



# Butterfly-methods

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1

## Presentation

- Presentation of the Campus and the Education
- Presentation of me and my Projects:
- Precence, Present and the Nearest Future
- Fluttering butterflies.



2

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## The Campus

Different educations:

- Nurse, Pedagogue,
- Pedagogical assistants, marketing economists and
- Financial Management.



- <https://www.youtube.com/watch?v=aMEpF5Gtjyc>

3

## Pedagogue education

The danish pedagogue education is a bachelor-education and last 3 ½ year.

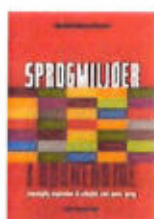
It gives access to work with Children, young people, adults, elder people:

- In Kindergardens: children 0-6 years
- Preschool-teacher
- Assistant teacher at primary school
- Teacher at private schools
- Social worker for socially vulnerable,
- People with special needs,
- People who are mentally ill.



4

- I teach subject as visual arts, drama, culture, aesthetics, play, sites/places, language, communication, digital media.
- I also make research projects connected to culture and aesthetic.
- I write articles about these subjects.



5

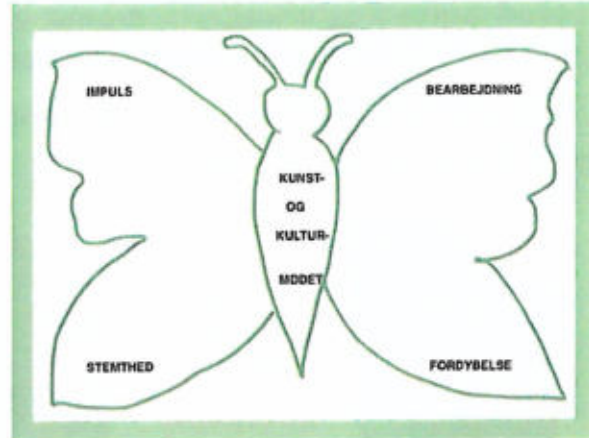
## Projects: Precence, Present and the Nearest Future

Applied Theatre  
Research



6

## KULT-the Butterfly project



7

## KULT-the butterfly project

- 2014 the ministry of Culture in Denmark made a strategy for art in daycare.
- 2015 research showed that Art in daycare was too poor.
- 2016-2018 The KULT-project the butterfly method was developed and tried out in daycares in around the country.
- [https://issuu.com/kunststyrelsen/docs/det blev en sommerfugl](https://issuu.com/kunststyrelsen/docs/det_blev_en_sommerfugl)

8



## All The Way Around The Art



9

## All The Way Around The Art

- Hele vejen rundt om kunsten.
- Cooperation between local kindergartens and different artists.
- [file:///C:/Users/HKU/Desktop/Oplæg%20ved%20konferencer/hele\\_vejen\\_rundt\\_om\\_kunsten.lille\\_fil.pdf](file:///C:/Users/HKU/Desktop/Oplæg%20ved%20konferencer/hele_vejen_rundt_om_kunsten.lille_fil.pdf)

10

## ART FERTILIZERS



11

## ART FERTILIZERS



- One out of seven projekt under the Miistry og Cultures projekt:
- Early Culture Start.
- In three Communities Jammebugt Kommune, Mariager Fjord Kommune, Vesthimmerlands Kommune there will be cooperation between artists and pedagogues.
- I will start the project with two workshops for artists and pedagogues, and follow the project together with Tatiana Chemi from the University in Aalborg.

12

## Legekunst. Playfull Art 2019-2023



13

## Legekunst. Playfull Art

- Kulturprinsen is working on foundation for an amazing big projekt
- With Playfull Art i kindergardens all over the country-children, artists and pedagogues playing, working and making art together.
- Cooperation with pedagogue educations all over the country.
- 7 researchprojects about playfull Art, Aesthetics and dannelse(bildung).
- Communes can choose between 7 models, The but Charlottes straw-model



14

## Art in our education

- Culture event the first semester.
- Some drama, music visual art, and storytelling at different semesters.
- Play a book, teacher in role, improvisation.
- Just before their third practice periode, they can choose the subject: Sitespecific art, performance and sound.
- They work with sites/ places, to change a site and make something for others. Works with their own art.
- Later they make a site, together with children, or others.

15

## Sitespecific Art, Performance and Sound



16





17



18



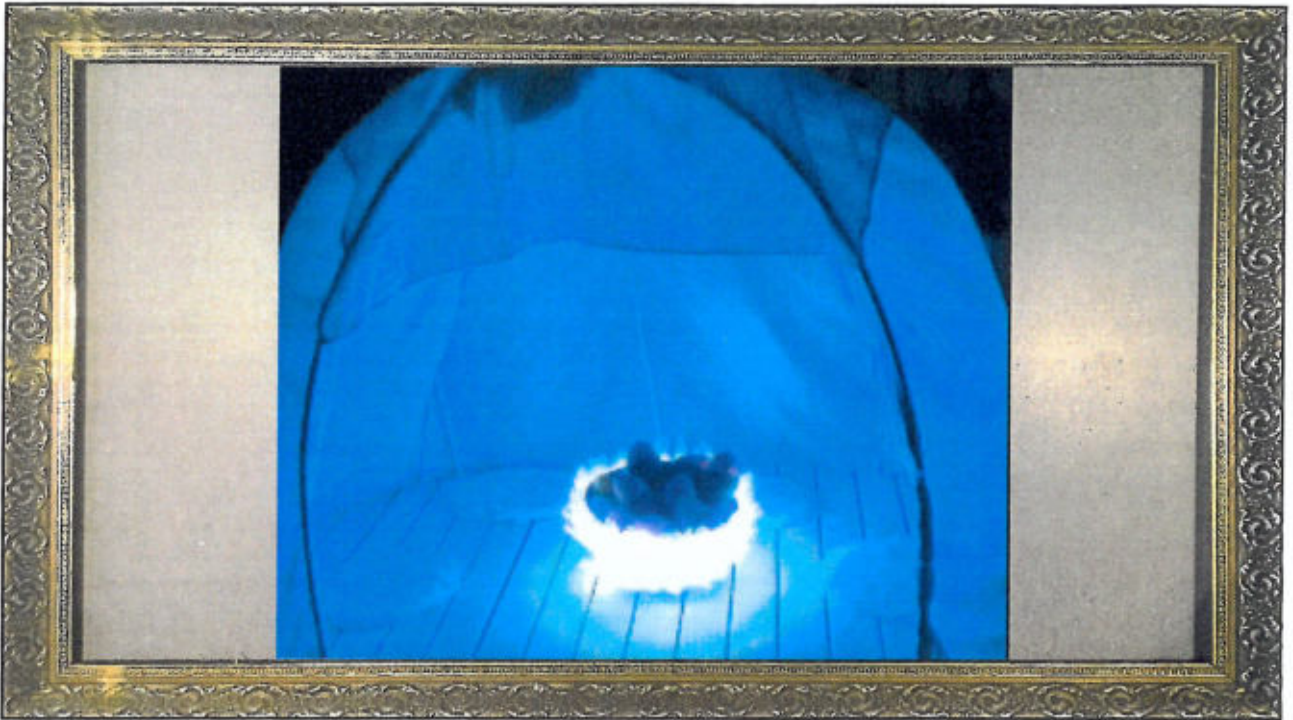


19



20





21



22





23



24



## Our butterflies

- Write *one* sentence on the butterfly with wishes for your project
- For an example: This butterfly will connect Art and Education in my community.
- This butterfly.....



25

- Thanks for lending your ears 😊



26



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# Drama, dissensus, remediation and a fluttering butterfly

## ABSTRACT

*Why is it important to pay attention to democracy and polyphony when working with remediation in a multimodal drama project in introductory schooling? This question is elucidated and investigated in this article on the basis of a drama project case study conducted at Hundborg Friskole. The study is analysed on the basis of the concepts of remediation (Bolter and Grusin 1999; Christoffersen 2009), dissensus (Biesta 2013; Rancière 2013), dialogue and polyphony (Dysthe, Bernhardt and Esbjørn 2012). The examples in the investigation show how dialogue, polyphony and dissensus influence the art-based process of remediation, and how this impacts children's democratic education.*

## KEYWORDS

criticality  
democratic education  
dissensus  
hypermediacy  
immediacy  
polyphony  
remediation

## CASE STUDY: REMEDIATION IN INTRODUCTORY SCHOOLING

Minna positions her bright-pink toy animal in some good locations at school and takes five photos. She listens to the stories of the other children and she herself tells about her toy animal and the places she likes at school. The next day, Minna pays close attention to the theatre performance *Larven Lone* (Lone the Caterpillar). She thinks it is a shame that Lone is teased by the other caterpillars. They talk far too unkindly to her. Minna admires the beautiful butterfly wings that Lone finally grows and hurries to try them on after

the show. Minna draws a butterfly, talks about her experience using the drawing and listens to the stories about what the other children have drawn and experienced. The children are asked to draw the roles they want to play in their own performance. Minna decides that her first drawing can be reused. The hair just needs to be coloured a little more beautifully, because she wants to play a beautiful butterfly. In the performance, the butterfly only says sweet things, and uses a completely different language from that of the caterpillars. She talks to the others about her role and listens to their stories.

Afterwards, they all dramatize the roles. Minna takes note of how the others play the beautiful butterfly. She is engrossed in working on her role. When the children later work creatively with various apps on their iPads, Minna floats away like a butterfly while she films. After a week's work, the children are able to show their performance for the class. Both Minna and her fluffy toy wear costume antennae in the performance. She flutters her beautiful butterfly wings while her film plays in the background. Minna forgets about time when she is on stage. She is proud of her own play and of creating the show together with the other children. They bow when the class applauds them.

## BACKGROUND

This research and development project is based on a qualitative research tradition that can point out sites of potential change (Denzin 2016). As part of the SKALA project at the Research and Development Centre for Pedagogy and Pedagogical Work at VIA University College, this is a study of how iPads can be used experimentally and investigatively in a drama pedagogical remediation project. Participation in the research program 'Drama, Theatre and Democracy' led to a focus on democracy, polyphony and dissensus in the project. The process is outlined as a case study, with selected data from the completed drama project as background. Empirical data are derived from various sources. There are drawings, photos, stories, a performance and other products from the five children involved: Minna, Arthur, Becca, Simon and Juliane (aged five to six years). It includes logbook records, written assignments, films and photos from five pedagogy students (Isabella Korsbæk Andersen, Danielle Kjærgaard Jensen, Lisbeth Rokkjær Hilligsøe, Vibeke Kortegaard and Kenneth Dan Andersen). Qualitative research interviews have also been conducted with both children and students. The drama project in the case was planned, implemented and evaluated by the five students. They wrote, directed and staged the performance *Larven Lone* as a prelude to the joint drama project on remediation.

The performance was shown early in the process, so the children had a (theatre) medium, some forms of representation and an expression (performance) with which to enter into dialogue. The children exchanged their experiences through drawings, then drew and dramatized the new roles. On the third day, they worked with narratives and films based on these roles. This was done on iPads using Puppet Pals (an app with digital character theatre) and other apps with the ability to work with pictures, sound and film. On the fourth day, they constructed a joint performance in which the films were included. On the fifth day, the performance was shown to the other children at school. The children were given a photo assignment on the first and last day with their toy animals to see whether their development could be tracked. My own researcher role was to be co-creator of democratic and change-oriented





Figure 1: Still image of the digital film on the back wall of the performance *Larven Lone*. Copyright Danielle Kjærgaard Jensen.

knowledge in collaboration with the project participants. With permission from the children, parents and students, the real names of the children and students have been used to acknowledge their artistic and educational contributions to the project.

### **DISSENSUS, DIALOGUE AND CULTURAL DEMOCRACY**

French philosopher Jacques Rancière (2006) believes that politics, like art, is about determining what is visible and invisible, legible and illegible, what can be heard or not and what is speech or 'scream'. Rancière advocates democracy, while simultaneously criticizing the way in which democracy is managed, and he calls for a policy that deals with more than just the struggle for power. According to Rancière, the *supplement* is important in a democracy. Supplements to the existing order can be achieved through political activity, disagreement or dissensus (retort, controversy and disorder). The rules of the game must constantly be broken (Rancière 2006). It is fundamental not only that consensus sought in democracy, but that disagreement, differing opinions, voices and expressions are acknowledged. This contributes to the continued vital development of dialogue and cooperation.

In a democracy, it is important that all are given the opportunity to express themselves, even when someone retorts and in this way creates disorder. Such thinking contains a respect for those who express themselves and a desire for equality. Through artistic and pedagogical work with drama, theatre and aesthetics, participants are strengthened to act, to be active and participatory in democracy and society, and to shift roles and perspectives (DICE Consortium 2010). Dialogue-based pedagogy can encourage citizenship in children and young people by listening to, respecting and contrasting their voices with other voices. Dialogue-based mediation of art and culture has

significance for diversity and polyphony. The possibility of expressing oneself and relating to works seen is of great importance in democratic formation (Dysthe, Bernhardt and Esbjørn 2012). According to these authors, the learning potential of polyphony lies in the fact that multiple voices bring different elements into play so that an expanded understanding can be achieved while the various voices can influence each other, give more life to and complement each other. This demands listening to one other and using what the other has said as material for further thought. The key is therefore respect for the other's word and a willingness to listen while retaining respect for one's own expression (Dysthe, Bernhardt and Esbjørn 2012). Drama and theatre projects are not just about listening to words, but also listening to what others express with words and bodies. Also corporeally, one can 'think further' about the other's expressions. Irit Rogoff (2005) distinguishes between *criticism*, which is about finding mistakes, *critique*, which involves explaining underlying causes, and *criticality*, referring to culture – not only to find fault, to locate absences and to lay blame, but to *take part*. This can unfold in a critical practice that is based on being a participating observer.

In drama pedagogy, theatre and performance, all can be seen as participating observers (Szatkowski and Jensen 1985). As the core of drama teaching is corporeal expression, there is an opportunity here for participation and dialogue through body and action. Theatre scholar Baz Kershaw (1992) takes cultural democracy as a point of departure, in which everyone has access to cultural means of expression as media to develop their own creativity, linguistic competence and power.

The project in the case study can be related to cultural democracy, as Minna and the other children are presented with different cultural means of expression and have the opportunity to apply them in their development. In the project, Minna and the other children relate to the work seen and participate in dialogue through body and action. They work with supplement and retort by creating new expressions. Remediation entails the potential for multimodal dialogue, both analogue and digital, consisting here of body language, pictorial language, symbolic language and verbal language (Østern 2014). Through experiments, articulations and the work of shaping a performance, the children have the opportunity to develop their competencies in different forms of expression such as drama, theatre, narrative, images and film. Here, analogue and digital forms of expression can be linked, and provide access to dialogue with other cultural expressions in a democracy. The interaction between different analogue and digital media may at the same time be assumed to permit a multi-faceted dialogue. Multimodality and the opportunity to express oneself through different forms of media in different roles and in different ways can thus be seen as an opportunity for participation in cultural democracy. However, this requires that frames be established in which participants are strengthened in their use and interpretation of the media.

## REMEDIATION

Remediation is a form of reworking tradition, mediality and form, and of the interference that arises in the repetition itself, where old and new media forms and traditions interfere/intervene with each other (Christoffersen 2009). Remediation means that a medium borrows and transforms other media's forms of representation in a combination of technological/aesthetic choices and cultural/ideological dispositions. Elements are captured, reformed,



adapted and refined (Bolter and Grusin 1999). The forms of representation can be different ways of using audio, voice, body, images, colours, words or something else. In remediation, both digital and analogue media can borrow each other's modes of representing content. The mediation of authenticity in remediation is achieved through the relationship of tension between transparent immediacy and hypermediacy (Bolter and Grusin 1999). Transparent immediacy is understood here as immersion and experience – for example, through empathy in emotions and with a high degree of sensuousness and interaction. Hypermediacy is understood to mean attentiveness to different forms of communication, narrative forms, media forms and media formats. In the interaction between immersion and distancing, authenticity and the encounter with the new, the surprising and the present are made possible (Dehs 2012).

Remediation can take all forms of media and representation as its point of departure. The starting point is the encounter with a work, and thereby an encounter with media, forms of representation, expression and tradition. Remediation as a drama pedagogical method builds on the fact that, over time, we relate to a work or a medium and then build on this with our own dramatizations and perhaps other expressions.

In the case, a framework is established for the children to relate to a work, *Larven Lone*. The children work with remediation from performance to drawing, story, film and theatre. The children make their own experiences by experimenting with the medium, its forms of representation, expression and tradition. Through the experiments, new ideas emerge and a questioning of the original impression occurs. This allows children to create new, different and authentic expressions through which they experiment with both immersion and distancing.

### **DISSENSUS AND POLYPHONY IN REMEDIATION WORK**

When a work is used as a form of thought tool or a lense that one can borrow and through which one can see things, an opportunity arises to relate to something existing and to express a critique of this. Some of the breaches that arise here can also be seen as expressions of controversy, retort or disorder. Here, the new and authentic may arise. These breaches are therefore of interest in relation to remediation, aesthetics and democracy. The supplement is important in a democracy (Rancière 2006), and dissensus contributes to the dialogue (Dysthe, Bernhardt and Esbjørn 2012). Citizenship and democratic education can, according to Dysthe, Bernhardt and Esbjørn, be strengthened through dialogue-based education. The goal of dialogue-based teaching is increased understanding and respectful tolerance. Remediation is about establishing a dialogue with an expression. The dialogue arises because a form of breach occurs where something else arises, and this happens via polyphony that rests on the participants' participation. The necessary conditions for impression, reflections, idiom, expression and variation within these are crucial to the work. It is thus the potential to work with variations within media, forms of representation, expression and tradition that can create space for the breach, the dissensus and the authentic. Biesta (2013) elaborates, using Rancière as background, a description of dissensus as democracy coming into being when the logic of the social order is confronted with the logic of equality. It is not just a disturbance of order, but a disturbance that leads to a reconfiguration of this order, where new ways of being and acting exist and new identities emerge. The democratic power of action is born here.

Minna has been engaged by the performance and allowed herself to be disrupted – both by the content and the various technical and dramatic instruments of the performance. She is inspired by both, as the children subsequently work with remediation through their own expressions and forms of expression, as shown by the following examples. Together with the other children, she participates, creates variations and contributes to the polyphony with her expressions and actions. The actions can represent a disruption of order, where new ways to act and conduct dialogue in the drama project are discovered.

### **WORKING WITH IMAGES IN REMEDIATION WORK**

After the children have seen *Larven Lone*, they are invited to sketch their experiences. The children tell about their experiences using the drawings. According to Matthew Reason (2008), this provides an opportunity to reflect on content and form, a deeper understanding of the theatre, a better understanding of subsequent theatre experiences, better ownership of experience and an experience that this is acknowledged. In addition, it creates the possibility of creative and constructive play based on what was experienced. In the children's drawings following the performance, they reproduced elements of both content and form. Minna's drawing shows a butterfly with unfurled green wings. The picture refers to the end of the show, where Lone unfolds as a butterfly.

The main character, Lone, is included in all drawings. The conflict and the action are seen in two of the drawings. Four of the children have drawn butterfly wings on the main character, and three of the children have drawn the character's antennae with a line over the forehead that indicates the antennae are on a headband. The drawings are expressions of the children's experiences and what they are most aware of in the performance. They show immersion and are engaged with the main character, but also with the action and the conflict. At the same time, they are aware of some of the more technical and practical parts of the performance, such as the costumes: the antennae and butterfly wings. They are aware of the development of the play, in which the caterpillars become butterflies and eventually get wings. This remediation, from performance to drawing, creates the possibility for dialogue, reflection, narrative and action. The children's experiences, and the dialogue around them, form the basis for the children's work with their own expressions.

### **ROLE BUILDING IN REMEDIATION WORK**

Drawings are used to develop new characters, which are also physically tried out. The children draw a role they would like to play in their own performance, and here all five choose animals. The students stated:

We gave the children a free choice of characters. They were allowed to choose their own characters and make suggestions. They came up with their own ideas very quickly. We asked them questions about names, time, place of residence, etc., and from that they each created their own stories about the character.

(Student logbook)

Two of the girls want to be butterflies, the third wants to be a dog and the two boys want to be tigers. The children talk about their roles based on the drawings.



Friendship and relationships are an ongoing theme in the children's stories. The children drawing in advance of the dramatization provides individual time for immersion in their own ideas. The students acknowledge the children's ideas and ask questions that help the children to unfold the narratives. After the stories, both children and adults play the five roles. Everyone tries being the dog, Loop, to see what movements and sounds it makes. They move like the characters and experiment with the voices and sounds of the roles. The exercises with drawing, narrative and dramatization, as part of the children's role building, here become an important part of the investigative work with remediation. When the roles are tried out in this way, it helps to give the children ideas and insights into each other's thoughts and roles. Everyone contributes to all roles. They apply each other's ideas and bodily actions as inspiration and as tools for thought and action.

The adults and children need to improvise based on the roles and ideas that pop up. This is an example of polyphony and dialogue in the project. The adults deliver a presentation (the performance), and the children enter into dialogue with this by drawing their experiences and recounting what they have drawn and experienced. By listening to each other, they gain more experiences and a greater understanding of what they have seen. When drawing on their own ideas for roles, some are inspired by the butterflies, while others come with other ideas. Everyone tests these ideas by trying out the roles physically. This development of characters, which takes place through verbal and bodily dialogue, contributes to the polyphony. The children critically discuss the ideas of others by immersing themselves and participating. They use each other's ideas as a tool for thought and inspiration for actions.

#### **FROM CATERPILLAR TO BEAUTIFUL BUTTERFLY**

Minna chooses to recycle the drawing from the performance she saw, because she has to draw her role and she wants to be a butterfly with large wings and green antennae. The butterfly is called Beautiful Butterfly. It flies around the world, and so far has been to China, England and Denmark. The butterfly only says sweet things to others and has a good friend. Minna works with a remediation that is highly influenced by the impressions she has gained through the performance. She has seen the teasing scene, where the caterpillars speak unkindly to each other, and now she creates a contrast to this expression by inventing a character that only says beautiful things.

One of Minna's expressions (see Figure 2) was produced in the MadPad app, in which it is possible to record small audio clips and play on them as keys. When you press the butterfly key, the butterfly says sweet things like 'You're cute' or 'You're beautiful'. In condensed form, the experience of the performance is reproduced, as *Larven Lone* is remediated to 'Beautiful Butterfly'. The expression can be seen as a reaction to the inspiration – or perhaps it was more of a provocation – that Minna received from the performance with *Larven Lone*. Minna did not like what she saw in the teasing scene, where the other caterpillars shouted nasty things at Larven Lone. She entered into dialogue with the performance and provides a retort of her own. Minna has borrowed technical, content and formal elements and turned these into her own expression. She shows the strength in her compassionate language. This is possible because she has access to different cultural means of expression and the ability to express herself through these means of expression. Minna



Figure 2: Minna's butterfly keyboard in *MadPad*, inspired by and at the same time a counter-image to the seen performance. Copyright Minna.

has formed a counter-image to the harsh scene from the performance. The expression is a contribution to dialogue, dissensus and polyphony in the work with remediation, and at the same time a part of Minna's democratic formation, where the courage to reject and oppose arguments is essential.

### BUTTERFLY PERSPECTIVE

Later, when the children are asked to take some photos to serve as background for their story in *Puppet Pals*, Minna goes to the playground to take photos as the background for her butterfly. She would like to take some photos of a beautiful landscape outside the school, showing one of the places to which the butterfly flies. I suddenly see her running away with her iPad. She almost dances across the playground. Minna pretends she is the butterfly, and instead of taking photos for the background, she films with the camera while she floats away in the role of butterfly. The insight and immersion in the role of butterfly has influenced Minna's way of working with the medium. This results in a fine little film, where the observer watches the movie with *dogme* movements, as if they themselves were a butterfly. The film is experienced from a 'butterfly perspective'. The tension between immersion – being in a role – and working with form, film and story brings with it an authenticity that is conveyed in the film. It is filmed as Minna imagines a butterfly would film. The ability to become immersed, to occupy someone else's position and to convey this experience contributes to the polyphonic and action-oriented dialogue. Minna has not only created a breach that disrupts order here: she was supposed to take photos, but instead she films. When she comes back with a video of still images instead, it could give rise to challenges in relation to the progression that the students have planned. But Minna



creates the breach because she is engaged and wants to express herself as a butterfly. Thus she finds herself a new way of being and acting, and the butterfly identity and Minna's own identity emerge distinctively. This can be seen as an opportunity for a reconfiguration of the existing order and as an opportunity to develop democratic power of action (Biesta 2013).

### **DIGITAL MEDIA IN REMEDIATION WORK**

Another example of participation and dialogue occurs when the children are presented with different apps to incorporate music and sound into their productions. They experiment with music apps like GarageBand (used to compose, play, mix and share music), iButton (soundboard app with buttons that activate different sound and music clips) and MadPad (used to create your own soundboard). Two of the children start using iButton in a battle against (and with) each other with sounds and song lyrics, where one plays something to the other and laughs and the other responds with another song. They add body and action to a dialogue with the exchange of music and sound. Instead of simply talking about what sounds and what music are suitable, they interact with each other using the music and apply humour in the sound-borne dialogue. This is not an adult-planned initiative but a breach of the planned/ordered, where the children's own experiments with dialogue and polyphony dominate. One challenge in using digital media in drama education may be that the body is allowed less space when it comes to the digital. Here, instead, it is seen that the digital generates ideas for corporeality and action. Also, when the kids take iPads up in the trees and elsewhere, this corporeality is seen in conjunction with digital media. The children use apps that can support work with aesthetics and creativity.

Drama and digital media challenge each other in the project. Stories created in Puppet Pals form the basis for dramatizations. Immersion in the role of butterfly leads to another way of filming (in role). Work is done using the iMovie app, where photos and films are used as scenography and soundscape. Dramatized figures form the basis for stories and films on iPads. The children's joy in climbing, running and floating, immersing themselves in roles, exchanging ideas through narrative and dramatization, is combined with the use of iPads. Staging, the construction of small scenarios, animation and play with rhythms and bodies all become part of digital mediation.

The corporeal, playful and drama pedagogical approach coupled with the use of digital media allows for a multimodal and polyphonic approach to the dialogue, and helps to give the children access to dialogue in a democracy where communication can be faceted and complex. Together, the children have created a multimodal performance with elements of narrative, animation, film and dramatization based on remediation of the performance of *Larven Lone*. They have entered into dialogue with the performance, and through their own investigations have created some breaches and surprises that have revealed other angles and expressions. Through the work of immersion and formwork – both transparent immediacy and hypermediacy – they have created authentic expressions that are mediated to the other children. The children have related to the performance they have seen, and through remediation they have created dissensus and retort. They express themselves and contribute to the dialogue in which disagreement, multiple voices and expressions are equally acknowledged.

### PROGRESSION IN THE PROCESS

The students gave the children a photo assignment on the first and last day. They subsequently compared the children's photos to see whether a progression could be observed. The students therefore asked the children to bring in a plush toy animal on the first day. The animals were intended to play a minor role on the first and last days as part of the first photo assignment. This had an unintended effect on the process, as it appears that the animals were brought along every day and played a much greater role in the process than expected.

The photo assignment, which the children were given on the first day of the course, was simple: take five photos where you position your stuffed animal at good places in the school. Already, on the first day, the kids busied themselves placing or staging their animals ideally. They placed the stuffed animals so they appeared to be as lifelike as possible. The teddy bears were 'staged' to play bass, piano and drum, climb trees, play in caves and so on in the children's photos. What surprised both the students and me was the way in which the kids kept involving their toy animals. As the children drew their own roles for the performance, they included the teddy bears in their stories as best friends to their characters. Also in the performance, the teddy bears were given roles, and the children made costume antennae for them and brought them on stage. When the children were gathered in a circle before the performance to focus energy, the teddy bears were also in the circle, as shown in the interviews, photos and video.

The children's interest in the teddy bears, and their persistent insistence that they be part of the process, showed an immersion in and engagement with the characters. The presence of something that represented the familiar, secure and playful also potentially had an impact on the children's courage, power to act and desire to experiment. The teddy bears and the game thus played an important part in the children's remediation. At the same time, the children's insistence that the teddy bears were included (to a far greater extent than the students originally had intended) was a breach of the planned order, a form of disorder that is acknowledged here, creating evolution, immersion and co-influence. It was thus a breach that contributed to the continued evolution of dialogue and cooperation.

By repeating the assignment, it became possible to carry out a comparative analysis of the children's photos from the first and last days. The analysis showed that the children had undergone a progression in their expressive skills during the week. Here the children's experiences with multimodality from the previous week combined with the teddy bears as part of the remediation, and instead of photos, other expressions were created, where not only character and place were considered, but also sound, time and action. One of the children composed her photos using MadPad, which is actually a sound program that she used without sound with the possibility to create a moving collage. She thus challenged the app's possibilities and created a movable image series that could be composed in different ways. One child made a movie in the iMovie app, where several of his photos, drawings and scenes were animated and included in a narrative that he added as voiceover.

Minna worked with the staged photos together with another child. The cooperation between the children is clearly illustrated in their photos, which also focus on relationships and togetherness. At one point they made a small video where their teddy bears played piano in the music room. They filmed in such a way that their own hands acted as those of the teddy bears, so it



seemed that the teddy bears could really play the piano. Both creating videos and collaborating on them instead of making them individually were violations of the rule that was set, but at the same time the children were thinking in new ways about how the assignments were to be understood and resolved through art-based action. The children's increased knowledge of narrative forms, different media and forms of representation and dialogue could be seen in their work (as indicated by the children's products and interviews). At the same time, all their solutions represented breaches in the rules of the game. The task was to take five photos, but they immediately evolved the task to apply more of their ideas. Analysis of the empirical evidence shows that children mastered the game rules, but that they were prepared to break them to innovate. This was facilitated by the children's increased multimodal competencies; the bodily, corporeal and experimental approach; their narrative understanding; and their increased ability to stage. It also showed the children's ability, on a qualified basis, to be critical and to contribute a constructive response. They had the courage to act actively in a democratic dialogue.

### SUMMARY

The children in the case participated in a multimodal drama project with remediation as method. Remediation and multimodality contributed to polyphony in the drama project. The investigation showed examples of disruptions where children went against the usual ways of doing things, when they did battle with the sounds, when they had teddies become fellow actors and not just objects, and when they used the media in roles or in other unfamiliar ways. It is an important part of remediation to work with forms of representation and works, and to create counter images. Dissensus arises by creating resistance to existing perceptions and assertions. Minna and the other children immersed



*Figure 3: Minna as a butterfly in the children's performance. Copyright Danielle Kjærgaard Jensen.*

themselves in both the performance and their own roles, and Minna actually filmed in a role.

They were at the same time attentive to the theatrical medium and its forms of representation. Through their own experiments with theatre, digital media and other forms of representation, and by examining content elements, the children created their own multimodal expressions. In the experiments with different media and forms of representation, the children and the adults used each other's ideas and actions as inspiration, and as thought and action tools. Remediating as a drama pedagogical method thus helped the children to give a voice to their everyday lives through conscious and sensory work with immersion and form-giving.

Through aesthetic actions and articulations, the children participated in constructing reality. They were co-creators of an everyday culture with room for polyphony, performative action, dissensus and dialogue. This was a part of the children's aesthetic and democratic education and the development of an active participatory approach to society. There is a need to incorporate various forms of breach, dissensus and controversy in society, so that new ideas and possible modes of action are constantly emerging. The case study can, with inspiration from Minna and the other children, give us a butterfly perspective and help to draw our attention to polyphony, poetic awareness and strong counter images as part of both drama pedagogy and democracy.

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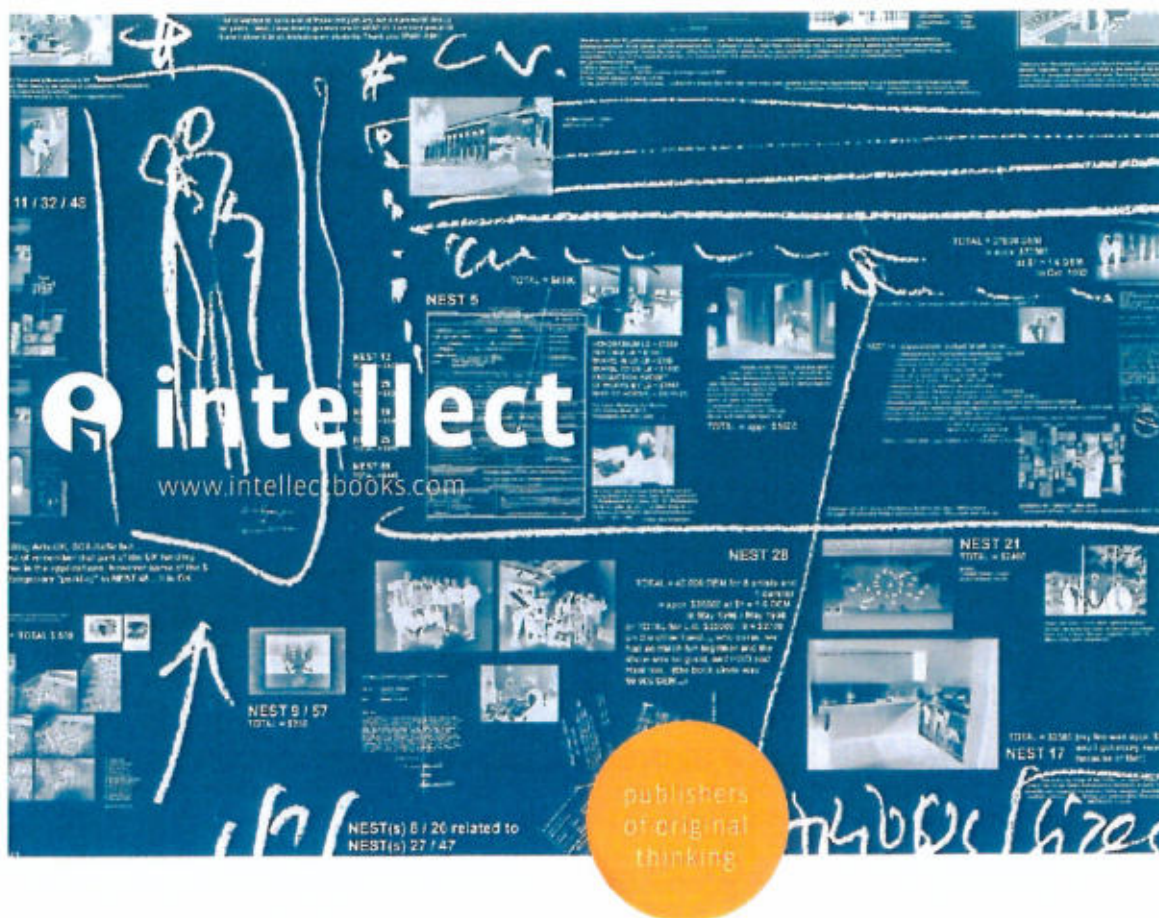
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# Maska

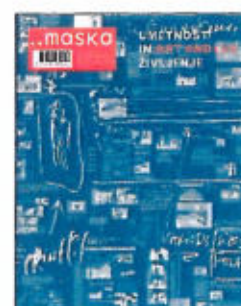
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## Aims and Scope

*Maska: The Performing Arts Journal* is Europe's oldest professional journal in its field. The journal explores theories of contemporary theatre and dance in connection with the broader field of contemporary arts, multimedia practices, social theory and philosophy. *Maska* is published in both Slovenian and English.

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## Handle with care: Contains poet snow! Remediation as drama pedagogical method

### ABSTRACT

*In the laboratory at the Nordic Drama Boreale, we experimented with remediation using Mette Hegnhøj's book Ella is My Name: Do You Want to Buy It? This article unpacks remediation as a method for inspiration in drama pedagogical practice. We found that different aesthetic forms of expression contribute to a synergy, providing an experience of 'entering the book'. We also discovered that remediation can promote the poetic in teaching and that the process of remediating from book to drama occurs at a crossover between performance and drama education, where the participants are both spectators and performers. The forms of experience and investigation of remediation in the laboratory can thus contribute to drama pedagogical methodology through the incorporation of new and experimental books, theatrical forms and interactive media.*

### KEYWORDS

authenticity  
hypermediacy  
immediacy  
laboratory  
poetic awareness  
remediation

The participants wait outside the door; one by one, I take them by the hand and lead them into the darkened room, while shining a flashlight to show them where to sit. In the room can be heard The Typewriter, a piece of classical music that has an old-fashioned typewriter as the main instrument. The concert is projected onto the wall. In the middle of the floor a square has been taped off with masking tape. At the centre of

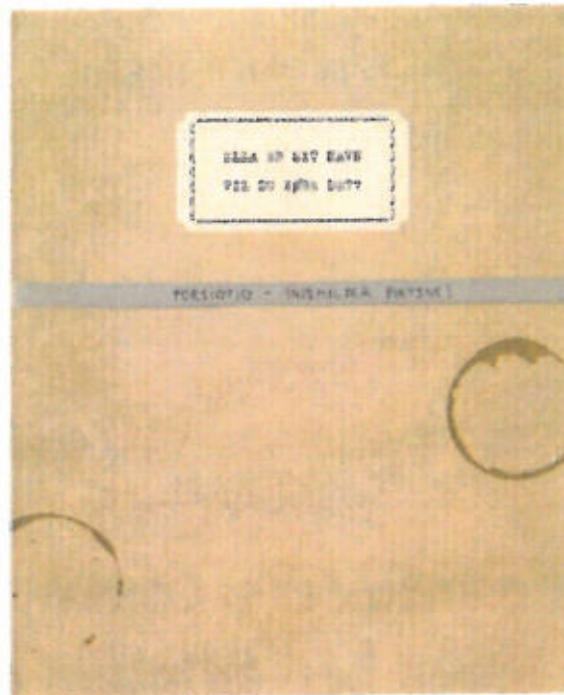


Figure 1: Mette Hegnhøj, *Ella is My Name: Do You Want to Buy It?* – a poetic book.

this frame lies a brown box. The participants are seated on chairs along the edges of the frame. The room is quiet. I shine the flashlight on the box and open it carefully ...

### THE LABORATORY

The place is Drama Boreale in Silkeborg, Denmark. Here, drama educators and researchers from the Nordic countries are gathered to examine the theme Explore, Express and Exchange. Exploration, expression and exchange are precisely what are in play on this drama process, based on experiences from a three-year research project, Experiments with Scale at the Knowledge Centre for Pedagogy and Pedagogical Work at VIA University College. Here I have experimented with a cross-aesthetic linking of drama pedagogy, poetry and digital media. At Boreale, one can participate in a laboratory that has an experimental, exploratory and open character. This process takes place in a laboratory setting, based on an open theatre manifesto (Lehmann and Szatkowski 2001) that focuses on openness and the participants construction of fiction. The Theatre Laboratory (Krøgholt 2001) offers the opportunity to investigate and reformulate theatrical expressions in a process where everything is possible. Everything may be explored, altered and evolved. In this laboratory, we experiment with remediation using Mette Hegnhøj's book *Ella is My Name: Do You Want to Buy It?* The purpose of the process in the laboratory is to use remediation as a methodological approach to generate authenticity between the work and the participants. The purpose of this article is to describe remediation as a method for inspiring drama teaching.

The article's form reflects the tension in remediation between content and immersion on the one hand and a focus on reflective form, form-giving and mediation on the other.

The rubber band around the brown box (Figure 1) is a bit hardened, but you can clearly see the writing: 'Handle with care – contains poet snow'. On the box there is a label with the text '*Ella is My Name: Do You Want to Buy It?*'. There are two circular stains on the box, which resemble rings left by glasses that were placed on the box. On the back of the box, it says that these are Ella's notes, found in the private space behind the antiquarian bookstore in a box under Ella's bed. You can gently slip the rubber band off and open the box ...

## REMEDICATION

Remediation means that one medium borrows and transforms another medium's forms of representation in a combination of technological/aesthetic choices and cultural/ideological dispositions. Elements are captured, reformed, adapted and refined (Bolter and Grusin 1999; Christiansen and Rose 2014). In this process, we have an analogue book that is remediated and transformed through drama and theatre, and this is combined with exercises that incorporate digital elements, taking photos, filming and drawing on an iPad. The working form is that a small part of the book is read aloud or retold, after which work is done to process, transform, vivify and remediate elements from the book.

The intention of the remediation in the theatre laboratory is to give the participants an authentic experience, and to challenge them to take some action based on the volume. Participants are given the opportunity to experience the universe of the book – its themes and dilemmas – in such a way that they experience being present as themselves, while at the same time relating to and becoming immersed in the fiction.

Authenticity is understood here in relation to art, art experience and art mediation (Dehs 2012). The work, the audience and artists can equally contribute to the authenticity. Works can be authentic by breaking with culture, notions and institutions and representing something new, surprising and present, as with Hegnhøj's book, which challenges the perception of what a book can be. The object *Ella is My Name: Do You Want to Buy It?*, the scenography, the staging, the narratives, the films, the dramatizations, the participation and the process can all equally be seen as works. The observer's perception and experience of art may be authentic when one wonders, rejoices or is agitated to see the world anew (Dehs 2012). In the laboratory, we explore the work together, test various actions and encounter new perspectives. The artist can be authentic by creating something original, present or new (Dehs 2012). In this process, the author, the laboratory leader and the participants are seen as artists, and everyone is both observing and creating.

According to Bolter and Grusin (1999) and Christiansen and Rose (2014), mediation of authenticity is achieved through the relation of tension between transparent immediacy and hypermediacy. Transparent immediacy is understood here as an immersion/absorption, a striving for a real experience – for example, through emotional empathy – with a high degree of sensuousness and interaction. Hypermediacy is understood to mean attention to different forms of mediation, narratives, media forms and media formats – for example, when we experiment with narrative, dramatization, dance and film, and are pulled out of the fiction to a heightened awareness of the form



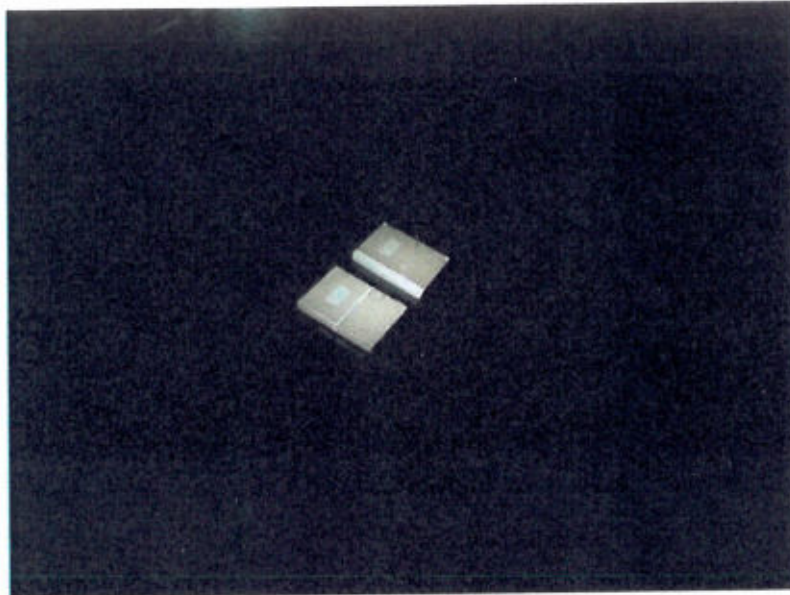


Figure 2: *The book ready for exploration.* Photo: Mette Hegnhøj.

and what it means for the mediation of the content. Authenticity is made possible precisely in this interaction of immersion and distancing, and generates an encounter with something new, surprising and present in relation to the encounter with the work itself, to the participant's participation and to what is collectively being constructed.

The process in the laboratory is designed around tasks that relate to narrative, staging, props and symbols, dance, image narration, improvisation, film, poet snow and poetic presence.

The poet snow sprinkles out when the box is opened. I take a little handful and let the poet snow sprinkle over the book. The first looseleaf pages in the box are read aloud by the glow from the flashlight. Ella lives in a room next to the antiquarian bookstore. The title, *Ella is My Name: Do You Want to Buy It?* gives reason to pause and focus on the narrative, using the participants' real names. Participants are assigned their first task: What's your name? What exactly is special about your name and why are you named precisely that (first name, possibly middle name/s and last name)? Tell the person alongside you. The other participant asks exploratory questions. Do you sometimes want to sell or exchange your name?

### **NARRATIVES**

The words, the reading, the room, the books and the mood create a collective in the darkness, where all attention is directed to the narrative. According to Bruner (2004a, 2004b), narrative can be understood as a way of thinking and as a bearer of meaning. We make ourselves through stories in the form of the narrative. We thereby construct a version of ourselves in the world,

and through these narratives, models of identity and action are created. The narrative exercise here permits the consideration of the meaning of the name and title. Work with personal narratives creates both a fellowship with, and distance from, the book's main character, Ella. The narrative is the foundational element of the entire process. The space fills with more voices and more stories that blend with Ella's narrative. The multiplicity of voices – polyphony – is important for allowing the entry of wonder, counter-narratives and further reflection (Dysthe, Bernhardt and Esbjørn 2012).

Ella lives in the backroom behind the antiquarian store together with her mother. I illuminate the many boxes of books standing at one end of the room – this is the antiquarian store. Then I illuminate the square on the floor – this is the backroom. I read from the book:

*The Private. This is where I am. In the backroom behind the antiquarian bookstore. At the table in the middle. The table covered with newspapers. There are two chairs (mine and mother's). There is a bed (mine) in one corner. A bed (mother's) in the second corner. The marks of a bed in the third corner. Kitchen in the fourth.*

(Hegnøj 2014: 5)

*Assignment:* How can we construct the space called 'The Private' using books as material? The scene is set. We establish the space and construct a scenographic frame within the taped-off square using old books from the bookstore and a single newspaper.

## STAGING

We are outside of the fiction and working on the framework of the fiction. We attempt to shape the words of the book, the description of the space, into a physical space with room for our bodies and symbolic play. This play with space can alter our observational position so the world can be perceived anew – and appear altered. That the scenography must be generated by books is a hampering factor. The material – the old books – is provided by me, inspired by the work, but the form originates in the participants' notions. They work quickly, quietly and with concentration. There is now an opportunity to lie on the bed of books, sit on a chair of books, beside a table of books with newspaper tablecloth, and to displace one's observational position. We have created an installation, a space one can enter. It is a dry room where life is lived through the books and words. This is where we imagine Ella lives. This is where her discarded writings are found under the bed. The significance of the books and their dominance in the private space is revealed in this scenography and constitutes both an interpretation and a breach with the text.

I continue the story:

Ella works in the antiquarian store making lucky boxes with books from the libraries of deceased people. She is tired of lucky boxes. Then I read from the book:

*Lucky boxes. Lucky boxes. Lucky boxes. Lucky boxes. Lucky boxes. Endlessly.*

(Hegnøj 2014: 10)





Figure 3: Participants pack lucky boxes. Try your luck. Photos: Mette Hegnhøj.

In the antiquarian bookstore are several boxes filled with books. All the books must be packed into lucky boxes.

*Assignment:* Everyone lends a hand packing lucky boxes. Think about which books to pack together – will they make someone happy? Together compose stories about who will receive the lucky boxes and what they will think of them. We listen to all the lucky box stories. The flashlight illuminates each participant as they tell the stories.

### BOOKS AS MATERIAL, PROPS AND SYMBOLS

In the laboratory, we use books as material, building blocks, providers of atmosphere and sounds. A participant comments on the smell of the books, which creates an ambience similar to an old antiquarian bookshop. In this sequence, the book is also a symbol of the hope for happiness. The antiquarian store with old books represents something past, something dusty and the opportunity to discover hidden treasure. New worlds open up, new thoughts and perspectives. The book represents knowledge, memories, the thought, facts and imagination, new understandings of the world. When the pages are turned, it represents time, process and action. Closed books represent hidden possibilities waiting to be unearthed and seen. We use the books as props that can be opened, read, packed, folded, unfolded and destroyed. The book is a symbol throughout the entire process, while at the same time the book is the main component and the framework itself.

I light cake candles, the type used for birthday parties, and read. Today is a very special day. It's Ella's birthday. I ask the participants whether they enjoy birthdays and what is important for them on their birthday. Most believe the most important things have something to do with pampering and attention. (The candles are blown out.) I read that Ella will be 12 this year but Ella's mother is not there. Ella has to work packing lucky boxes. It's very depressing to work on your birthday and Ella doesn't know if she will even survive it but then something special happens ....  
(the candles are lit again)





Figure 4: Participants in the laboratory with birthday candles. Photo: Mette Hegnhøj.



Figure 5: Catechismus emerges from the box of books. Photo: Mette Hegnhøj.

Then I read from the book:

*It became a big day.  
I not only survived.  
I got a whole new life.*

(Hegnhøj 2014: 19–20)

Ella finds a cat called Catechismus. She finds the cat at the bottom of a box of books.

*Assignment:* Dramatize the meeting of Ella and Catechismus. Each pair is given a cardboard box. One person plays Ella, the other the cat. The cat is in the box and Ella finds it.

### OPEN THEATRE

In open theatre, something is transformed into something else; as the participants dramatize, meaning is remade into form. Light and darkness, text, narrative and cardboard boxes here act as catalysts for the participants' experiments with dramatic expression of the encounter between Ella and Catechismus. The changes of mood between expectation, disappointment and joy are explored here with mime, gesture, voice and body. In open theatre, it is recommended not to attempt to control the material but instead allow the material to speak – don't search for something, but let the material find you (Lehmann and Szatkowski 2001). The participants work with the boxes, books and themselves as material. Subsequently, each pair takes an iPad photo of a very satisfied Catechismus; we will use these pictures later.

Then I read from the book:

*We had a play. I tore a page from a book and folded it into a miniature accordion. Tied a string around it and made mouse movements. Catechismus clawed at the air with its tiny nails. Standing on hindpaws and boxing with forepaws. Super cute.*

(Hegnhøj 2014: 45)

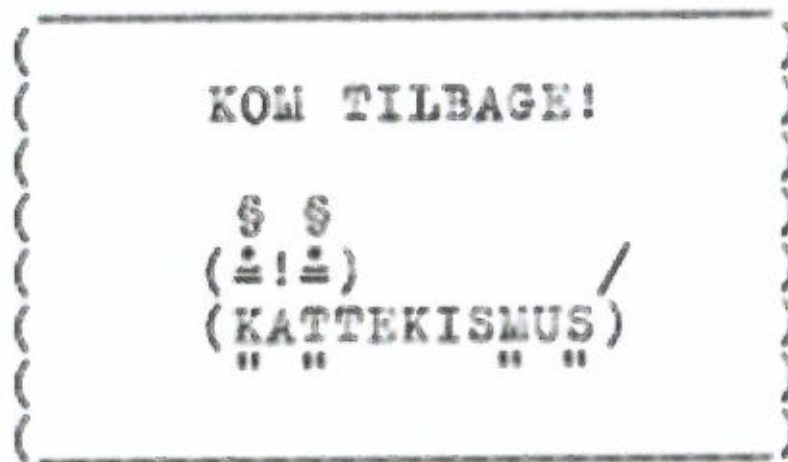


Figure 6: Illustration by Mette Hegnhøj, from *Ella is My Name: Do You Want to Buy It?*

*Assignment:* Everyone make a paper accordion with a string attached and creates a dance. Participants alternate at playing the cat chasing the string.

### DANCE

The dance adds something new to the story by adding body, movement, rhythm and poetic awareness. The music chosen emphasizes this. The music is by Yann Tiersen: 'Je Suis Jamais Allé', from the movie *Amélie from Montmartre*. This music was chosen because it has a poetic, playful mood and because one of the instruments is an accordion, which harmonizes nicely with our paper accordion. The prop, the music and the frame have been set, but the dances are very different and express various emotions, narratives and views of dance. The dance is developed by making several choreographies, in groups of four. The dance choreographies are shown to all and come to constitute a whole as they are shown one after the other without stopping the music.

Catechismus has disappeared. Ella doesn't know why the cat has gone and is unsure whether her mother has sold it or it left. I read from the book:

*Without cat after with cat is worse than without cat before with cat. I know by now.*

(Hegnhøj 2014: 51)

*Assignment:* Search for Catechismus.

### PICTURE NARRATIVE

In pairs, the participants work to create a picture story on the iPad, which expresses Ella's loss and bereavement in condensed form. The starting point is the photo taken earlier of Catechismus. The search posters are displayed via projector and the music from earlier is played. The music that was previously uplifting and the image of the happy Catechismus are changed when combined with the search text to an expression of loss.

Then I read from the book:

*If no customers came, Dad said: Go out and come in. Be anyone. He took a book and found a name. That's how I got all sorts of names. Ella was mostly mother's idea.*

(Hegnøj 2014: 125)

*Assignment:* In pairs, participants find a name in a book. One dresses up as this person; the other plays Ella. A little play is improvised about these people meeting in the antiquarian bookstore.

### **IMPROVISATION**

The participants improvise a scene where the person enters the antiquarian bookshop to buy books from Ella. Ella tries to sell one of the lucky boxes. The person buys a lucky box and leaves the bookshop. We watch one of the improvisations. The improvisational, co-creating form allows for different variations of Ella to be observed in the bookshop.

Inside The Private there are traces of a bed. The bed was Ella's father's. Where do you think he is now?

*Assignment:* In groups of two or three, make a small film to mediate the group's notion of what it was like when Ella's father was with Ella, what happened when he left Ella and where he is now. We watch the films together via projector.

### **FILM**

By film we mean simple video footage on an iPad with a simple narrative structure: first, and then and finally. The narratives are written, dramatized, filmed and shown. In one of the films, Ella's father disappears into a book, in another he runs away with a lover, in a third he dies, and so on. The experiments allow us to fantasize over the content together and play with the form. The digital elements are seen here as part of the drama pedagogy, on an equal footing with other forms of expression. The incorporation of iPads allows for documentation and fixing of moments that can be transformed later, as when a photo of a happy Catechismus is transformed into a symbol of loss. The iPad provides easy access to link dramatization, music and play with angles in the work with film. The presentations allow everyone to be the audience of their own and others' works – that is, to see things from an extra angle.

Ella thinks it is her mother's fault that Ella's father and Catechismus are gone, and that she has to work with all the old books. She wants to take revenge on her mother. Ella has found a cross-stitch embroidered piece where it says: 'In a war anybody has to die.' Anything can be written using cross-stitch. Ella writes: 'In a war any book has to die.' Why does she write that? And how can she take revenge on her mother through the books? Ella will punch holes in all the books in the antiquarian bookstore with a perforator.

*Assignment:* Cut poet snow out of the books with a perforator and arrange the poet snow into a picture of Ella.



### X AND POET SNOW

Everyone participates in making poet snow from the books. This is about revenge, so the participants are asked to pay attention to a sense of vengeance when they punch the poet snow with the perforators. The poet snow is used to make small poetic works in paper on black cardboard. The works should depict Ella as the participants perceive her. One piece shows Ella, seen in full but with the lower part of her leg dissolving, and with the poet snow about to float away. Ella is about to dissolve and is on her way to vanishing. The second piece shows a track from Catechismus and a track from Ella's hand. Ella is on her way out into the world and goes her own way – perhaps like Catechismus. The joint works provide a good opportunity to work with the duality of the poet snow: both as revenge and poetry. The fleeting material provides a fine, rapidly ephemeral work, where the participants express themselves together about the main character, Ella.

Ella will leave her notes in a box under the bed and leave home.

*Assignment:* Each participant writes, in the role of Ella, a letter to Ella's mother of no more than three sentences.

We conclude with a ritual, where each participant reads their letter and puts it in the box with Ella's discarded notes. The box is closed carefully and the frayed rubber band gives a gentle flick as it is twisted around the box. 'Handle with care – contains poet snow' is written on the rubber band.

### DISCARDED NOTES

The drama process started with the box being opened and comes to an end by closing the box. Through written work, participants gain an opportunity to express themselves, in condensed form and at their own pace, as does Ella in the notes that are left in the box in the private space behind the antiquarian bookstore. And thus everyone gets to express themselves. The letter form and handwriting encourage a personal writing form, and the words are chosen



Figure 7: Creation of images with poet snow. Photos: Mette Hegnhøj.

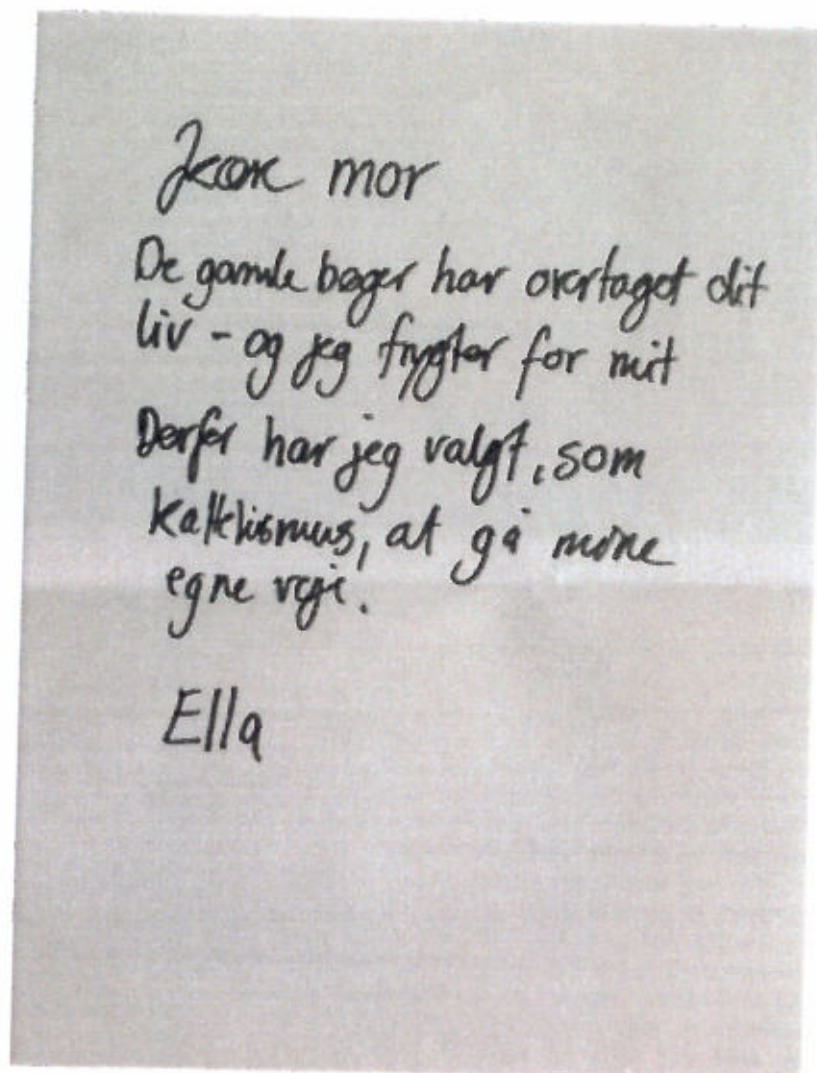


Figure 8: One participant's farewell letters from Ella to her mother. 'Dear Mum, The old books have taken over your life, and I fear for mine. That is why I have chosen to walk my own way, like Catechismus.' Photo: Hanne Kusk.

carefully. The atmosphere is intense and solemn when the letters are read aloud and placed in the box.

#### **A POETIC METHOD**

The organization Sisters Academy is ambitious in proposing an aesthetic, performative paradigm as an alternative to traditional social thinking and education theory (Hallberg 2015). In their work, art, aesthetics, poetry and pedagogy are combined. The teachers are challenged to apply a poetic self in their teaching. It is thus an aesthetic paradigm that individuals, education and society can influence and by which they can allow themselves to be



*Figure 9: Hanne Kusk reading about Ella. Photo: Mette Hegnhøj.*

influenced. In the theatre laboratory, our experiments are based on this. The book volume, form and content are poetic, and this is reflected in the form of teaching, the mediation and the relations in the space. I take the participants quite literally by the hand the moment they walk in the door; I dare to show my poetic teacher side through narrative and readings, and I focus on voice, poetic awareness, sensuousness and the aesthetic. Participants seize the challenge and contribute with proximity and poetic awareness, both in the farewell letters and in the other interactions.

It is clear in both the process and the products that the participants live in the poetic universe of the narrative. They are listening, present, playful and co-creating, and work experimentally with different media forms: narrative, dramatization, dance, film and pictorial expression. In one of the films showing where Ella's father is now, the participants have Ella's father being swallowed up by a book – he disappears completely into it. It is a play with content and form that reflect the intensity of the laboratory. The tension between transparent immediacy and hypermediacy has contributed to an authenticity described by one participant as like 'entering the book and experiencing the book from within'.

#### **REMEDICATION AS DRAMA PEDAGOGICAL METHOD**

In the laboratory, we experimented with remediation to investigate whether remediation can be used as a dramatic pedagogy and contribute to the authenticity of drama teaching. Taking place within a laboratory form and based on an open theatre manifesto, the focus on openness and the participants' construction of fiction was sustained. Through drama learning assignments, the impression of the book is transformed into new forms and expressions with immersion, content and meaning. This happens through the tension in remediation between transparent immediacy and hypermediacy to achieve authenticity. The remediation is constructed around drama pedagogical tasks related to narrative, staging, props and symbols, dance, pictorial



narration, improvisation, film, poet snow and poetic awareness. The first finding in the laboratory is that the different aesthetic forms of experience and expression contribute to a synergy where different media or forms of expression amplify each other and the authenticity, and provide an experience of entering the book.

This multimodal approach to remediation is coloured by my interest in drama, theatre, visual arts, narrative and digital media, as well as experiences from previous research and development projects. The exchange between analogue and digital mediation helps to maintain, develop and scale impressions and expressions. The content and form of the book inspired the materials, methods, techniques and media selected for the laboratory.

The book is very poetic. The vulnerable, sensuous and fragile, combined with strength, courage and hope, are mediated in aesthetic form. The aim was to work through drama education based on the same fundamental tone and narrative as presented in the book. At the same time, participants are encouraged into polyphony and participation. Participants enter into the process and are very present in the work of creating new poetic expressions. Another finding in the laboratory is that remediation can promote the poetic in teaching. Thus the process can be part of an aesthetic paradigm, where poetic awareness and aesthetics are given a significant importance in teaching.

The third finding in the laboratory is that the process of remediation from book to drama occurs at a crossover between performance and drama education (Christoffersen 2007; Krøgholt 2001), where the participants are both spectators and performers. Participants engage in the experience of book, stage and dramatic impressions, while working reflectively with expression and contributing to the form of the experience. The forms of experience and investigation of remediation in the laboratory can thus contribute to drama pedagogical methodology through the incorporation of newer and experimental books, theatrical forms and interactive media. The laboratory experiments with remediation, poetic awareness and drama pedagogy are positioned in a field between pedagogy, art and research (Hovik 2012). The investigations in the laboratory using the participation of drama educators from the Nordic region contributes to the evolution and definition of remediation as a method in drama pedagogy. This is a method that, as a continuation of the open theatre, can contribute to poetic awareness, multimodality, involvement, development and authenticity in teaching through the tension between transparent immediacy and hypermediacy.

When the participants left the room, the poet snow swirled out of the laboratory door ...

### ACKNOWLEDGEMENTS

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## CONTRIBUTOR DETAILS

Hanne Kusk is an associate professor at the University College of Northern Denmark. She has participated in several research projects regarding aesthetic education, performance, drama, visual arts and media literacy, and has written articles on the same subjects. Hanne is a part of the Norwegian project Drama, Theatre and Democracy, and participated as a member of the panel discussion 'Democratic Challenges and Possibilities for Theatre for and with Children' at the Democracy in Play conference in Oslo in 2017. At the Nordic Drama Boreale 2015, together with the Danish author Mette Hegnøj, Hanne conducted a laboratory called 'Caution – Contains Poet Snow', about remediation as a drama method.

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