about aesthetic processes. She is part of the research group behind the Danish nationwide project PlayArt, and focus on art, the collective, experimental, and playful in aesthetic processes.

## Togetherness in playful aesthetic processes

We are lying in the grass at the playground, looking up into the blue September sky. The musician Signe Højmark sings a farewell song for us, accompanied by harmonic tones from her HAPI drum. After a while she asks as if anyone wants to play the drum, and some children does. We close our eyes and listen (Note from my research).

In my Action-based research, I follow collective and playful aesthetic processes in kindergartens, in the Danish project PlayArt (<https://legekunst.nu/>). The balance between expressing one's own feelings, longings and dreams and being responsive to the world is important, and what Gert Biesta calls being in the middle ground (Biesta, 2017). According to Biesta art can be the bridge between children and the world (ibid). But how do we build the bridges?

A parent wrote:

My boy came home from kindergarten after the musicians visit, and said:

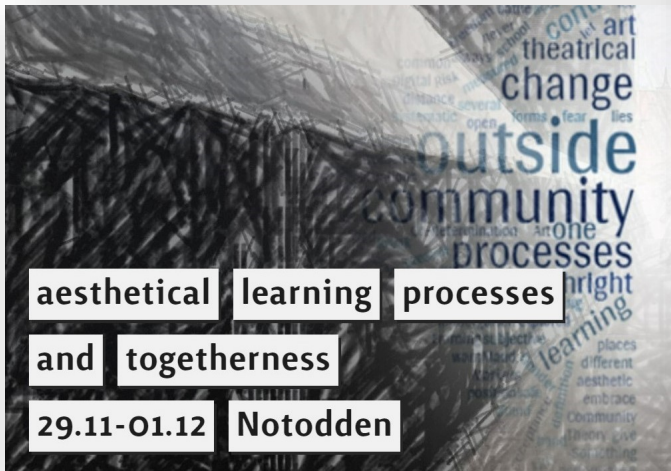
“Today Music-Signe sang a song, and it was so beautiful that I got a tear in my eye”

I asked: “Did anyone see it?” and he answered: “Only Anton – and he smiled!”

(Snap-tale from kindergarten-told by parent).

The boy has experienced to get touched by the song the artist sang for him and the other children. This bodily reaction, that tears showed his affect, was responded to by another child, who saw it, understood, and smiled. It tells something about how poetic and beautiful meetings with art can be, and at the same time we know, that this is not a matter of course. Playful aesthetic processes might also be difficult, frustrating, dirty, and chaotic. How do we make space for joyful, poetic moments like the one mentioned above, and more difficult and chaotic processes? And why is both important? With inspiration from Donna Haraway, I focus on the importance of crating together in sympoiesis, that means making-with (Haraway, 2016). With examples from my empirical studies, I would like to discuss how joy, dreaming and sympoiesis can be important parts of playful aesthetic processes as well as tears, troubles, and tenderness.





## Jennifer Duggan & Erika Kvistad

Erika is associate professor of English at USN. She has previously published on topics including sexual consent negotiation as a textual and cultural phenomenon, domestic spaces in Victorian horror, and the idea of the monstrous in university pedagogy, and her current work focuses on digital narratives and interactivity in literary texts.

Jennifer works at the intersections of literary and cultural studies in English in the Department of Languages and Literature at USN. Her research is most interested in how the digital present affects children's and young adult literature, as well as readers' modes of reading, reception of texts, and identity-building practices. In 2022, she was awarded a Teaching Award of Merit.

## Feeling and writing otherness/togetherness in digital modes

In this paper, we aim to discuss some of the ways in which digital creative writing can allow for collaborative, affective, and open-ended learning processes in the teacher education classroom. As teacher educators working in English, both of us use digitally-specific forms of text creation in our teaching: Erika works with interactive fiction, and Jenny, with digital fan texts. In this collaborative paper, we share our experiences with and conceptions of these technologically mediated aesthetic learning processes, focusing in particular on how they can foster feelings of togetherness through otherness—that is, togetherness through the perceived otherness of form and content.

Erika will explore interactive fiction, a non-linear mode of writing with elements of gameplay, in which readers/players make choices that determine the outcome of the story. In recent years, digital tools like Twine have allowed even writers with limited coding experience to create rich and complex IF narratives. Erika's use of IF in the English classroom draws both on game studies work on readers'/players' embodied, affective and empathetic responses to IF, and on research on IF as a classroom tool for literary understanding and text creation (Ensslin 2007, Tran 2016). As students both read/play and create IF narratives, IF becomes a collaborative playground/testing-ground for investigating what literature feels like for the reader.

Jenny will explore how digital fan communities and the texts shared in these collectives create a sense of community—of togetherness—amongst those who feel Othered in society more widely, focusing on how the aesthetics and playfulness of fan fiction foster empathy in readers and writers. She will discuss in particular how considerations of these communities and texts, as well as experiments in writing fan fiction, can create a space for students to more carefully consider which pupils their classrooms include—and exclude—and what this might mean for their teaching practice.



## Vigil Teresia Lundahl

Teresia Vigil Lundahl holds a MA in choreography with focus on contemporary didactic from SKH, University of the Arts Stockholm. She is also educated danceteacher at SKH and SU, University of Stockholm. Teresia is also a freelance choreographer in the field of dance. Her masterthesis from 2021 has been presented at LFK, The Teachers Conference, Tensta Dansa festival, Network of Community dance Sweden, Decolonizing Tertiary Dance Education-Time to Act! at SKH and at the Neal network conference at University of Halmstad.

**“We wanted to break with prejudices- that’s where it all started. Podcast as a tool to develop norm-critical pedagogy in dance education”**

In this study the students have created podcasts about dances from the African diaspora within the context of the course Dance theory at the Upper secondary school [Gymnasium] in Sweden. Through this project we investigate otherness, marginalization, appropriation, sexism, inclusion, diversity, resistance for democracy in relations to the body and dance.

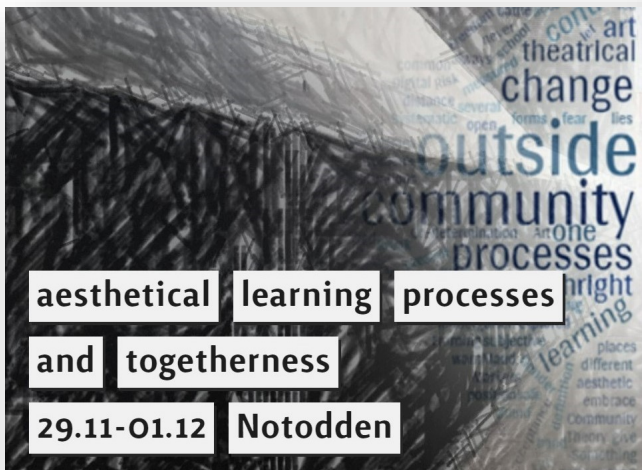
The assignment with the podcast can help us to problematize, question and explore hierarchy within the field of dance. The dances from the western traditions, like ballet and contemporary dance have for too long been dominating within the field of the Academics and institutions. By using a theoretical framework of power, antagonism, steering, and intersectionality we can ask questions why the dances from the African diaspora still often are seen as an otherness and therefore not being included in the dance education. The students often relate the dances from the African diasporan like dancehall, twerking, azonto and voguing to togetherness and a lifestyle where they have found acceptance, joy, and freedom to express themselves with empowerment and pride. The study with the podcast shows the gap between the academics and the world of youngsters today. One way to reduce this gap is education about the dances from the African diaspora according to the student’s conclusion and the theoretical framework used in the study.

To create a podcast is an authentic and complex assignment, and you must find knowledge about a certain dancestyle, ways to cooperate, create a manuscript, choose music, and master digital technique. In these aesthetic processes the students learn and understand a lot about the origin of different dance style, their traditions, heritage and changing processes though time, culture and what makes them special and unique. Working with aesthetic processes are powerful and it embody the knowledge using all our senses and this often create a feeling of meaningfulness and engagement. To learn, share and communicate with a norm-critical point of view we can trigger the willingness of being a part of building a new field of knowledge, a canon of the dances outside the western tradition for inclusion and democracy.

The podcast project has been a successful way of making the students interested in the topic and to work hard through an aesthetic learning process.

The goal is to highlight the otherness and therefore making democracy visible and possible. When we can find acceptance and tolerance in appreciating diversity togetherness will be found.

# Barbro Børli Løkken & Ingjerd Gulestøl



Assistant professor in drama and theatre at the Department of Visual and Performing Arts Education at the University of Southeastern-Norway (USN). Løkken teaches drama and theatre as well as Norwegian in teacher education program. In addition, she develops and facilitates interdisciplinary workshops, using drama and theatre methods. Løkken has ten years' experience as a teacher in secondary school. As a researcher she is influenced by phenomenology, hermeneutics, and pragmatism.

Ingjerd Gulestøl was educated as a teacher with the subjects Norwegian, mathematics and pedagogy. She has had 20 years of experience from lower and upper secondary school. Master's thesis in Norwegian didactics. Currently working as an assistant professor at USN (University of South-Eastern Norway). Her work focuses on attempts to express experience in the readings.

## Emotions and The Secret Garden in the teacher education

As a part of the first Norwegian course in the teacher education program at Campus Notodden (USN), the first-year students participate in a project based on the novel *The Secret Garden* (1911, 2011) by Frances Hodgson Burnett. During this project the students explore their prior knowledge of and their aesthetic and verbal expressions for the emotions connected to otherness and togetherness. This makes the starting point for the students to explore the characters in the novel. Our research question for the project is: How can a collective, aesthetic learning process change the students' verbal description of emotions?

First the students fill in a form answering four questions. The students are asked to describe how an emotion is situated within the body, when this emotion is positive and when it is negative. Finally, the students should describe what the emotion can make us do. In the next step, the students work together in groups using drama to express these emotions through tableaux and plays. This way we start with the students' individual interpretation, continue into a collective and aesthetics learning process, and end up with the students returning to their forms to answer the same four questions once more. Has anything changed in the process? How does the impulses from working together with drama in class shape the experience, interpretation and definition of these emotions among the students? Being together is a key in this process. Through the fellowship the students might develop the ability to listen and to be in dialog with others, see things from different perspectives and understand other ways to explore and understand reality (Helskog & Ribe, 2009, s. 3). When we use drama activities this is amplified even more through aesthetic doubling. New knowledge can appear when the students work together on forming their aesthetic expressions through drama, and when they give each other feedback, impulses and inspiration. They are both themselves and in character, within fiction and aware of reality and the others, and in this accumulative process the students can experience an aesthetic doubling (Austring & Sørensen, 2006, s. 172).

Our presentation format is collaborative based lecture. We'll give a short presentation of our project, before inviting the listeners to explore our research question by participating in dramaactivities (collaborative exploration).



Lena O. Magnusson

holds a PhD in Research in Arts Education from the University of Gothenburg, Sweden and works as a Researcher and Senior Lecturer in Visual Arts at the University of Gävle, Sweden. In her research, Magnusson has primarily explored visual arts, ethics, children's perspective, and how posthuman perspectives and concepts can be developed and plugged into research with young children in early childhood education

## Visual and visualising aspects of digital technology in the atelier of preschool – following the process of aesthetic attraction and becoming together

This paper presentation concerns some results from an ethnographic study conducted in the Swedish preschool's art room (i.e. atelier) (Magnusson, 2021a, 2021b). The study targets the visual and visualising aspects of digital technology; projectors, computer tablets, computers, webcams and digital microscopes, in connection with non-digital material, matter and artefacts and what they can do and become together with young children in the atelier. The study's starting point is that digital technology is often used in preschool with an already preplanned knowledge outcome. In contrast, this study focuses on the entangled meeting in-between children, the atelier and the visualizing aspects of the technology, and by following the richness of these relationships, children's perspectives and the process of aesthetic learning, knowledge development in subject areas such as mathematics, science and literacy are made seen.

The theoretical point of departure framing the analysis conducted is new materialism, and diffractive readings (Barad, 2007, 2014) are used to cut different events in the data together and apart. By following aesthetic attraction (Magnusson, 2018) and affect (Deleuze & Guattari, 2013) generated in the intra-action (Barad, 2007) in-between the atelier, the children and the technology, new ways of using and engaging with the richness, visual and aesthetic potential of digital technology in the context of aesthetic learning in early childhood education are made seen and discussed. When engaging in the theoretical landscape of new materialism, subjects and objects are not separated; they are understood as entangled. Therefore, different aspects of the world are seen as in the making of togetherness rather than separation. The results suggest that when children that are often judged as 'incomplete' and 'voiceless' (see Canella & Viruru, 2003; Clark & Moss, 2001) due to their lack of verbal language skills get access to digital technology in the atelier, these children become holders of a multidimensional voice (Magnusson, 2021b) together with the technology. Herby, they create changed opportunities and make new aspects visible in the institution's ongoing visual meaning-making. Entangled processes show how humans, digital technology and other artefacts in the atelier are not separated but engaged in becoming together in aesthetic processes.



aesthetical learning processes

and togetherness

29.11-01.12 Notodden

## Anne Lise Nordbø

Associate professor, Faculty of Humanities, Sports, and Educational Science, Department of Visual and Performing Arts Education. Teacher in drama, theatre, and aesthetic processes in early childhood education, with emphasis on embodiment, movement, and materiality. Scientific works are connected to performative events for/with young children, (scenic playgrounds) and sustainability-issues. Ongoing research project: Learning with the Land

## The Feeling of What Happens

Prior to the conference presentation, a small pilot study will be designed and performed/conducted in collaboration with individuals. Students at Early Childhood Education is planned to be my research collaborates. At the conference I will present some of our findings, ethical challenges, as well as questions related to the project Learning with the Land: LWL is joining minor projects in Australia, Norway, USA, and Canada, approved by the Canadian Research Counsel, coordinated by Professor Rita Irwin and her team in Canada, and will take place three years ahead. As participates we are expected to use artography as methodology and focus on indigenous forms of knowledge and approaches interacting with nature/landscape/more-than-human individuals. Applying artography in earlier studies with students and colleges have made me consider how attentive embodied exploration of materials/materiality offered opportunities for students to express nuanced personal experiences (Fredriksen, Nordbø and Cruz, 2012), which further was developed collectively and performatively. In another prior study, students addressed environmental and sustainable issues (SDG 15 and SDG 10) including both human and morethan-human individuals.

The students inter-acted and intra-acted with selfchosen individuals: horse, ants, tree, clay, and water (Nordbø and Fredriksen 2022 in press), and our examples display how students developed increasing eco-consciousness. For my paper presentation at the ALT conference, I plan to present the pilot study of how the students explored through arts-based methods and plan to experiment with some (“staging”) strategies inspired by contemporary drama/theatre field. At the site will explore how natures materiality influence their conceptions of “other” than themselves, but also “together” with more-than-human individuals. I will in varied ways ask students to consider how they experience being alone as well as together at the site, in their investigations.

I will develop my research question related to two of your suggested research questions:  
How can we better understand the relation between collective and individual perspectives? and  
Which ethical perspectives, considerations and implications do apply to aesthetic learning processes?



## Marie Skeie

PhD candidate at the University of South-Eastern Norway at the Department of Visual and Performing Arts Education. She has been working as an artist, curator and producer within public space and has her MA from Art and Public Space at the Oslo National Academy of the Arts, Norway. Skeie has a background in textile and uses various materials and mediums in her works. An interest in collective processes and artistic collaboration has led her to initiate or participate in projects such as Her og der, The Stitch Project and Gaza (a)live.

### Mapping colours of the terrain with young children in Gaza - Land crafting with natural dye

I would like to invite for a soundwalk lecture thinking with a paper from my ongoing research with kindergarten children in Colors of Gaza. Together we have been walking in the neighbouring terrain to find plants, leaves and flowers to extract some of Gaza's colours through a natural textile dye practice. In this land crafting process includes water, flowers, children, sun, wool, neighbours, alum, glass, cotton and other humans and non-humans. The pieces of dyed fabric are mended together to a banner and placed back in the neighbourhood of the kindergarten. Participants taking part in this soundwalk will be encouraged to walk out in the surrounding neighbourhood of the campus in groups. They will be provided with an online track of a 10 min lecture including sounds from the fieldwork in Gaza.

The theoretical framework of this paper draws upon new materialism (Ahmed, 2010; Barad, 2007; Haraway, 2016) and embodied ways of knowing (Fasheh, 2013; Vecchi, 2010). I have chosen these perspectives to reflect on Colours of Gaza and its intertwined relations to matter, terrains, making and knowledge. My research derives from a participatory textile art practice and is conducted within creative practice ethnography approach (Hjorth, Harris, Jungnickel, & Coombs, 2019) using field notes including photos, drawings, written notes and videos. I have used the field notes to think, with attention to the multi-layered intra-actions (Barad, 2007) in the process of finding plants, dyeing and mending.

Muthanna (Fasheh, 2013) is an Arabic word for the dual, not as the Western form of singular or plural. It rooms the relation between two, as an intra-action where each part is themselves. In this soundwalk lecture, I want to challenge and think with Muthanna and other concepts in the context of Colours of Gaza, a part and apart of a collective making process situated in troubled terrains. Towards the end of the lecture, questions to be reflected on while walking in groups or alone will be given. The format of soundwalk is chosen to connect walking and sensing with the content of the lecture in an embodied way.



**Sisse Winther Oreskov.** PhD fellow at Design School Kolding and University College Absalon, with a background in physical education and psychology. Sisse's research field is evolving around making didactic designs with play qualities to give languages to professional embodied knowledge.

**Lotte Agnes Lausen.** PhD fellow at Design School Kolding and University College Northern Denmark, with a background in philosophy of Education. Lotte Agnes' field of PhD research centers around designing for play moods and atmospheres in teacher education.

**Lise Hostrup Sønnichsen,** PhD fellow at Design School Kolding and University College south-ern Denmark. Background in occupational therapy with children. Master of Arts and Education, Master of Child and youth cultures, aesthetic learning. Research field: narratives of significance to the development of an embodied playful professional identity.

**Martha Lagoni.** PhD fellow at Design School Kolding and University College Lillebaelt, with a background as educator and Dramaturg. Martha's research field is drama- and theater-based approaches to playful learning conducted as practice-based research through design and dram-aturgy. The research is conducted in the BA-degree program in Danish Social Education

## Playing a performative play with Otherness-Togetherness in higher education

In a roundtable discussion, we want to raise the question of how inviting playfulness (Jensen et al., 2021) into aesthetic learning processes can provide students with a frame for togetherness, while they explore diverse impressions and expressions of otherness? We want to discuss this through an empirical situation from our research, where students improvise through fictive roles and situations in the classroom. The context is Danish Social Education and a playful (Bateson, 2020) framing of dramaturgical strategies and action repertoire in teaching (Østern, 2021a; Østern, 2021b). We investigate perspectives in otherness-togetherness on the empirical situation through four different theoretical lenses: The concept of moods (Heidegger, 2017), embodiment (Merleau-Ponty, 2009), small stories (Bam-berg, 2011; Bamberg & Georgakopoulou, 2008), and aesthetic redoubling (Chemi & Firing, 2020), where the following is some tentative starting points for this discussion:

- Through the engagement with the world, we find ourselves attuned through a specific mood according to Heidegger (2017). Playing with perspectives, when reflecting through the atmospheres of experiencing the fictive world, provides students with the possibility to attune to different moods of otherness-togetherness.
- The co-existence of otherness-togetherness manifests itself in the students' bodily presence. The students occupy "the otherness" by letting the role be expressed through the body, they direct their bodily attention towards each other, and with their body they confirm the other in bringing this oth-erness into the classroom.
- Students bring different understandings and experiences of professional practice into the classroom. Attuning to the small stories through dialogue, the students create new possible narratives together in the shared atmosphere of the experienced situation.
- When students connect to their own and each other's roles they are distanced to themselves, while connecting to themselves, they are distanced to the fictive roles (Chemi & Firing, 2020). This interplay with nearness and distance support students to exceed themselves, gain new insights and together investigate possible future practice.

Through this, we want to propose and discuss how and if playfulness in aesthetic learning processes can bring forth otherness and togetherness in embodied ways, as well as discuss opportunities and challenges in this proposal.

