

Aalborg Universitet



Affects, Transformations and the Artists' Voices

Chemi, Tatiana; Neilson, Alison Laurie

Creative Commons License
CC BY 4.0

Publication date:
2022

Document Version
Publisher's PDF, also known as Version of record

[Link to publication from Aalborg University](#)

Citation for published version (APA):
Chemi, T., & Neilson, A. L. (Eds.) (2022). Affects, Transformations and the Artists' Voices. Aalborg Universitetsforlag. Research in Higher Education Practices

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal -

Take down policy

If you believe that this document breaches copyright please contact us at vbn@aub.aau.dk providing details, and we will remove access to the work immediately and investigate your claim.

AALBORG UNIVERSITY PRESS

Affects, Transformations and the Artists' Voices

Alison Laurie Neilson
Andrea Inocêncio
Glenn-Egil Torgersen
Herner Saeverot
Kristian Firing

Research in
Higher Education
Practices Series

AALBORG UNIVERSITY PRESS

Affects, Transformations and the Artists' Voices

Alison Laurie Neilson
Andrea Inocêncio
Glenn-Egil Torgersen
Herner Saeverot
Kristian Firing

*The Pedagogy of the Moment: Building
Artistic Time-Spaces for Critical-Creative
Learning in Higher Education*

*Affects, Transformations and
the Artists' Voices*

Edited by Tatiana Chemi and
Alison Neilson

© The authors & Aalborg University Press,
2022

1. Edition, Open Access

Series:

Series: Research in Higher Education
Practices Series, No. 8 (Part I)

Series editors:

Lone Krogh, Tatiana Chemi and Antonia
Scholkmann, Department of Culture and
Learning, Aalborg University



PEER
REVIEWED



Layout: akila by Kirsten Bach Larsen

ISBN: 978-87-7210-765-3

ISSN: 2597-0119

The publication is funded by Erasmus+



Erasmus+

All rights reserved. No part of this book
may be reprinted or reproduced or
utilized in any form or by any electronic,
mechanical, or other means, now
known or hereafter invented, including
photocopying and recording, or in any
information storage or retrieval system,
without permission in writing from the
publishers, except for reviews and short
excerpts in scholarly publications.

Published by Aalborg University Press | forlag.aau.dk

Series Preface

The collection of four booklets 'The Pedagogy of the Moment: Building Artistic Time-Spaces for Critical-Creative Learning in Higher Education' is part of the Artist-Led Learning in Higher Education project, led by Aalborg University and funded by Erasmus+ Strategic Partnerships. Our intention with the series is to produce a timely synthesis and creative rethinking of research on higher education topics of national and international relevance.

This book series provides knowledge, inspiration and hands-on tools on research in higher education, with a special interest in problem-based learning (PBL) approaches. We

discuss, investigate and provide argumentative analysis for the ways in which specific approaches to higher education are relevant and how educators can use them in their contexts. We appreciate original, relevant and resonant research based on sound theory and on meaningful, creative, transformative practices. We encourage our authors to formulate recommendations with concrete examples of how to practice them in different contexts in higher education, and to critically address the ways in which specific practices are or become relevant to higher educational contexts.

Lone Krogh, Antonia Scholkmann &
Tatiana Chemi, Series editors

Contents

Series Preface	3
The pedagogy of the moment Tatiana Chemi, Alison Laurie Neilson	5
Digging emergency holes near the gate: A zine about our practice Alison Laurie Neilson, Andrea Inocêncio	11
Gothic pedagogy Glenn-Egil Torgersen, Herner Saeverot, Kristian Firing	45

The pedagogy of the moment

Building artistic time-spaces for critical-creative learning

Tatiana Chemi and Alison Laurie Neilson

Darkness in our Time

We came together by way of the Erasmus+ project, *Artist-Led Learning in Higher Education (ALL)* but, in 2020, much deeper connections burgeoned with the namesake of this programme than anyone would have ever imagined when we first encountered in 2018.. We are colleagues from eight partnering educational institutions from Italy, Denmark, Norway, UK, Finland, Portugal, France and Iceland. Our shared interest is the critical-creative introduction of the arts in non-arts programmes in higher education. More than 500 years after Erasmus of Rotterdam lost his mother to the Plague, the Covid-19 virus has given us a window into past and present horrors. The isolation, the sicknesses, the deaths and all the multiple impacts to our daily lives have caused deep reflections on our personal, and social lives. We cannot ignore the inequities of today, the differences between people in terms of vulnerability and ability to recover, but we can offer reflections on the hierarchies

of education that are implicated in these inequities. In exploring artist-led learning in higher education, we must acknowledge the “subaltern” voices who

... speak hundreds of languages and communicate in song, oral storytelling, dance, poetry, and rituals. Such voices use performative styles, reflecting an array of indigenous epistemologies that go far beyond prevailing Western academic styles and venues for dissemination, resisting external definitions of what is of worth, and often reflecting relational versus individualistic constructions of human beings and other creatures.

(Swadener & Mutua, 2008, p. 39)

We cannot claim that we were engaging in decolonizing practices as we initiated our project, but pandemic crises and complex

responses to them led us towards unexpected investigations around “the pedagogy of the moment” that unfolds in the present and shapes critical-creative learning environments. The concept of the “pedagogy of the moment” is part of the transformational educational discourse by scholars such as Ibrahim and Glithero, (2012) and Koepke (2015), but we use it here primarily as a metaphor to capture both the possibilities and perils of being present in, but also locked inescapably into, the present moment.

One hand holding another

While we honour artist-led and arts-based learning, we invite a critical self-reflection to illuminate the hypercomplex reality that we inhabit. Artistic practices can take us to places that we might not want to explore, but that lead us critically and gently to “the end of the world as we know it” (R.E.M). These encounters are important: sensing, feeling and bodying are fundamental in our practices. How does my life touch yours and yours mine?

ALL project outcomes aim for cultural understandings to flow without being colonised or appropriated, but just cherished and loved. For instance, the linguistic loan of “the red thread” enriches us across our countries as we create a shared vocabulary. This is fundamental in intercultural projects, especially as we seek bodily and sensory communications. To co-construct knowledge

appropriate to creative learning, communication and knowledge-production must be challenged away from what is already known. To innovate educational practices that are often left out (bodies, affects, experiences), working with the arts and professional artists have opened up new ways of doing so, but also new dilemmas. The experimentation carried out in the ALL project went through the same process that the expression “the red thread” went through: from diversity to sharing. The artistic activities and the embodied language that is proper to them insinuated a pedagogy of the moment (here and now) at higher educational institutions, bringing forth new opportunities for creative interactions across disciplines.

The red thread

The expression “the red thread” speaks to the relational exchanges within the ALL project. The saying “the red thread” may not make much sense in English. In several European languages “the red thread” is an expression that indicates a coherent common thread, a discursive line of thought, a clear commonality. As common to most European exchanges, this metaphorical expression, once non-existent in English, has been adopted in British cultural and scholarly contexts, with the consequence of shaping shared cultural and linguistic references, a common ground of comprehension, and reciprocal learning, a red thread of cultural fellowship, a shared

le fil rouge

den røde tråd

il filo rosso

punainen lanka

rauður Þráður

den røde tråden

o fio vermelho



feeling of ownership and community that respects differences, rather than conflict or normalisations. This metaphor constructs our collection of booklets, with each booklet as a thread that is autonomous but also entangled with the other threads. Each thread builds around two contributions that share similar colours and that are expanded in a “red thread”. The red thread is a comment that each colleague in the ALL project has crafted in resonance to a chapter by another. This poetic strategy emerged as means for performing the collective character of our work, and in order to shape a thread of commonalities throughout the four booklets.

Practice-based chapters hand-crocheted together as a book

The first piece of *Thread One* uses a provocative approach to explore the day-to-day practices of higher education, highlighting artist/practitioner collaborations and challenging norms of time and space. The second piece arises from musical connections to educational practice. It invites the reader to experience “lumen in tenebris” (light in darkness, or happiness in darkness) through their emotions evoked by Gothic rock music.

The first writing in *Thread Two* is a crocheting together of personal history and the ALL project online meetings, including how Covid-19 made a mess of it all. The second,

a presentation of theatre-based activities, is an invitation into a military leadership programme which goes way beyond the norm and engages our deepest experiences, in body and spirit, of life and death.

Thread 3 includes a case study of a long-term collaboration between a creative learning centre which supports arts and artist collaborations with a university, the university practitioners and musicians from Turtle Key Arts. This case study suggests trusting processes and explores the ethics of practice as a continuing process. The second piece focuses on an artist-led workshop on palmistry, and explores the way that a postgraduate class questioned and created broader understandings of being a community.

Thread 4 describes experiences with art-led teaching that evokes ethical questions about using powerful methods which have the potential for unpredictable impacts beyond our ability to know or control. The second piece focuses on theatre and the magic it makes, highlighting the embodied learning and communications from learners, and looks at artists/educators’ practice as research and research as practice.

With our collection of different, but related, artist-led practices, we wish to bring a creative criticality to the work of educators and artists who are curious about or engaged in each other’s work.

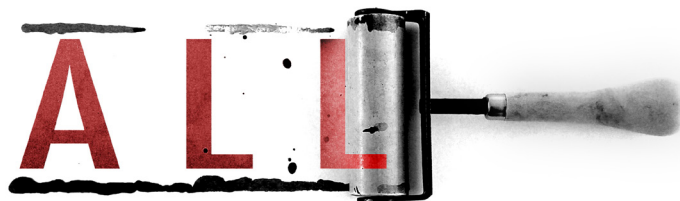
References

Ibrahim, A. & Glithero, L. (2012). Pedagogy of the moment: A journey on becoming wide awake. *Transitional Curriculum Inquiry*, 9 (2). <https://ojs.library.ubc.ca/index.php/tci/article/view/183861>

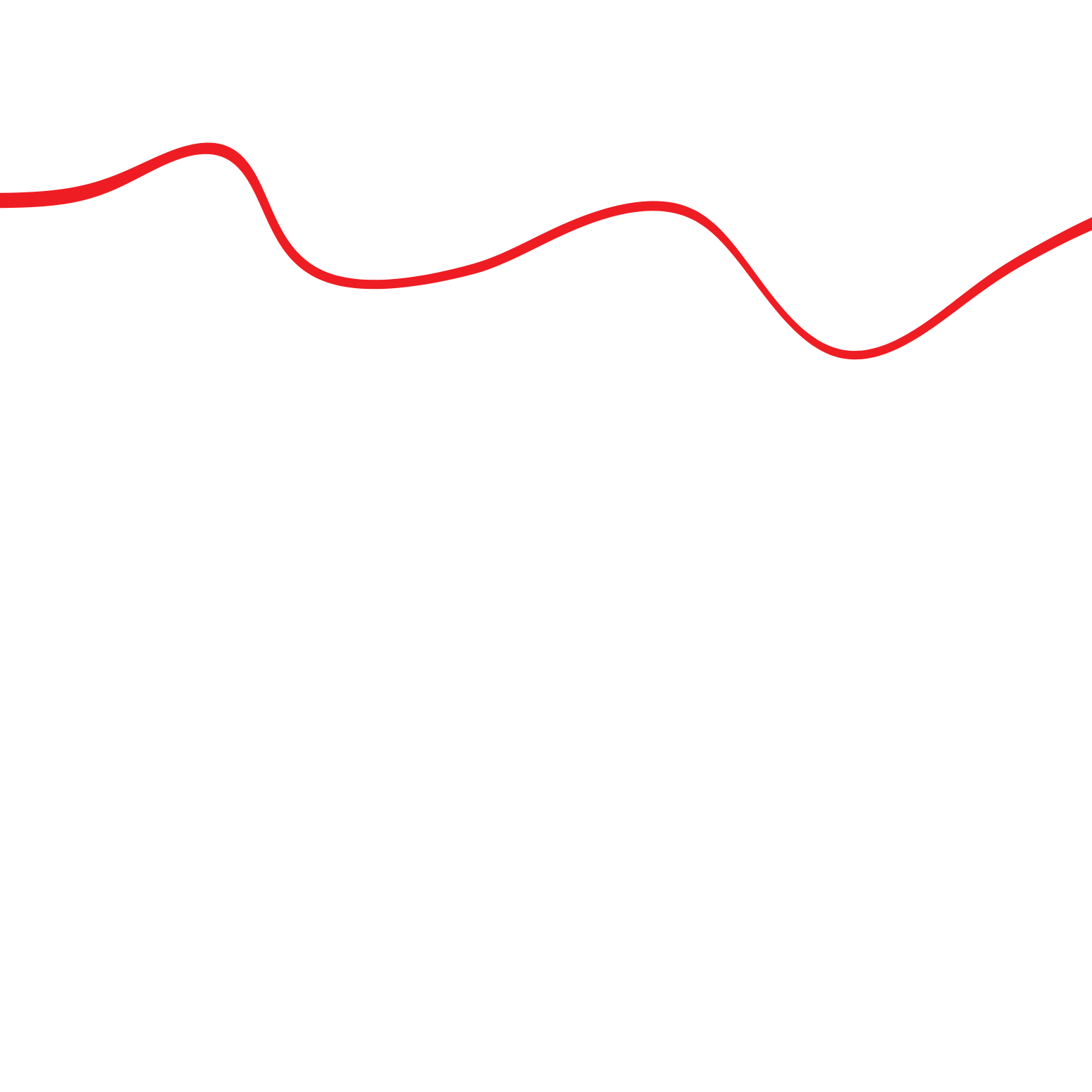
Koepke, M. (2015). Towards a pedagogy of moments. *Inflexions 8, Radical Pedagogies* (April 2015), 154-161. www.inflexions.org

R.E.M (1987). It's the end of the world as we know it (and I feel fine). On *Document*. I.R.S.

Swadener, B.B., & Mutua, K. (2008). Decolonizing performances. Deconstructing the global postcolonial. In Norman K. Denzin, Yvonna S. Lincoln & Linda Tuhiwai Smith (Eds.). *Handbook of critical and indigenous methodologies* (pp. 31-43). Thousand Oaks, CA: Sage.



Artist-Led Learning in Higher Education





Digging Emergency Holes near the Gate

A Zine about our Practice

Alison Laurie Neilson
Andrea Inocência

These small writings and images are related to our practices of working together over the past 6 years. They draw from years prior to working together and sources from our time in the Erasmus+ project ALL – Artist-Led Learning in Higher Education (2018-2021). We identify the theory and some literature that has been inspirational but we do not discuss the theory in this zine. We wear multiple hats, sometimes changing them, sometimes wearing several at the same time - researcher, teacher, student, artist as well as woman, daughter, sister, friend, Canadian, Portuguese, dancer, walker, swimmer, trickster and goddess. The provocations and gifts that we offer to the reader reflect the daily practices of being contracted to higher education institutions primarily for research.

Higher education involves a great deal more than formal teaching in classrooms or supervising graduate research. Much informal

teaching and learning occurs during the routine interactions with the infrastructure of the institution as well as with the entire system of national and international higher education. Research is a significant part and administration for all activities takes up a large chunk of time, with both activities also creating informal teaching and learning. Hence, we pay attention to and reflect on the day-to-day activities of various administrative tasks such as communications with colleagues to book rooms, promote activities, get reimbursed for travel; reporting on activities which are deemed worthwhile by the institution and funding agencies; applying for grants to do work and to travel to conferences and any of the myriad of steps to engage in research and publish, as well as steps to do art and be an artist within the milieu of a social science research centre of a Portuguese university.

This is a hole portrays the nitty-gritty details of an informal, unfunded artist residence in higher education from the point of view of the artist and the researcher trying to collaborate to create meaningful practices whilst paying the rent.

“A farcical tale of chaotic flights and crooked dancing in the Halls Of Higher Education - HOLE”

**coming to a theatre near you in fall
2035!**

“An Eschar-like impossible reality of limited-term contracts, poverty-level pay and non-valued obligations evaluated by nonsensical metrics of impact. A hilarious “must see” for all would-be artists and scholars” **Carpe Diem Gazette**

Stinky Cabbage gives this film 4 rotten potatoes: “Super-artista gives 200%, Incognito researcher’s never-ending dreams offer both comic tragedy and inspiration.”



THIS IS A HOLE



A letter from 2050

Dear younger A & A,

I write this from the future to give you hope in 2021. I know that this was such a difficult time for you and for so many people around the entire world. It was a time of loss and sadness, and isolation and depression. Having earlier tried to get financial as well as administrative and general “moral” support for inviting artists into social science departments, I know that you were particularly worried about artists during this time and had little hope that things would get better for decades.

So, you probably will be totally surprised to learn that, in the coming years, universities around the world will seek the help of artists to inform and facilitate reconceptualising the roles of higher education in society. I share with you my observations from my recent visit to the institution where you first met and worked together all those years ago.

I enter the building and see the faces of small children enthralled by a visiting fisherman who is showing them how to catch tuna with a pole. João and Fatima are here from the Azores for a two-week exchange. They will be teaching university professors how their knowledge of the sea is held in their hands as they lower lines into water, and in their ears as they hear the subtlest changes in the wind and the waves. Together fishers and university

researchers have been co-constructing ways to communicate knowledge processes in relation to broad ways of knowing.

It has been decades since the university took concrete steps to transform itself from “higher” education to “horizontal” education. It was artists who led this change.

Nowadays it is widely accepted that everyone has something to teach as well as to learn. The expertise of a scientist is now better respected by broad segments of society than during the centuries of “Ivory Tower”, as specialised knowledge has become more accessible and “experts” have in turn learned how to better listen to and learn from “non-experts”. Art has become a way of knowing, and artists as knowledge producers are now fully acknowledged as experts equal to social and natural scientists. They are not seen only as handmaidens to help scientists communicate better. A myriad of methods from Theatre of the Oppressed (Boal, 1995) to Call and Response (Kulundu-Bolus et al., 2020) are common in university courses, research and other interactions with the broader community outside of the formal university.

I barely recognize this centre that hosted my first research contract after moving from the islands so many years ago. The walls are covered with photographs and paintings, and sculptures and various other multimedia.

I think back on the trouble that I caused by putting coloured paper balloons on the wall



Privilege diverse
ways to know

sentir-me
realizado/a

conviver
com
compaixão

imaginação
&
coragem

dance
dançar

and use time

viver
com

prática
reflexiva

Freedom
to learn
from
mistakes

LOVE

Hope

esperança

Rebeldes

consciência

razão

Trabalho
colaborativo

What
you write
is what
you do

What to write
is to practice
what you publish

Peace
paz

espaço
para
participar

people and
what they do

to seek creative ideas from everyone, for the strategic planning during the financial crisis that, yet again, had hit the country and the universities. In those days strict rules existed for protecting the bare walls of the institutions, initially, to maintain a static version of the architect's initial vision. Later, only the communications department was allowed to demarcate a small space in which to affix uniform posters presenting controlled content that then became regulated through "branding" of a marketing ideal of the capitalist neoliberal university.

Today, the university is such an active, vibrant place with creative experiments happening all over. It is sometimes difficult to recognise which are working spaces and which are display spaces. There are quite private areas allowing people to have messy in-progress projects and teaching assignments in protected spaces. But spaces exist in organic forms with benches under windows for working by natural light. A great deal of hard, slow effort took place between architects, cleaners, students and teachers – everyone who would be welcomed into the university spaces – to merge the traditional designed and structured old buildings with diverse accessible options. The strengths of the traditional designs were enhanced so that traditional innovations would not be lost in the search for the new.

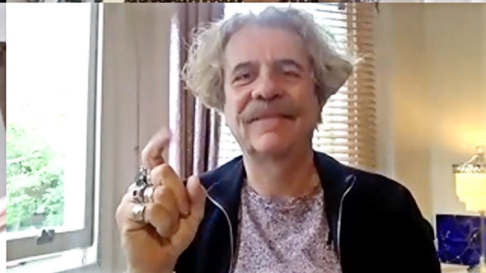
It was tough work, but it also helped develop processes and teams of people who



could integrate this new way of deriving the best from traditional

design with the needs of those people who had not been well served by the former hallowed halls of universities. Elevators and ramps for wheelchairs were created with innovative approaches to make these fun, and creative for everyone, so that this new norm felt like honoured tradition and was largely invisible and seamless. During this process, a renewed understanding of artisan and skilled labour emerged. Universities began to value the embodied knowledge held in the hands of stonemasons and woodworkers, as well as those activities classified as "craft" or "women's work" such as knitting, weaving and cooking. Systems of apprenticeships re-emerged as important (and well-paid) parts of higher education.

These changes also had quite an impact on the concept and systems of "knowledge", transformed considerably from the leadership of indigenous scholars as well, who challenged the uncritical acceptance of the universality of all knowledge. Much knowledge follows the laws of Newton quite well, and hence can be taught, learned and used anywhere in the world; we cannot forget, however, that Einstein showed us that, outside of our world, these laws no longer apply. Additionally, much important and sacred knowledge, having been co-constructed in relation with the lives



Let's dance! We'll start
with only one finger.







embedded in a place,
is most relevant in
that place with those
lives. Knowledge does not
exist separately from its use –that would be
'information'. Universities finally found their
way away from information and back to
knowledge and wisdom. As you learned in
your time with the fishing communities in
the Azores, artisanal fishers have knowledge
that they keep in their heads and hands about
the general way that the ocean, winds and
fish may behave, but they fish by paying
close attention to the nuanced changes in the
moments they are holding a line in the water.
Artisans build furniture based on principles
that are the same in Lisbon or Copenhagen,
but they read the lines in the specific piece
of wood from the oak tree that grew in their
childhood backyard, now chosen to make
a table where they will serve food to their
beloved family.

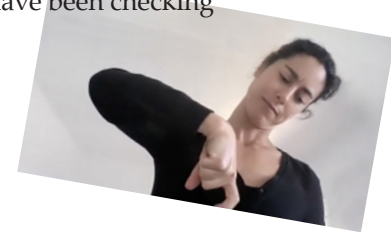
The Erasmus programme provided a
useful legacy from which to rebuild the local
systems and international networks of Higher
Education to include much more diversity in
the cycles of individual schools, as it allowed
people to understand the way local ecosystems
and seasons influence cultures. Many

rediscovered how their ancestors followed
the lunar cycles, the migration of caribou
or the return of the monsoons. There was a
particularly chaotic period of experimentation
– amazing successes and spectacular failures.
Again, it was the artists who helped us embrace
the wildness, and transform strict rules and
quantitative measures into dynamic systems
based on relationships and negotiations
between different ways of knowing, different
values and different expectations.

Yes, of course, tensions still exist in many
areas, as some practices of knowledge can
conflict with others, but as the approach
changed from one-size-fits-all to continual
negotiations, space for plurality increased.
We are continually learning about the ways
structures and rules influence what can exist
and what cannot, and this has rebalanced
power dynamics so that powerful interests
can no longer determine the face of Higher
Education.

As you know, time is not linear, nor simple.
Past, present and future exist synchronously.
So, I know that you will not be shocked by this
letter from the future – we have been checking
the mail for this since 1991.

Sending love and hugs,
A



Search for Meaning

Overworked

Overwhelmed

Meritocracy

Multilingual

Knowledge

Humanity

Traditional

Hierarchy

Embodied

Industrial

Precarious

Emotions

Exhausted

Inclusive

Reflexive

Adjunct

Humane

Postdoc

Creative

Tuition

Justice

Impact

Spirit

Equity

Debt

Local

Fun

Slow

OPARUCKSXOOMDINDUSTRIALHTZCIDE
DJODEVQWCJBQHAVTDYTUTSKLKLIRAY
TPUSRCHESEKDRMTEQUITYEVLJLGTZK
QKRSTBHJJVMLQUUKJRTLMLPPIMPACT
ZBYETDKWFTIOHTULUXAJDZLEWJBCRT
ANTEEIOUYUSETSGHTPQQJNXROZRSOW
GWIAIMCCNLNFUIISKIIIOVERWORKED
AIRXPMIEAMOHYDOJZKLRQJYOQCZOWF
DTYOCUIBDOWXTMTNRKNIVEQMLHNBAE
OQAYZYAJPIFMBNPHSLVONDHWOGAEMD
AXOSQEGHQJUYPBCBQQLSWGEYCRWXC
SLOWEMMNFTVJWWTWUQJHEXLUIACSHBN
MOOXIQGTDTRTVOEGTUANFPEALAPAHN
LBYFZWCKNCOAWBBEVI ZPFCLDLQVUAI
VYOQQCOGVT CZDPEVSFHIJHESGQU SHX
FHECURVSSNUCRIADJUNCTFNFBEZTWO
UIXMAHEOWMCXVDTBAOTPKHHIKUFEWD
LYAVJDRMTMHRMLHIQVDEQHUAQZCDTI
XKBABXWFWGHKPHQROJASCREATIVEFR
BUSVUUHTJMBPRUUMXNREFLEXIVEWQC
HAJATDEERBPFEME OEBAFYJSSRS SJVZ
ZGHYHILUALYNCAMMGRSLRIVKEHTQOZ
RHZIHWM MMJEJANVTBWIPMXXQXUCTMA
XGDKEIEEMHDQREEDUOUTIROHWMVHSS
JBQNM RD XMOUUI CJEDIDNORANYAHC
GBRWBCAFLFWDOHKBOVTINCIJWNOFEF
RYLPTXORWIBWUAFTVENIEERTVIGZKL
ICTPRTPF CVLMSHF FRPX SODHADTX XQE
UZSVHUDLXHDZVWF BTBRVQNXCYH XEJ
PEHGF TZISVYL VINCLUSIVERLCYOTFS

Manifesto

- 1. Hire artists*
- 2. Follow their lead*



Hi ALL friends,

This postal-support for your upcoming virtual visit to Portugal for the ALL Transnational Meeting on May 27 & 28 contains a number of things for you to “sample” a little of Coimbra, as if you were actually here.

The Exquisite Corpse paper has all information required, including the addresses of the people to send to after you’ve done your part of the corpse. As soon as you receive this, create your contribution on the back of the paper you received and send it by postal “snail” mail to the next person on your list. Please don’t delay – let’s see how many completed corpses we will have by the end of May!

Beijos,
Alison and
Andrea



Exquisite Corpse

It was a short but intense bike ride to the white bridge. That early spring day the sky was bigger and more blue than ever, punctuated by small, fluffy white clouds. As the wind rushed past us and distorted the sound of calm, the lush green pastureland stretched before us like a moorland welcome carpet, newly refreshed after a long dark winter.

This was our first trip of the year to the river. Jimmy, Oliver and me, all prepared with our fishing kit, ready to go. As we approached the bridge we saw the water running quickly, dappled by the light through the overhanging trees. We flung our bikes to the ground and rushed to the river.

How do you feel, the boy asked? I am afraid, she said. I am afraid of the river, I do not know the flow and the waterfalls, and I do not know where it will lead. But “what if” there is a better place down there? I am tired of the “what if” when not in the theatre. But the theatre, is it not to educate for life? But imagination is not real. You can die in that river. You can also learn to swim. But what if the flow is too strong and the waterfalls too high? Hey, remember, we have wings! But I cannot fly. Do not worry, I will teach you how to fly. Then they kissed each other for the first time. The man and the woman held hands, and jumped into the river of dreams...

The cool water made her body tingle and caused her to gasp with the sudden shock – a

relief from the cloying humidity of her prison, yet not without some pain. Her strong arms and legs moved with and then against the current. Sometimes taking her with ease through otherwise treacherous rocks. Sometimes she strained using every ounce of energy she had to remain in the shallow pools under the shade of the willows. Body and mind melded with the life at the water’s surface – the striders with their long legs balancing on the surface tension, the midges buzzing just above, the mayfly nymphs hunting just below. She could taste the bright rays of sunshine and she could see the call of the shallows. She was of all of this.

by
Nick Ponsillo,
Kristian Firing and
Alison Neilson



Exquisite Corpse

This old grey man was not very good looking, a little scruffy, not good with the ladies, not good with words and not very brave. He had been stumbling around in the forest for years, lost among the trees, blinded by joy and soaked by the rain. Some days, heavy rain, other days lighter, but a lot of rainy days in a row. One day he saw the sunshine, listened to the voice of an angel. His warm heart melted in tears of love. The soldier's weapons were transformed into hand grenades of passion and an H-bomb of love. He grew wings to fly for Mount Everest, wings for two - may those wings not be melted by the sun making them crash back into cold water!

We are in Scotland, on high cliffs overlooking the ocean – From the sea comes a cold and wet wind that hits my face – I am surrounded by vast green meadows, whose tall grass moves touched by the same wind – A red house with a dark roof seems the only steady presence in this dynamic environment.

This old grey men went to the high cliffs in Scotland every day. He would sit there comfortably overlooking the ocean and close his eyes. He abstracted himself from the problems of the world and, for a moment, he could be whatever he wanted. One day, he was a parachutist, free-falling from an airplane with a bunch of flowers in his hand, just to see how many petals he could reach the ground with. Another day, he was a knight galloping around



the world to the sound of the song he himself hummed. When he went at night, he sat inside the red house and was an astronaut who flew to the moon to sleep, instead of sleeping in the moonlight, and so on...

But every day, every day, he imagined he was a man much loved by a beautiful woman who woke him from his dreams with a caress on his hair and a kiss on his lips. And this was the real reason for the old grey man to come here. Because on the high cliffs in Scotland he could meet this beautiful woman, now and then, but only now and then...

by
Kristian Firing,
Federica De Molli and
Andrea Inocência

Exquisite Corpse

"Once upon a time, there was a boy who met a girl and something completely unexpected happened" ... This was the way the young boy had taught her to write stories. They were discussing creativity and the human ability to craft stories, to invent, to create. They were walking in the woods, one step after the other, thinking together. Fresh air on their faces, sunrays soon going to sleep, their pace measured by the leaves on the soil. He was matter-of-fact about it: every good story has two characters of different quality and a plot triggered by sudden events. A boy + a girl + something unexpected = creativity. This equation made very good sense to her. She had been reading, researching, studying for so long without ever coming close to his insight: creativity was easy. A child's game. "Easy-peasy"

The expression made him smile; didn't he love these idioms, these juxtapositions of words whose meaning did not reveal themselves easily to non-native speakers. He could spend hours reading his dictionary of English idioms, marvelling at their quirkiness and inventiveness. To him, they were the sign of a language constantly reinventing itself, creating expressions, improving them, distorting them, embellishing them or just forgetting about them. "I choose such notes that love one another" Mozart is supposed to have said. The

boy realized that his creativity, too, was the same: looking for words that love one another.

Many thoughts strike me, in time with the heart and the emotions. Love, be loved, forever. I think further – on Johann Wolfgang Goethe's quote "A world without love would be no world". But what does this mean in practice and our daily life? How to be lovers and soulmates to each other?

Three words: Tolerance, respect and mystery. Tolerance, because then we see nothing negative, just experiencing good feelings, growing with each other. Respect, because we value each other the most, no losers, just value and attention. Mystery, because words alone become poor when emotions are to be expressed. Rather, diversity of forms of expression is needed: music, drama and spontaneity, romantic dreams, unrestrained dancing and kisses, physical incorporation, no limitations. Paraphrasing Ian Dury's to-the-point-words: Sex and Wine and Rock and Roll! WELCOME TO OUR WILD AND FANTASTIC WORLD!

by
Tatiana Chemi,
Catherine Morel and
Glenn-Egil Torgersen



Exquisite corpse

The boy from the sea, salt on the skin and in the eyes. Sandals. Expert feet. Born old, in his moments of light he has the smile of a child. Slow, precise steps – mostly silent. Sings often in his solitude. O silent storyteller, his stories are in the lines which cross his face. You can choose your own when you meet his eyes. The line of “the unforgiveable mother” goes from the corner of the lips up to the ears. The line of “the sage which destroys” is a contraction of muscles between the nose and the eyes.

All this is happening on a fabulous island in the middle of a source of fresh drinking water. Nature enchants you. The island is called the Brainbody Island and is not large. Maybe 700 metres in diameter. It is forested with beautiful swaying, fragrant trees. Lots of flowers and grasses of all colours on the

ground. The birds are chirping...and there, an osprey flew to its nest in a treetop. In the middle of the island is a small hill, about 30 meters high. From that top you can see everything that happens, not only on the water but also across the whole world, the world of knowledge. Is it possible? Yes! And the sight of it both pleases and frightens...

Brainbody Island is doomed. All resources are running out. The only way to save the world is to leave the island and start human life on another planet. The boy from the sea has to rescue the world, building a rocket for a one-way mission to Mars...but the journey to redemption is the destination.

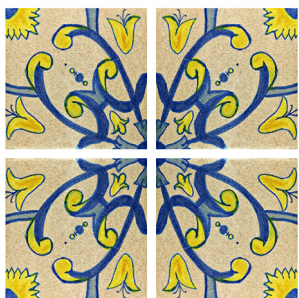
by
Pierangelo Pompa,
Glenn-Egil Torgersen and
Nick Ponsillo

Notes

We called this chapter a zine partly because of the flow that emerged between us as we told and retold our stories of working together. Initially, Alison suggested creating a virtual museum of artefacts described on multiple levels, from an artist's statement to tour guide notes, with a discussion between the two of us about the process of constructing each artefact. Andrea considered this, but did not find a spark to light the creative fires. For a while, we got excited about putting the pieces together in a video so that we could offer a "book chapter" in an alternative medium. We quickly realised that our wishes for a video would require months of full-time effort and money to hire additional artists with skills necessary for creating something artful and engaging. This idea transformed into creating a written script for the video, with lighting and movement directions but no actual filming. We sent a PowerPoint presentation to our Norwegian partner in this booklet, Glenn-Egil, to bounce the idea off of him. He encouraged us to follow this path, but as we tried to start, the structure of a screen play/script kept getting in the way.

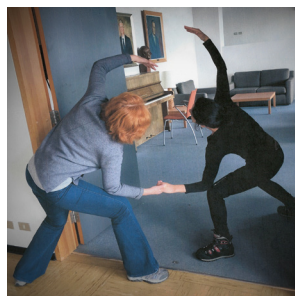
With deadlines looming, we just started putting little pieces together, here and there. It was not a cutting and pasting of printed images, but a sampling from a set of activities from our asynchronous and synchronous online/offline ALL Transnational project meeting. Some of these were materialised, while others

were fleeting moments that still linger in our fingers and toes. Pieces of these materials exist, scattered across computers, piled on desks, and spread across the 8 countries in the project. We thank Chris Cavanagh and Celeste Snowber for encouraging us to reflect more deeply on how we named this work and its contribution to arts-based research. In revisiting our use of the term zine, we gained a clearer understanding of the fuzziness that exists in our relationship and its importance to how we work together. From our first meeting, we aimed to work as equals: Artist and Researcher. The "Artist-Led Learning in Higher Education" project offered a possible reconfiguration of the hierarchies of power we inhabit, constructed via our differing status in the university. It was an artist's plea that drew Alison out of the potential darkness of "delving into oneself and diving into causes, conditions, circumstances, histories ... at the same time" (Newell & Jardine, 2020). In this "moment of ultimate concern [Andrea led us to understand this] as a sacred moment" (London, 2020) and with uncommon clarity, ease and speed, the letter from the future wrote itself via Alison's fingertips on the keyboard. It was also a rare moment of pleasure, in these isolated Covid times, as we sat socially-distanced, along with Lula the cat, under the lemon tree in Alison's patio. Here, we had great fun constructing the movie poster and our other graphics, playing with images, colours and silly text.



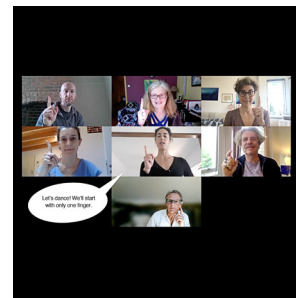
Onto pieces of thin cork sheets, Alison recreated tile designs that she found on the website for “Os Azulejos do Porto”, a non-profit catalogue of Porto’s facade tiles. This is one of the 14 different tiles sent to each participant in the Portuguese Transnational meeting.

Tiles in blue, black and every other colour adorn pavements, churches and house walls, everywhere in Portugal. Azulejos were originally Arabic and later brought from Spain. In the early 16th century, the use of azulejos became widespread, using patterns in the Hispano-Moresque styles. After the earthquake, resultant tsunami and fire of 1755 that destroyed most of Lisbon, Marquês de Pombal rebuilt Lisbon and the reconstruction included tiles everywhere. Portuguese tile expertise blossomed and has been known worldwide since.



Alison and Andrea participate in a creative activity led by the Icelandic team, as part of the May 23-24, 2019 ALL Transnational meeting held in Laugarvatn, Iceland.

Virtual visit to Portugal for the ALL Transnational Meeting in May 27 & 28, 2021, shown here are Nick Ponsillo, United Kingdom; Alison Neilson, Portugal; Tatiana Chemi, Denmark; Chiara Paolino, Italy; Andrea Inocêncio, Portugal; Allan Owens, United Kingdom; Philippe Mairesse, France.



Work of Andrea Inocêncio:

<http://www.andreainocencio.com/>

Blog for Arts Informed Research network:

<https://artsinformedresearch.wordpress.com/>

This blog is not active since 2020 but contains an archive of the “tertúlias” (salons), CES Summer School 2016, and the various projects and activities that Alison and Andrea did as part of the informal, unfunded artist-in-residence they were attempting.

“Trying to build a network”

<https://youtu.be/LJLrEYYZ9TE>

A short video of conversations in 2016 with Rita São Marcos, Margarida Augusto, Andrea Inocêncio and Alison Neilson about the network for arts-informed research they were attempting to create.

“WEEC 2015 Keynote council of animals”

<https://youtu.be/IoQJssjbTUE>

A short video created by Alison Neilson and Rita São Marcos, in collaboration with practitioners in multiple countries, to propose to the World Environmental Education Congress that we be one of their keynote addresses for their 2015 congress. We proposed a creative format with a multilingual, multinational mixture of in-person and online interaction. Our proposal was not accepted.

<https://weec2015.wordpress.com/>




References

- Absolon, K. (2010). Indigenous wholistic theory: A knowledge set for practice. *First Peoples Child and Family Review*, 5(2), 74–87.
- Bagelman, J. (2021) Zines beyond a means: crafting new research process – commentary to Valli. *Fennia* 199(1), 132–135.
- Bartlett, C., Marshall, M., & Marshall, A. (2012). Two-Eyed Seeing and other lessons learned within a co-learning journey of bringing together indigenous and mainstream knowledges and ways of knowing. *Journal of Environmental Studies and Sciences*, 2(4), 331–340.
- Barndt, D. (2001). *Viva! Community arts and popular education in the Americas*. New York: State University of New York Press, Albany.
- Barndt, D. (2006). *Wild fire: Art as activism*. Toronto: Sumach Press.
- Battiste, M. (2005). Post-colonial remedies for protecting Indigenous knowledge and heritage. In P. Tripp & L. Muzzin (Eds.), *Teaching as activism. Equity meets environmentalism* (pp. 224-232). Montreal & Kingston, ON: McGill-Queen’s University Press.
- Belluigi, D. Z., Alcock, A., Farrell, V., & Idahosa, G. (2019). Mixed metaphors, mixed messages and mixed blessings:

- how figurative imagery opens up the complexities of transforming higher education. *SOTL in the South*, 3(2), 110–120.
- Biagioli, M. (2018). *The zine method*. Project report RECAP Research Centre. London: University of the Arts. <https://ualresearchonline.arts.ac.uk/id/eprint/12489/>
- Boal, A. (2006). *The aesthetics of the oppressed* (A. Jackson, Trans.). London & New York: Routledge.
- Boal, A. (2008 [1995]). *The rainbow of desire—the Boal method of theatre and therapy* (A. Jackson, Trans.). London & New York: Routledge.
- Cajete, G. (1994). *Look to the mountain: An ecology of indigenous education*. Skyland, NM: Kivaki Press.
- Cole, P. (2012). Coyote and Raven talk about indigenizing environmental education: Or reconfiguring the shenanigans of Otis O'Dewey Esquire. *Canadian Journal of Environmental Education*, 17, 15–29.
- Critical Art Ensemble (2012). *Disturbances*. London: Four Corners Books.
- Duncombe, S. (1997). *Notes from underground: Zines and the politics of alternative culture*. Verso.
- Escobar, A. (2016). Thinking-feeling with the earth: Territorial struggles and the ontological dimension of the epistemologies of the south. *Antropólogos Iberoamericanos en Red*, 11(1), 11–32.
- Freire, P. (1970). *Pedagogy of the oppressed*. New York & London: Continuum.
- Grim, J. A. (2001). *Indigenous traditions and ecology*. Cambridge, MA: Harvard University Press.
- Highway, T. (2002). *Comparing mythologies*. Ottawa: University of Ottawa Press.
- Hocking, B., Haskell, J., & Linds, W. (2001). *Unfolding bodymind*. Rutland: Foundation for Educational Renewal.
- Inocência, A. (28 de Janeiro de 2011). À prova de fogo e de bala.
- Inocência, A. (2012). *Eu, a fotografia e a performance*. Coleção Reflex. ISBN 978-989-97700-2-7.
- Inocência, A. (02 de Outubro de 2015). *Chão de artista*. Abrantes.
- Inocência, A. (2017). Heroines of sea & land. Can art transform power? *Synnyt / Origins*, 1, 136–150.
- Inocência, A. (2021). *Silêncio — A procura do avesso do espaço urbano (ou do avesso de mim)*. Unpublished doctoral dissertation, Colégio das Artes, University of Coimbra. <http://hdl.handle.net/10316/98745>
- Jones, S., & Woglom, J. F. (2013). Graphica: Comics arts-based educational research. *Harvard Education Review*, 83, 168–189.
- King, T. (2003). *The truth about stories: A native narrative*. Toronto, ON: House of Anansi Press.
- Knowles, G., & Cole, A. (2008). *Handbook of the arts in qualitative research: Perspectives,*

- methodologies, examples, and issues*. London: Sage Publications.
- Kulundu-Bolus, I., McGarry, D., & Lotz-Sisitka, H. (2020). Think Piece: Learning, Living and Leading into Transgression – A reflection on decolonial praxis in a neoliberal world. *Southern African Journal of Environmental Education*, 36, 111–130. <https://doi.org/10.4314/sajee.v36i1.14>
- Leavy, P. (2015). *Method meets art. Arts-based research practice*. New York & London: The Guilford Press.
- Leavy, P. (2013). *Fiction as research practice. Short stories, novellas, and novels*. Walnut Creek, California: Left Coast Press.
- Licona, A. C. (2012). *Zines in third space: Radical cooperation and borderlands rhetoric*. New York: SUNY Press.
- London, P. (2020). Art: The language we use when there is nothing we can say. *Artizein: Arts and Teaching Journal*, 5(1).
- Margolis, E., & Pauwels, L. (2011). *The SAGE handbook of visual research methods*. London: Sage Publications Inc.
- marino, d. (1997). *Wild garden: Art, education and the culture of resistance*. Toronto, ON: Between the Lines.
- Myers, N. (2012). Dance Your PhD: Embodied animations, body experiments, and the affective entanglements of life science research. *Body and Society*, 18(1), 151–189. <https://doi.org/10.1177/1357034X11430965>
- Neilson, A. L. (2002). Dancing to know, knowing to dance: Dance as environmental education. In S. M. Abbey (Ed.), *Ways of knowing in and through the body: Diverse perspectives on embodiment* (pp. 190-194). Welland, ON: Soleil.
- Neilson, A. L. (2007). Trickster teachers. *Alternatives Journal*, 33(5), 4-5, 45.
- Neilson, A. L. (2008). *Disrupting privilege, identity, and meaning: A reflexive dance of environmental education*. Rotterdam: Sense Publishers.
- Neilson, A. L. (in press). Exploring the use of a visual model: Are we dancing together? In Tatiana Chemi, Elvira Brattico, Lone Overby Fjorback & László Harmat (Eds.) *Arts and mindfulness education for human flourishing*. Chapter 5. Routledge.
- Neilson, A.L., Inocência, A., & São Marcos, R. (2019). Departure...The nature of the (not)keynote. In Alison L. Neilson & José Eduardo Silva (Eds.). *Rehearsing science and art to reconnect culture and nature. Research Experimentation Reflection 2*, pp. 8-16. Porto: Apuro Edições/Teatro do Frio.
- Neilson, A. L. & São Marcos, R. (2017). “Escape” In response to a call - Evoking a keynote. Special issue on neoliberalism in higher education, *Critical Studies <=> Critical Methodologies*, 17(3), 266-268. Online first doi: 10.1177/1532708616673656
- Neilson, A. L., São Marcos, R., Inocência, A., Lacerda, R., Simões, M., Longo de Andrade,

- S., Lazo Cantú, R., Naoufal, N., Maksimovic, M., & Augusto, M. (2017). Graphic essay - Blind running: 25 pictures per page. In Xiangyun Du & Tatiana Chemi (Eds.). *Arts-based methods in education around the world* (pp. 183-203). Denmark / The Netherlands: River Publishers.
- Neilson, A. L. & Silva, J. E. (Eds.) (2019). Rehearsing science and art to reconnect culture and nature. *Pesquisa Experimental Reflexão 2*. Porto: Apuro Edições / Teatro do Frio.
- Newell, T.E.D. & Jardine, D. (2020). "Arms outstretched in love toward the further shore": A conversation. *Journal of the American Association for the Advancement of Curriculum Studies*, 14(1), 1–11.
- O'Riley, P. A. (2003). *Technology, culture, and socioeconomics: A rhizoanalysis of educational discourses*. New York: Peter Lang.
- Polyp (2002). *Big bad world. Cartoon molotovs in the face of corporate rule*. Oxford: New Internationalist.
- Schön, D. (1983). *The reflective practitioner: How professionals think in action*. London, UK: Temple Smith.
- See Red Women's Workshop (2016). *Feminist Posters 1974-1990*. London: Four Corners Books.
- Seed, J., Macy, J., Fleming, P. & Naess, A. (1988). *Thinking like a mountain*. Gabriola Island, BC: New Society Publishers.
- Shagbark Hickery (2004). Everyday environmental ethics as comedy and story: A collage. *Canadian Journal of Environmental Education*, 9, 71-81.
- Sheridan, J., & Longboat, R. D. (2006). The Haudenosaunee imagination and the ecology of the sacred. *Space and Culture*, 9(4), 365–381.
- Shiva, V. (2000). Cultural diversity and the politics of knowledge. In G. J. Sefa Dei, B. L. Hall & D. Goldin Rosenberg (Eds.), *Indigenous knowledges in global context: Multiple readings of our world* (pp. vii-x). Toronto, ON: University of Toronto Press.
- Smith, C. (2021). Zines: An intro to multidisciplinary writing. In K. Elufiede, & C. Barker Stucky (Eds.), *Strategies and tactics for multidisciplinary writing* (pp. 1-7). IGI Global.
- Sousanis, N. (2015). *Unflattening*. Cambridge, MA: Harvard University Press.
- Stone-Mediatore, S. (2003). *Reading across border: Storytelling and knowledges of resistance*. New York, NY: Palgrave.
- Tsing, A. (2012). Unruly edges: Mushrooms as companion species. *Environmental Humanities*, 1, 141-154.
- Tuck, E., & Yang, K. W. (2014). Unbecoming claims: Pedagogies of refusal in qualitative research. *Qualitative Inquiry*, 20(6), 811–818.
- Tuhiwai Smith, L. (1999). *Decolonizing methodologies: Research and indigenous peoples*. New York, NY: Zed Books.

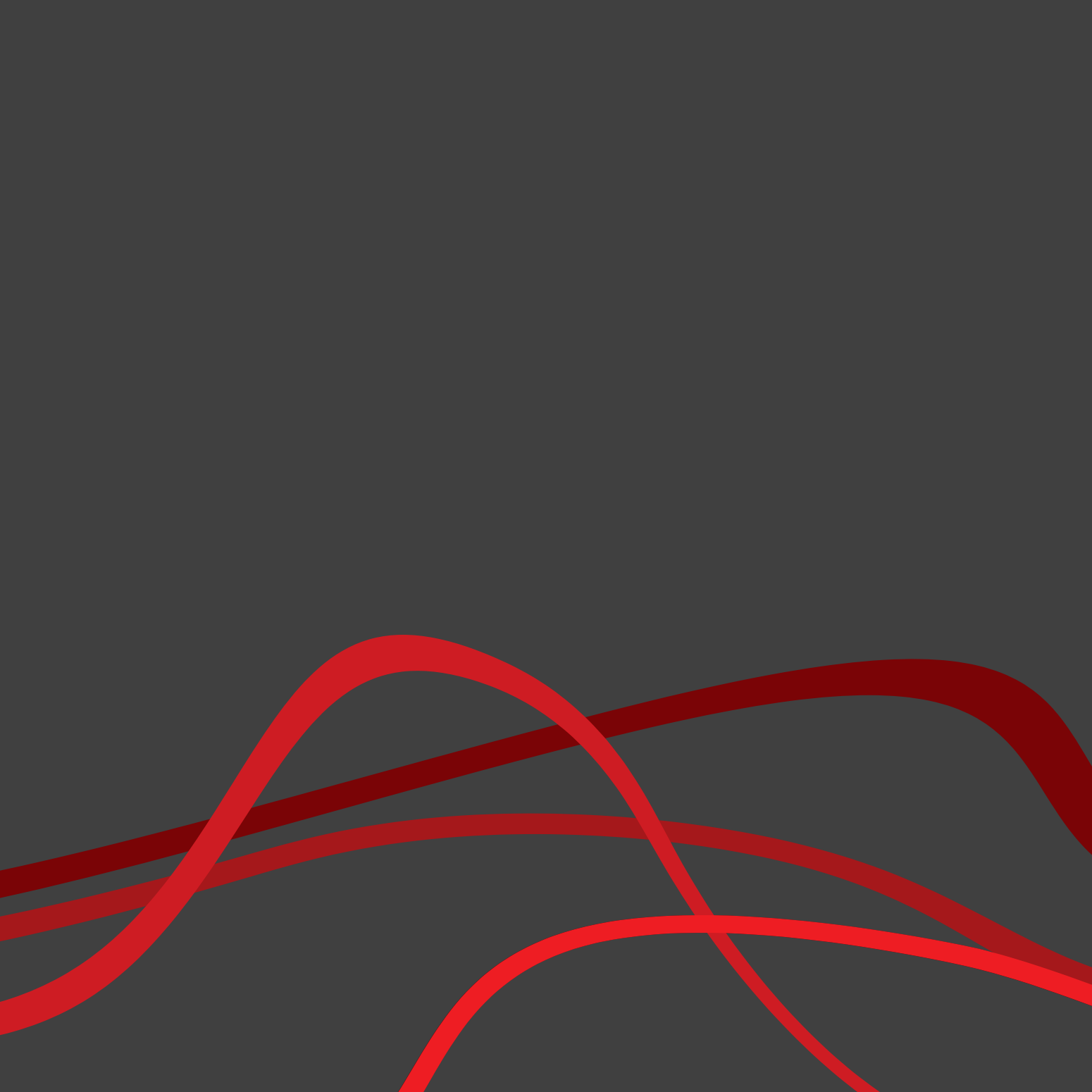


Valli, C. (2021) Participatory dissemination:
Bridging indepth interviews, participation,
and creative visual methods through
interview-based zine-making (IBZM). *Fennia*,
199(1), 25–45. <https://doi.org/10.11143/fennia.99197>

Vygotsky, L. (1986). *Thought and language*.
Cambridge, Massachusetts: The MIT Press.

Alison Laurie Neilson
CES, Centre for Social Studies,
University of Coimbra, Portugal
and
CICS.NOVA,
Interdisciplinary Centre for Social Sciences,
NOVA University of Lisbon, Portugal
Mail: aln@fesh.unl.pt

Andrea Inocência
CES, Centre for Social Studies,
University of Coimbra, Portugal
Mail: andrainocencia.art@gmail.com



Redthread: Digging Emergency Holes near the Gate

The title - I like the word “digging”, in this context. Going beyond the problem, we articulate the situation and reasons. It also suggests mysterious thinking: what can we find, new possibilities? More than we can imagine?

The introduction presents the situation or the problem in Portugal, the state-of-the-art science and pedagogy in higher education. It is not a good state. But this is also the state worldwide, I think.


A great poster, in orange – the colour of danger; it explains the good and relevant word HOLE - Halls of Higher Education...related to the problem. And the poster expresses a man ready for battle – take power; it encourages us all to do this - just be ready to fight!

Then, we get a letter from the future – that looks back to the present time. Yes, in our time, business, goal management and education, new public management and focus and priority of formal school-based competence

and evaluation with clear blueprints, where students and employers can be controlled in stovepipe systems and hard, framework-based thinking. Art is an enemy of this commercial thinking. Freedom is to accept this, and then live in chains. Then you can be rich!

But, a new poster, created with dark background – activates us good rebels: darkness in our time, but there is some hope! Then, ALL-scientists are visualised by themselves, portraits, and the messages are clear: Let’s dance, sing and play and go into the new world! Finger up for a new start, ALL and the new world in higher education! Nice people,


Glenn Eagle



these scientists and artists - I think there are some goths inside them, that very soon will come out in full flower and creation! I can see the eyes: behind them is a pure personality, justice, competent and warm souls. They want the best for society.

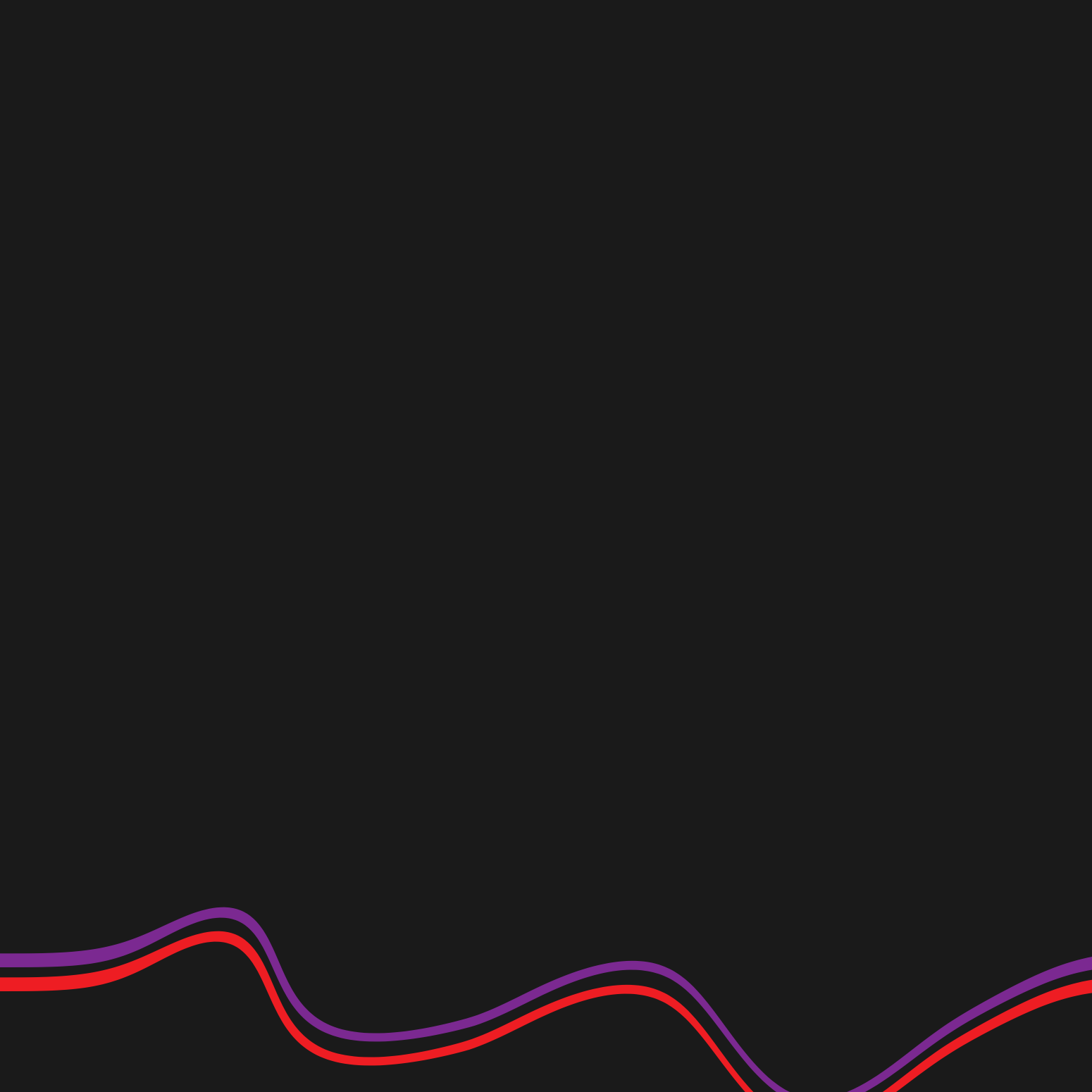
Then a fantastic woman appears. She speaks with her body and divergent language. Dressed in black. Charming. She looks toward the future, and hope, but she is here in the present. Is she scared? No, she has an important message for all of us.

Thanks for an important text, pictures and messages: as Elliot Eisner (1985) - imagination, the art of education, variety of representations and presentations - it gives possibilities and hope, and then new, hidden competence can be dug up, not least as a pedagogical tool in higher education!



Eisner, E. W. (1985). *The art of educational evaluation*. London: The Falmer Press.

References



Gothic Pedagogy

Glenn-Egil Torgersen,
Herner Saeverot and
Kristian Firing

Gothic background - deep expressions

Introduction – “lumen in tenebris”

In this chapter we will take a closer look at the Gothic in association with pedagogy, which we are calling *Gothic Pedagogy*. Our purpose is to show that deep forms of expression in Gothic rock and culture can contribute to the educational field of practice, relevant both to education and learning processes for children and young people, and in higher education. Founded on theories of Bildung and emotion, the study identifies basic emotional forms of expression in Gothic rock and culture. Interviews, associated with tools for measuring deep emotional expressions (GP-scale¹), were conducted on Goths in Leeds and London.

The findings show that the phenomenon “lumen in tenebris” (light in darkness, or happiness in darkness) captures fundamental Gothic emotions. These findings highlight how music as an art form can control behaviour. Thus, the findings and the new knowledge have value for education and should be taken into consideration by teachers working in both primary school and higher education. In addition, diversity in forms of expression would be of great importance for better learning, in all subjects. Gothic tools can help to identify, grasp, articulate and convey complex emotions and professional knowledge.

Head, heart and hands

In this interactive chapter we introduce Gothic pedagogy as a scientific field, showing some

theoretical fundamentals and pedagogical principles that can be beneficial for pedagogical practice at all levels, not least in key areas of society such as mental health, innovation and sustainability. Emphasis is placed on basic lines in Gothic rock and music, which are part of Gothic art and culture². The purpose is to show that deep forms of expression in Gothic rock and culture can contribute to the field of practice of education, relevant for learning processes both in higher education and in primary schools, and not least for more general existential and formative processes. An important premise is that we all learn by the head, heart and hands³, that is, in a holistic way.

The perspective and intention of our research is to identify and articulate in a clear way the inherent and latent formation structure in Gothic rock and culture. These structures are linked to pedagogical terminology and model theory, so that the pedagogical implications become clearer for target groups in schools and higher education.

Our focus is on implications for educational and learning processes, with emphasis on didactic, existential and emotional conditions. In the Gothic spirit, we ground our perspectives in inclusion, diversity acceptance, equality, sustainability, and unreserved hospitality in a non-political context.

A Gothic reflection starter

Many associate Gothic rock with black clothing and melancholy. This is right, but Gothic rock also has its nuances. So, let's listen to a Gothic song right now - to get in the right mood. If you are familiar with Gothic rock or other Gothic music genres, find a song that you like. If not, we can recommend a song as a starter, from the very many possibilities.

What about a little reflection on the song before you read more on this topic? In this chapter, we want you to interact with us into the Gothic world, in a reflective way. Thus, in support of the song lyrics that we will use as examples throughout the chapter, we have some links to songs and some reflection questions that you can take as a starting point. This is certainly not a "test", but rather a well-meant encouragement and a way to get deeper into the mystery of Goth rock. You have the answers to the questions within yourself.

Let's suggest a rather quiet and calm, but at the same time atmospheric song, which has many characteristics of Gothic music and culture. The song is "Lilith"⁴ from the album *Sentient* (2003) with vocalist Carmen Susana Simões, in the Portuguese dark wave and Goth band Aenima (*anima* Latin for "soul"). You will also find this song later in this chapter for a deeper analysis:

YouTube link: <https://www.youtube.com/watch?v=ubpR6fJnTr0>

Gothic reflection 1: “Lilith” - your spontaneous impressions and reflections

Short introduction: Always when reflecting it is important to capture *your own* experienced moods and emotions, meaning that you need to sing along to choruses, and preferably express yourself bodily, for example through dancing, while singing and listening to the music. No rules and blueprints – and use your body in a way that you think is agreeable with your experiences in the moment. We also urge you to play it rather loud with a lot of bass. The following questions will accompany us throughout the chapter:

While listening to this song ...

- 1 ... I would like to move my body by ...
- 2 ... I am thinking of ...
- 3 ... I am feeling ...
- 4 ... It evokes in me a mood of ...
- 5 ... What ideas come to you regarding what and how you might apply something from this experience in learning, for instance in courses in higher education?

What is Goth rock? Musical history

Goth rock and Gothic culture⁵ developed mainly from punk and new wave culture in the 70s. It created its own genre in the late 70s

and early 80s, with bands like Joy Division, The Cure, Bauhaus, The Damned and not least the German girl band X-MAL Deutschland, and later Sisters of Mercy, The Mission, Fields of the Nephilim and Skeletal Family (and Ghost Dance) with the “Queen of Goth”, Anne Marie Hurst (UK).

However, The Doors’ (US) music was already referred to as “Gothic rock” in the late 60s, and David Bowie’s (UK) concept album *Diamond Dogs* (1974) was also later described as “Gothic”. Some also claim that the band Velvet Underground (US) in the late 60s, with its experimental and artistic form of expression, had a Gothic image and sound. This also applies to the prog-rock and experimental bands of the time, such as the Italian Jacula and Three Monks, with a distinct church organ sound. The German “Krautrock” band Novalis, can also be said to reference Goth rock ancestry, with sources of inspiration of Goth.

Deep emotion

The real Goth genre evolved as an alternative to the punk genre’s more direct socially critical and aggressive lyrics and simple musical expressions. Many⁶ felt a special attraction to music that both expressed and activated deeper melancholic feelings and thoughts, but at the same time retained some of the rawness, impulsivity, drive and the more anarchistic freedom of the punk

movement's expression. They wanted music that struck and activated deep emotions and existential reflections but was not as formal and technical as classical music. The solution was Gothic rock, which can be said to lie between these two musical extremes.

The Gothic city and "Goth dance"

Leeds in England was at the heart of the Goth movement in the late 70s and early 80s and became 'the' Gothic city. Le Phonographique (or just the Phono, and later Bar Phono), which opened in 1979, was the first Goth club in the world. It was located under the Merrion Centre in Leeds. Another early and famous Goth club, "The Batcave", opened in London (Soho) on 21 July 1982.

Characteristics of these clubs were theatrical expression, both through clothing, gigs, dancing and spontaneous or simple theatrical productions and artistic exhibitions. Gothic acting was horror-oriented, but very friendly and inclusive, often in Victorian style with melancholy music in minor keys. The "Goth dance" was often two steps forward and two steps back. At the same time several movements were made with hands and head⁷. The cult phrase was "happiness in the darkness" and "lumen in tenebris". Today Gothic rock and culture is divided into several genres and is popular worldwide.

The uniqueness of Gothic rock Message

Gothic rock and culture try to grasp, articulate, express and initiate deep and complex emotions in a wide sense, perhaps with an emphasis on minor means, to express melancholy, passion, despair, hope, loss and longing, but also delight, unconditional hospitality, community and happiness. In Gothic rock, both the composition of the chords, each individual instrument, vocal and text, interact in a systematic and equal way to express the song's message and mood.

Gothic reflection

A central goal of Gothic rock is to activate moods, emotions and embodied reactions for further existential and knowledge reflection processes. Despite the melancholy and gloomy minor expression, the core message of both the music and the lyrics are collaboration and happiness, light, joy and delight; or, in other words, to raise awareness and feelings of positive mood about the world, break out of the chains of structures, and embrace the unforeseen. Other forms of music - classical, mainstream rock and folk - and art also engage melancholy or its companion, 'the bittersweet'⁸. However, Gothic rock has a holistic concept to express this, comprising music, culture, art, clothing, thinking, vocabulary, symbols and manners. Of course, these forms of expression are also dynamic and change somewhat over time. But the core is always there.



Picture 1. *Anne Marie Hurst* (with the sign of inclusion) at the debut gig (Skeletal Family - Ghost Dance), at The Wardrobe (St Peter's Square) in Leeds, UK (14.02.2020). Published with permission. Photo by Torgersen/Herberg (2020).

The light

This music genre is widespread in most of the world, but not so well known in Nordic countries where, however, dark metal is a very popular genre. It is very important not to confuse Gothic rock with other genres that make use of dark expressions, such as death, thrash, and black metal. Gothic rock expresses something completely different, actually the opposite, namely the light and the positive. This apparent contradiction, which is at the same time an opportunity and a solution, is one of the main themes in Gothic rock.

Bands and styles

There are several variants and denominations of the divisions of the Goth genre (Elferen & Weinstock, 2016; Torgersen, 2022). There are no clear dividing lines, but roughly speaking we believe that Goth rock-inspired music can be divided into four style groups.

It must also be said that no band adheres to purely one style. We often find characteristics from several styles, although the centre of gravity can fall within one of these. A band

often changes its centre of gravity and style of music over time. An example might be The Damned (UK), which started with punk in the 70's, and switched to more old-school Goth in the early 80's and adjusted to a more mixed Goth style throughout the 80's and 90's, where they still are located. Overall, Gothic rock inspired music can be divided into four styles (Torgersen, 2019; 2022):

■ The new wave oriented (old-school Goth), with bands like:

The Cure (UK), Joy Division (UK), Siouxsie and the Banshees, Killing Joke, (UK), Sex Gang Children (UK), The Skeletal Family (UK), Ghost Dance (UK), and newer bands like XIII Stoletti (CZE), Arts of Erebus (FRA / GER), Soror Dolorosa (France), IKON (AUS), Mono Inc. (GER), Red Sun Revival (UK) and Sacral Disorder (NOR)⁹.

Common to the style are traditional setups (bass, guitar, keyboard, drums and vocals), often with theatrical and experimental forms of expression at concerts, gloomy minor-based songs.

■ **The sacred oriented, with bands like:**

Dead Can Dance (AUS), Cocteau Twins (SCT), Mortal Clay (US), Aenima (POR), Hermaetrate (GER), Dark Sanctuary (FRA), Reid (NOR) and Trobar de Morte (ESP).

Common to the style is liquid and experimental gloomy music with ballad and “chill” touches, hence it is also referred to as ethereal wave or neo-psychedelia. Here we also find bands within dark-folk music, often with a gloomy mediaeval sound.

■ **The electronic oriented, with bands like:**

VNV (“Victory not Vengeance”) Nation (Dublin/UK), Engelstaub (GER), Syrian (ITA), Pride and Fall (NOR), Colony 5 (SWE) and Apoptygma Berzerk (NOR).

Common to the style are clear techno, trance, electro and newer synth touches, but at the same time minor-based with emphasis on longing and the gloomy. The terms industrial rock, EBM (Electronic Body Music) and dark electro are also close concepts for several of the bands.

■ **The symphonic (Goth metal) oriented, with bands like:**

Within Temptation (NL), Tristania (NOR), Nightwish (FIN), Epica (NL), Haggard (GER), In Extremo (Berlin/GER) and Lacrimosa (GER).

This genre is often played on the principles of classical music, but then produced with raw guitars combined with digital or real symphony orchestra, frequently with a mixture of rough and more extreme “death-metal vocals” and bright (soprano) female opera voices. Several bands are also theatrical and experimental in their form of expression, sometimes mediaeval/Viking inspired, with bagpipes, hurdy-gurdy and shawm in the band setup.

Overall, hope and opening doors to light or liberation from darkness are often themes in Gothic music. You can consider whether this also applies in this classic Goth song: “Promised Land”¹⁰, with Anne Marie Hurst in her bands, including Skeletal Family on the album *Futile Combat* (1985), documented here in a recent video, before the reunion and debut gig at Wardrobe in Leeds on 14.02.2020 (as Skeletal Family/Ghost Dance):

YouTube link: <https://www.youtube.com/watch?v=bCwEgqOtqvM&list=RDMMbCwEgqOt>

YouTube link: https://www.youtube.com/watch?v=bCwEggOtqvM&list=RDMMbCwEggOtqvM&start_radio=1

Lyrics

It felt like we'd been here a thousand years ago
When the door broke open and let in the light
So we ran to an empty space and felt so free
You know we've never felt like this before

Chorus:

You turn to face me
Hold out your hand
Don't you know that this is the promised land
With bright lights shining it feels so bright
Don't you know that things go nice with spice...alright

Now I think the time has come to open the box
Let in the world what's been hidden inside
Not covering what the day brings, it seems so bright
Don't you know that this is the promised land, alright

(by the whole band and Roger Alan Newell
& Stephen Greenwood)

Gothic reflection 2: "Promised Land" - Your impressions and reflections

While listening to this song ...

- 1 ... I would like to move my body by ...
- 2 ... I am thinking of ...
- 3 ... I am feeling ...
- 4 ... It evokes in me a mood of ...
- 5 ... What ideas come up regarding what and how you might apply something of this experience in learning, for instance, in courses in higher education?

What does “Gothic” signify?

The word

The word “Gothic” relates to the Goths or the Gothic people and their civilisation and language. The Goths were an East Germanic people who played a crucial role in the downfall of the Roman Empire and the rise of mediaeval Europe. The place names Gotland, Götaland and Gothenburg indicate that the Goths also lived in Sweden and other Scandinavian countries.

Speaking out against Rome

The word Gothic also occurs in art history. Art by the Germanic people and Goths was often associated with difference and specificity, and considered inappropriate and barbaric, or non-Roman, by the prevailing “politically correct” style and fashion of 16th-century Italy. For example, Germanic (Gothic) cathedrals were made with pointed arches at the top of openings and windows. At that time round arches, that is, the Roman ideal, were “politically correct”. Making pointed arches, instead of rounded, was therefore literally speaking out against Rome. Gothic allowed ‘barbaric’, not only Roman, manners to be expressed in art and architecture. At first, the term “Gothic” or “Goths” was used for something derogatory, out-dated and tasteless (regarding expressions of art), but later signified

something positive and good, as this style of art and architecture became more popular.

Dracula

The term “Gothic” originates from the time before Christ, but in the context of art and architecture it goes back to the late mediaeval (12th-16th century) in western and eastern Europe. It relates both to cathedral architecture and dress code, but is also associated with the new, with that which is different, supernatural, unknown and unexpected, as well as frightening, barbaric, mysterious, romantic, sensual, challenging and “dangerous”. These associations were eventually related to the supernatural, such as witches, vampires and finally to the myth of Count Dracula, including Vlad III Dracula (1431-1476), in Transylvania (Romania).

Just as the Goths and Gothic art and architecture challenged and undermined the Roman Empire, it could be claimed that Gothic rock embraces art and music that challenges the established and contemporary popular styles, since the music involves novel thinking, innovation, experimental and creative trials to express the unknown, unpredictable and immediately intangible. The expressions are often melancholic and often with the use of symbols from the Middle Ages and the later Victorian era (late 19th century).

Definitions and the nature of Gothic pedagogy

Definition

In this chapter we introduce “Gothic Pedagogy” (GP) as a concept and scientific theme within the combination of art pedagogy and pedagogical science (cf. Saeverot & Kvam, 2019). We define the concept of Gothic Pedagogy thus:

GP initiates pedagogical processes through Gothic music and culture. GP is a scientific direction within the combination of art pedagogy and pedagogical science, which develops fundamental pedagogical thinking, reflection and didactic structures based on traditions and knowledge in Gothic art and culture with significance for pedagogical practice, and relevance to all forms of education and processes of Bildung.

An important characteristic in the development of knowledge within GP is acceptance of different research methods and emphasis on art-led learning and the openness of the arts for innovative solutions and methods. The concept of knowledge is broad, and there is room for “different forms of representations” (Eisner, 1985). This means that knowledge can be created and disseminated through many different forms or representations, such as thoughts, music, film, dramatizations, texts, images, cyberspace, architecture, sculptures, language, behaviour and clothing, and not

least through a combination of different forms and expressions.

Didactic approaches

GP also has a focus - clearer than disciplinary-oriented and subject-didactic approaches - on pedagogical science as an anchor for the development of theoretical models and principles for pedagogical practice, for example, related to teaching Gothic culture and fiction in general (cf. Hoeveler & Heller, 2003).

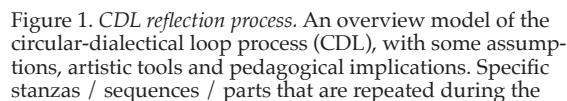
Having said this, both the definitions and the academic content will be in continuous development, in line with the research and practice related to this area. There will hardly ever be a definitive conclusion. That is part of GP’s nature.

Gothic culture and pedagogy

As educationists, we will argue that Gothic rock is basically an educational project. The purpose is to experiment with and develop forms of expression, through reflection, in an attempt to understand deep inner complex and composite thoughts and feelings. Of especial interest is the relationship between the light (*lumen*), i.e. positive and happy thoughts and feelings, and the dark (*tenebris*), i.e., gloomy and depressing thoughts and feelings, with focus always on potentially positive possibilities. These experiences are then elaborated and conveyed to others, so that they too can have their own Gothic experiences.

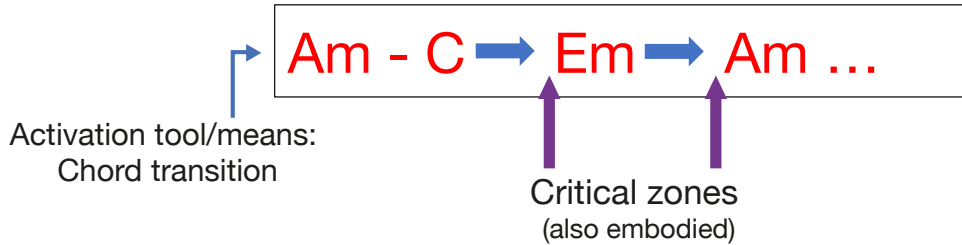
that produce a form of expression able to both frame and communicate the emotions felt. The outcome of the process is unpredictable, strongly subjective, and awareness of the emotions becomes clearer and clearer during the mental loop process, whilst awareness of the content of emotions grows slowly but surely. Different musical means can activate what we call a “circular-dialectical loop process” (CDL, see figure 1).

During reflection, with the contribution of music and art, mental processes are activated



55

Activation/ *transition* zone in CDL Example:



New deeper dialectical loop starting here (Em), and/or here (Am)

Figure 2. *CDL and activation tools (chord transitions)*. Goths/ listeners experience and express the transition physically

(embodied) - especially in the *critical zone*. Modified from Torgersen (2019).

During this dialectical process, an understanding of the situation is built up and feelings become clearer. Gradually, the knowledge becomes so clear and distinct that it can be conveyed and articulated in a precise way, either by means of words, bodily expressions, dramatizations or musical forms. Clearly there has been a cohesive communication process. It is also clear that this may encourage the recipients to initiate similar processes. An important psychological consequence of a similar emotional awareness process is that hurtful, self-destructive feelings and thoughts can be released and transformed into positive, self-developing thoughts. It can lead to increased self-esteem.

Chord transitions and “Goth dance”

From a musical and pedagogical point of view, these experiences can arise in transitions between specific chords (Torgersen, 2022). Such moods arise with the use of minor as basic tones, but also with alternation between minor and major tonalities (Parncutt, 2014). An example in Gothic rock would be the transition from *Am* to *C*, then to *Em* and back to *Am*, often with four beats in time on each of the chords. In particular, a new and deeper circular process, is initiated in the transition from *C* to *Em* and / or from *Em* to *Am*. We have named the transitional points *critical zones* (see figure 2). The use of instruments, vocals, sounds and other means can also help to create the circular loop. For example, the bass can first play a light key, and

then go to deeper sounds (octaves). This can help you get in to a “deeper” mood. This is a mental reflection process, which digs deep into one’s own emotions and knowledge.

The mental activation/transition zone (figure 1) and critical zone (figure 2) often coincide in time. And, it is precisely in these zones, that many feel the urge to express their feelings bodily, for example with extra bodily gestures during the “goth dance”.

Such a process can have a liberating effect on mental health and on raising awareness of situations, while opening up for creativity and divergent (lateral) thought processes. Locked thought patterns can be resolved. New and innovative ideas and construction of unfamiliar solutions can be initiated. Unforeseen and sudden situations can be seen more clearly. The situation may become safer and more controllable. The unforeseen is transformed into a more predictable course, which can generate appropriate thoughts, solutions and practical actions.

Emotional transforming

The complexity of the model (figures 1 and 2) may mirror your experience with Gothic music. You may have to view and review the model multiple times to disclose its layers, elements and processes, just as you may have to listen to the music over and over again to internalise its richness. In other words, “negative” or gloomy feelings and moods can be transformed into

positive emotions and learning. This process takes place via the CDL process, where the emotions are reflected repeatedly, down into the deeper loops. The activation takes place through experiences from instruments in Gothic music, here especially related to Gothic rock. Corresponding effects when experiencing art have been found to initiate learning processes and are often rooted in positive psychology in pedagogy (Chemi, 2012). Facilitation for CDL is an educational tool, for better mental health, more precise articulation and dissemination of emotions, thoughts and knowledge.

Goth and CDL as creative generator – “Thinking out of the box”

CDL opens up for creative and liberating thought processes. Gothic rock can be an impulse to get out of fixed habits and mindsets, and thus open up for innovative ideas and solutions. This is because the CDL process itself is not subject to frameworks, prejudices, rules, regulations, expectations or given answers other than those that spontaneously appear during the loops, given by the individual. The CDL process also clarifies feelings and thoughts, so these can be more easily articulated and expressed. It can initiate impulsive and creative activities in various forms of art and expressions. In practice, listening to Gothic music can be a method for working on creative activities or other demanding and innovative tasks.

The CDL process, however, raises several fundamental questions, which we do not have room to discuss in this chapter. But we raise the questions here anyway: can some people experience and activate the CDL process more easily than others?

Gothic Pedagogy and *Bildung* Goethe

The pedagogical communication of Gothic music takes place through a form of *Bildung*. This word, of German origin, corresponds to a form of cultivation, where the individual is initiated into some form of culture (Saeverot & Biesta, 2013). For example, the German poet Johann Wolfgang von Goethe (1749-1832) travelled to Italy to be cultivated in classical Greek and Roman culture (Goethe, 2007)., This, however, was a one-sided 'cultivation through light', as he allowed himself to be initiated into Renaissance culture through Raphael and other artists, while rejecting artists who portrayed the dark side, such as Caravaggio. Goethe's educational journey to Italy in 1786-1787 provides a good example of *Bildung* through light, where the goal is to be 'en-lightened' by way of the Eternal City (Rome), to be inaugurated into Roman law, *Pax Romana*, and classical Roman art and architecture, which had its roots in classical Greek culture.

The value of learning through darkness

The classical tradition of *Bildung* is first and foremost a process of formation towards the light using, for example, good and moral examples of literature, bright, uplifting art images, and so on. We are in the Age of Enlightenment, where individuals should be "en-lightened". But the Gothic can expand the classical *Bildung* tradition through a process of "*Bildung* through darkness". What seems to be missing in Goethe's perspective on *Bildung* is this value of learning through darkness (cf. Roberts, 2016). In the Gothic and also the Norse tradition, we find the god Odin (Ødegård, 2013; Wolfram, 1990). He was obsessed with acquiring knowledge and wisdom. To achieve this, he went through darkness. Among other things, he sacrificed his eye so as to be allowed to drink from Mime's well of knowledge, and he hung himself from the tree of life Yggdrasil, while he stuck his own spear into his side (Ødegård, 2013). He hung like this for nine nights, half alive and half dead. The point being that great insight is gained through darkness, in the form of self-sacrifice and pain.

Bildung through light and darkness

We would argue that Gothic rock conveys *Bildung* through both light and darkness, reflecting a dialectic between the two intertwined states. In certain cases, we can see dramaturgies of Gothic and Norse dark rituals

in Gothic rock. When this darkness is connected with light, educational opportunities are given. To begin with, the listener will stand in the middle between light and darkness, and this is where the pedagogy begins.

Gothic music can thus be experienced not only for the purpose of the experience itself, but also for the reflection and *Bildung* it can evoke. Melody and text, together with dramaturgy and historical context, bring light and darkness together in a dialectical interplay. The listeners are drawn into this “room” and are surrounded by partly conflicting emotions which, with the help of reflection, can educate. That is, listeners can better understand themselves, not only their light and dark feelings.

Werewolves and Jung

Listeners can be transformed into something other than themselves. For example, Gothic dramaturgy about werewolves is not without historical context. The idea of humans transforming into werewolves can be traced back to the berserkers found among Goths, Germans and our Norse ancestors (Sturluson, 1996a). The berserkers were known to transform themselves and gain animal powers, often of a bear or wolf (Sturluson, 1996b). With the berserkers came a violent aggression and wave of violence. Where is the *Bildung* in this? Carl Gustav Jung (1875-1961) can be of help here. One of Jung’s assertions was that we must delve into the darkness to observe “the

shadow”, or the animal and violence in us, to learn what we are actually capable of (Jung, 1951, p. 147). This is a kind of transformation where we become animals, so to speak. Those who dare to transform and enter this darkness will, according to Jung, be able to develop sensitivity and kindness towards other people (Jung, 1951, p. 148).

This form of *Bildung* involves two transformations. Firstly, a transformation into an animal, or into a kind of Mr Hyde, and secondly, a transformation into a person who is conscious of the animal in himself and who is therefore gentle and considerate towards others, a kind of Dr Jekyll (Jung, 1951, p. 147). In this way, light and darkness become an important part of the person and his *Bildung* and transformation.

Giving hope

Everyday constraints, however, can prevent *Bildung*. There may be experiences of alienation, and feelings of being controlled and locked into society’s rules, laws, routines and politically correct opinions. This can be experienced as a dark situation, with depression and melancholy as consequence. To free oneself from this, a mental battle must be fought, which not all have the courage to take on. In this battle your inner “wolf” can be of help to your own mental liberation, giving hope (Bloch, 1986).

An example of a song with variants of such an understanding and means can be seen

in the lyrics of “Wolf”¹¹ on the album *Sacral Disorder* (2017) performed by the Gothic band Sacral Disorder. Several Gothic means are used in the song to create both dark and light moods:

YouTube link: <https://www.youtube.com/watch?v=OiVxQP67jI>

Gothic analysis of “Wolf”

Musically, the song “Wolf” has underlying (Norwegian) folk tunes, especially the last solo part. This can create a mysterious atmosphere for many listeners. In addition, light and deep bass tones are used to emphasise light and darkness. You can hear “the Wolf” coming, pawing to the beat of the music. A rough “Wolf” voice in the chorus also gives a dark effect. The last guitar solo part is played on repeated chorus chords, returning to F minor after each loop. The guitar solo, keyboard and deep bass create drive, gloom, and light – where the chords in the riffs (loops) change between major and minor, but always back to F minor. In this way the circular-dialectical loop process (CDL) can be activated. Probably more loops could be activated towards the end of the song - for further operations in the mind. However, the point is that such a continuation could happen, without external activators (via music), and you yourself then become the driving force for this.

The text reflects what the French philosophers Deleuze and Guattari refer to as “becoming an animal” (Deleuze & Guattari, 1988, p. 240). A well-known example of such a transformation into an animal in literature is Franz Kafka’s *The Metamorphosis* (1915). In this, salesman Gregor Samsa transforms himself into a huge insect (Kafka, 2010). The distinction between animal and human is erased. We also see this in the song «Wolf». When society and its expectations put pressure on the individual, freedom is lost and the animal inside comes to life. The animal is about to be released, the dark will come out, and maybe it will come out, maybe it will have to come out. However, the animal must not be released completely, because the Fenris-wolf will, as many know, devour everything and everyone, including the sun, the light (Ødegård, 2013). We are left with only darkness. Therefore, the light shines through in the text, through the longing for help. The longing for help, which is also a longing for hope, reveals an awareness that the animal within must be disciplined.

Witches, love, and yearning Gothic lyrics

The theme of Gothic rock lyrics is varied, but often with emphasis on the gloomy, psychedelic, romantic, erotic, melancholic and supernatural. Gothic lyrics are often

Lyrics:

I live in chains and pain in this city
I live in chains and misery in the dark
I live in chains I'm frightened as ever
I live in chains I'm close to the end

Chorus:

I live in chains
I live in pain
Big black wolf will come
Big black beast
Wolf I am

I live in fear and coercion in this cave
I live in fear and bondage in a prison
I live in fear for violence in this crowd
I live in fear and devotion in ties

I long for help to overcome this state
I cannot make it all by myself
I long for you to come and free me
I long for big dark power

(By Glenn-Egil Torgersen & Andreas Bye)

Gothic reflection 3: “Wolf” - Your spontaneous impressions and reflections

While listening to this song ...

- 1 ... I would like to move my body by ...
- 2 ... I am thinking of ...
- 3 ... I am feeling ...
- 4 ... It evokes in me a mood of ...
- 5 ... What ideas come to you regarding what
and how you might apply something from
this experience in learning, for instance in
courses in higher education?

YouTube link: <https://www.youtube.com/watch?v=Q1VxQp167I1>

based on folklore, fairy tales and mythology, encompassing witches, elves, trolls and vampires. The texts are also characterised by the unknown, the unforeseen and the exciting, by love, yearning, passion and hope, by the victorious, the frightening, and the scary, also by social criticism. The message is often expressed indirectly and ironically with parables, metaphors and analogies in the texts, working as “an instrument of self-knowledge” (cf. Chemi, 2013, p. 26).

Feeling of victory

The music and lyrics invite you to your own interpretations related to your experiences, thoughts and life situation in the present, and at any time. An absolute conclusion or truth about the meaning of the metaphors does not exist. They are timeless and made so that you can use them to activate thoughts and feelings that apply only to you and your inner life, in a good and positive way. Through such an emotional loop (CDL), you will slowly but surely emerge victorious of yourself. You become a winner of the situation and achieve a feeling of victory.

“Night Witch”

The theme of vampires and witches is often about the combination of love, eroticism, fear and longing. “Lilith” is often used as a symbol and expression in such texts. Lilith is said to have been the world’s first witch, mentioned in the Bible as the “Night Witch”, who had

wings and could fly. She is said to have been the first woman in the world that Adam lived with before Eve. Example of this is the opening song of this chapter: “Lilith” from the album *Sentient* (2003) by the band Aenima. The text is as follows:

YouTube link: <https://www.youtube.com/watch?v=ubpR6fJnTr0>

Painful yearning and hope

The texts are also often personal and deep, surreal, characterised by imagination, designed as poems and short repeated sentences (loops). A recurring theme is love, loss, longing, and deep painful yearning, often based on impossible love and desire, which drives you insane because it cannot be attained.

At the same time, there is still underlying hope, which you then grasp as a consolation, but also as a process, where you dig deeper into these hurt-good, or hurt-enjoyable feelings. It is something positive, it feels very good, and in this process (CDL), these feelings become increasingly clear and strong. They become almost physical and the whole body enters the same emotional vibrations as the experienced and on-going thoughts. The outside world is closed off. The emotions become physical and embodied. It is the powerful experience of the hurt-good feelings that occupy you completely. The driving force is nevertheless a hope that the strong yearning can be satisfied sometime in the

YouTube link: <https://www.youtube.com/watch?v=ubpR6fJnTr0>

Lyrics:

I'm watching clearly your reflection on the mirror
I feel scared to dance with you on your limbo
Lilith, there's no joy in my mornings
Only tears and confusion of mind
Even the sun will shine no more
Silent, I watch
You spread your fear, then lay beneath the clouds
Silent, I watch
You cast your spell through the crowd
And I watch you smiling
And I watch
You cast your spell on me

(by Juliana Farias)

Gothic reflection 4: "Lilith" - Your new impressions and reflections

While listening to this song ...

- 1 ... I would like to move my body by ...
- 2 ... I am thinking of ...
- 3 ... I am feeling ...
- 4 ... It evokes in me a mood of ...
- 5 ... What ideas come to you regarding what and how you might apply something from this experience in learning, for instance in courses in higher education?

Lyrics

“There she goes, she packed her shoes
Its one of her lows and that’s an excuse
To leave herself and get onboard a new dream
To jump off the shelf and into the stream
Is she scared of seeing herself from above,
Or is she scared of letting herself be loved?
Here she comes back home again
A home among homes, she tried in vain
To discover the colours her heart paints at night
But perhaps tomorrow, tomorrow is another fight
Don’t unpack, my dear
You are not really here...”

(by Magnus Kalnins, Johan Nilsson &
Per-Ola Svensson)

Gothic reflection 5: “Is she scared” - Your spontaneous impressions and reflections

While listening to this song ...

- 1 ... I would like to move my body by ...
- 2 ... I am thinking of ...
- 3 ... I am feeling ...
- 4 ... It evokes in me a mood of ...
- 5 ... What ideas come to you regarding what
and how you might apply something from
this experience in learning, for instance in
courses in higher education?

YouTube link: <https://www.youtube.com/watch?v=3Dpw4H2GUSM>

future. The field of tension between what seems impossible and the perhaps possible, provides a motivation for further hope, life and action.

Room for *Bildung* and emancipation from alienation

Thus, a room for *Bildung* is created. The listeners are quickly drawn into this emotional space, perhaps recognising themselves in the situation, and activating their own feelings and fantasies that are connected to the music and the theme.

Many texts are also about alienation, in relation to oneself and one's feelings. Themes with the combination of yearning, loss, love and alienation can be found, for example, in the song "Is she scared"¹² on the album *Structures* (2003) by the Swedish dark-electro band *Colony 5*:

YouTube link: <https://www.youtube.com/watch?v=3Dpw4H2GUSM>

Practical principles for pedagogical practice

In the previous pages we have argued that Gothic Pedagogy initiates pedagogical processes through Gothic music and culture. Both learning and *Bildung* processes are included here, in that the Gothic-oriented music or culture draws the listener into dialectical spaces where light and darkness interfere with

each other. The question is how teachers and instructors can use Gothic pedagogy in practice.

We propose five principles that can be adopted both in primary and secondary schools and in higher education. These can also contribute to promoting student-active forms of learning in education. Teachers and professors are invited to expand on our proposals, or also develop their own principles and guidelines for use in practice. With a focus on Gothic music and culture, teachers and practitioners can emphasise the following in their practical pedagogy:

■ Gothic reflection: ways to ask questions when experiencing Gothic music and art

In this chapter, we had five general reflection questions on the songs. These are formulated in an open way, to activate your unreserved and direct experiences. Below are alternative questions. Feel free to listen to the songs again (or choose your own songs in Gothic rock).

- 1 What "Gothic" means (expression forms) did you experience that "woke you up" or caught you in a certain mood/emotion? (vocal / text, sound, instrument, chord transitions, the whole piece or in specific stanzas / sequences / parts of the song, or other things?

- 2 What kind of moods, emotions and embodied reactions did this activate in you?
- 3 Why was this mood activated in you - just by the given means that you have mentioned?
- 4 How would you embody (dance or other moments) this music and means based on your experiences, moods and emotions?
- 5 Is there anything from these experiences that can be transferred to the dissemination / expressions of subjects / courses in higher education? What and how?

Do you now discover other aspects of yourself, or means in the songs? Does it matter how questions are asked? Which form do you think is best - for what purpose?

Let the students listen to Gothic rock, preferably a song from each of the four styles, chosen by themselves. Let them examine the instruments' means and how they work: what kind of mood do they experience, in the various instruments? For the reflection process, you may be inspired by the "Gothic reflection" in this chapter. The formulations must nevertheless be adapted to your students. What types of questions should be used to activate these reflections for the target group?

And a basic Gothic reflection: is it the case that some feel more attracted to Gothic rock and culture than others? If so, why? What is it that really attracts, and when or how did this experience first occur?

■ Dramaturgy, dance and forms of expressions

Let the students unfold their dark and bright sides. Let them define what they experience as their "dark" and "bright" sides. Also, let them express their feelings through different forms of expression: paint, poems, music / compositions, (Goth) dance, dramatization, or combinations of several forms of expression.

Gradually, students can try to connect their own feelings, and forms of expression, to understand, express and convey other academic topics or academic issues or research challenges and findings.

■ Sustainability, curriculum and pedagogical practice

In many countries, guidelines require that schools and education should include topics such as «mental health», «life coping» and «sustainability» (Saeverot & Torgersen, 2021) or similar subjects.

Use Gothic music to illustrate different forms of moods and types of emotions, for example, based on the main categories (primary emotions)¹³: *love, joy, surprise, anger,*

sadness and *fear*. Can this help the individual to become more resilient in relation to specific challenges in everyday life?

When emotions are discussed with children and young people (also adults), this must always be adapted to the target group, and followed up with thorough conversations and discussions, if possible, also with professional support.

■ Encourage students to reflect on existential questions and here-and-now perspectives

The well-known German didactician, Wolfgang Klafki, emphasised that “all that which does not relate to the student’s reality [...] should no longer have a place in our education system, at least not a central place” (Klafki, 2011, p. 194).

Gothic pedagogy is well suited as it puts the subjects into an existential framework, where the question of living in an existential sense should be made visible through all subjects, between and across subjects, and beyond. Teaching should not be too subject-specific, with the risk of politicians, school leaders, curriculum developers and teachers neglecting the fact that education should address more comprehensive and existential issues.

■ Didactics in disciplines and innovation

Take as a starting point a topic, concept, question or issue that you are teaching (e.g. pedagogy, drama, mathematics or history). Let students first become familiar with their own circular-dialectical loop process (CDL). This is done by examining the mood and the specific emotions that are activated when they listen to a Gothic song. Let them become aware (be made aware) of what they are experiencing, when (if) they experience getting deeper into their own emotions.

Then let them try to use the same technique to reflect on a theme, concept or problem statement. Do they experience that CDL can also be a support in learning, or gain new insight into specific academic topics or concepts?

Thinking out of the box: Let students break out of rules and practiced mindsets to find new opportunities, solutions, or ideas.

Overall: Do they need to express this knowledge in ways beyond the merely written or oral? Can, or should this knowledge be expressed through dramatizations, images, digital or other forms? What consequences can, or should it have, for assessment? Is there something in the curricula or in the culture that prevents knowledge from being expressed in other ways than have been hitherto usual?



A proposal from the deep

As the third author of this text, not very familiar with the Gothic perspective nor the possible bridges between Gothic music and education, this text took me by surprise. I experienced the process of reading this text and felt the consequences of internalising its deep knowledge. The words, the music and the lyrics went through my senses into my body where I was affected and disturbed multiple times.

My experience resonated with Merleau-Ponty and his saying that human perception is to a large degree embodied: “Perceptual perspective is not just sensory or intellectual, but bodily perspective” (Merleau-Ponty, 2014, p. xii). He goes even further when he argues that “My body has its world or understands its world without having to go through “representations”, or without being subordinated to a “symbolic” or “objectifying” function” (Merleau-Ponty, 2014, p. 141). This text spoke straight to my body, in which it became embodied knowledge and embodied learning.

So, what did I learn? How did I learn? Why did I learn? I do not know. Nevertheless, I listened. I listened humbly and carefully. I listened humbly and carefully to you elaborating your knowledge of the Gothic traditions, of Gothic music itself, and your bridging of Gothic music and educational practices. I think I got it, I think I internalised it: Gothic music has the potential to activate moods, emotions and embodied reactions, and by that it propels mental processes in powerful ways, different and complementary to other more traditional ways of learning.

Moreover, the dance between the dark and the light that you so gently transformed into hope and love made my body dance. Finally, I fell in love with your perspectives and your way of putting it across to me as educator and artist in progress. Shamelessly, I would like to end this text by a proposal:

*... Listen to Gothic music with no other intention than to listen.
You may get in the mood, may get your body to relax,
may get your heart to dance and your mind to play freely!
You may even feel the bridge into education. Just listen ...*

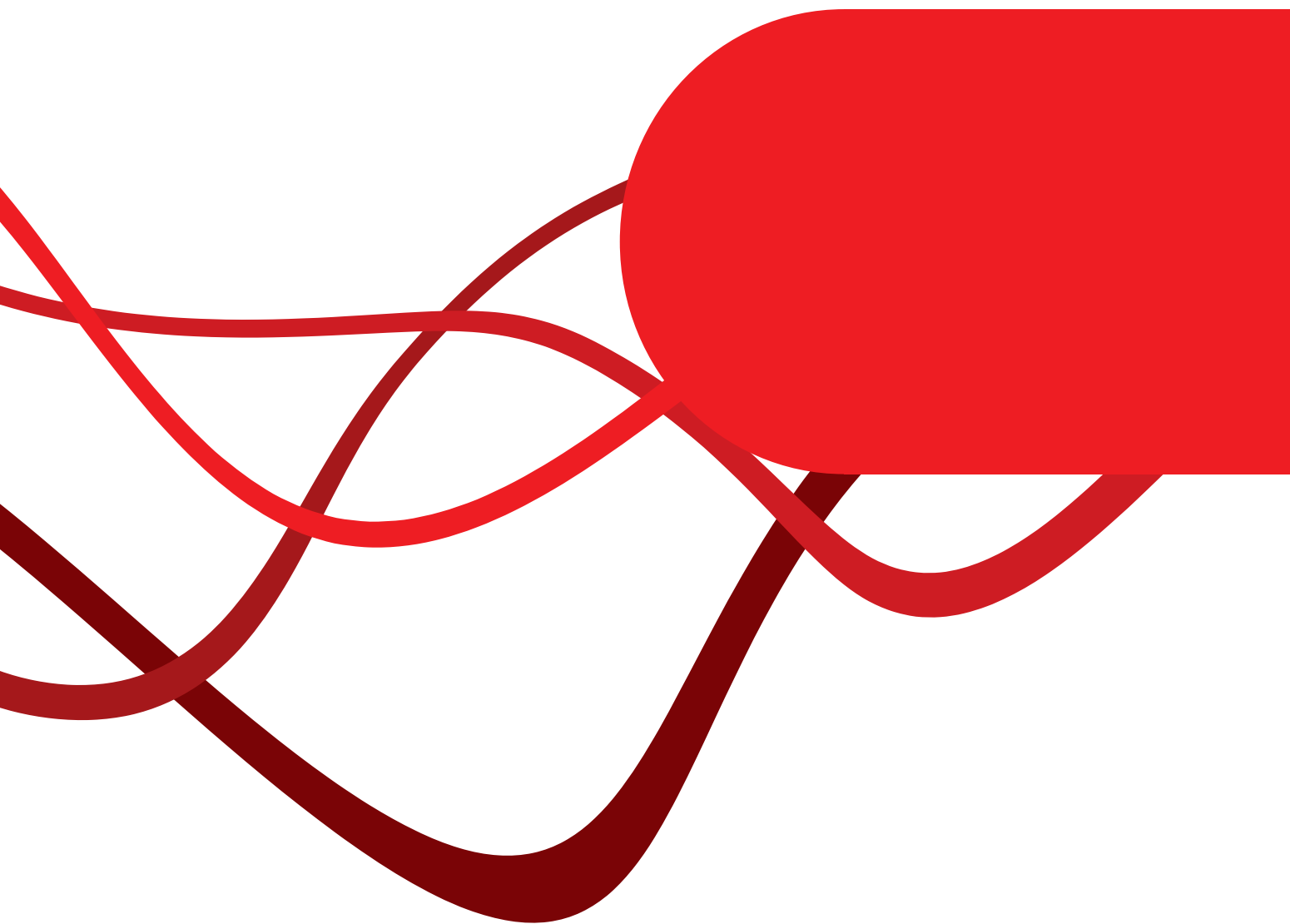
Picture 2. *Deep Gothic Nature – listening in the mountains*: Researchers in Gothic pedagogy, in the fresh, boundless and wild mountain scenery of Norway. Is there a connection between the Gothic rock spirit and the rushing of the free mountain winds? We could hear that the mysterious whistling of the wind had a life-giving and positive minor-tuned sound...

Photo: Torgersen / Saeverot (2021), on the bridge at *Gudvangen* (= “The gathering place by the water for the gods”), in the inner end of *Sognefjorden*, Norway’s deepest and longest fjord. Published with permission.

Notes

- 1 GP-scale = Gothic Preference scale. The survey measures how “Gothic” a person is, and what creates a psychological attraction to this music and culture. The survey battery (with a duration of about 2 hours) consists of both a questionnaire, listening tests (with sequences from different songs) and interviews (Torgersen, 2018). This chapter does not refer to specific findings using this instrument, only to general and overall experiences from the study. A later publication will report the findings in more detail and anchored to specific parts of the measuring instrument and other methodologies used.
- 2 A chronology (1764-2014) of important artistic Gothic events and fiction (films, theatre / drama, literature and poems) are present in Jerrold E. Hogle (2014, p. xii-xxiii). The list starts (1764-1758) with the English writer Horace (Horatio) Walpole (1717-1797) and the first editions of *The Castle of Otranto* and comprises the Gothic play *The Mysterious Mother*. See also Hogle (2015).
- 3 The triad perspective on learning by “head, heart and hands” was introduced, among others, by the Swiss pedagogue Johann Heinrich Pestalozzi (1746-1827).
- 4 Aenima: “Lilith”, album *Sentient* (2003). YouTube: <https://www.youtube.com/watch?v=ubpR6fjnTr0>
- 5 In this chapter we do not distinguish between the terms *Goth* and *Gothic*. However, it is common to use “Goth” about the music itself, while “Gothic” is used to embrace the whole culture and history (Elferen & Weinstock, 2016). In this chapter we have chosen to express the genre in capital letters, Gothic.
- 6 Those who *like* Goth rock and music (and culture, including films, theatre, literature, pictures, clothes, digital art and other Gothic artefacts) are often referred to as “Goths”, and those who *live completely in this world* are often referred to as “living Goths”.
- 7 See this chapter: “Mysterious mental activation: a circular-dialectical loop process (CDL)” and “Chord transitions and Goth dance”.
- 8 See for example, Julia Kristeva’s *Black Sun* (1992), which in a nuanced way develops an emotional vocabulary to articulate emotions similar to those aroused by Gothic rock and culture.
- 9 The first author of this article plays bass in Sacral Disorder. See also Spotify / Tidal etc.

- 10 Skeletal Family / Ghost Dance with Anne Marie Hurst: “Promised Land”, album *Futile Combat* (1985, Skeletal Family), documented here in a recent video, before the comeback / debut gig at Wardrobe in Leeds 14.02.2020 (as Skeletal Family / Ghost Dance).
YouTube: https://www.youtube.com/h?v=bCwEgqOtqvM&list=RDMbCwEgqOtqvM&start_radio=1
- 11 Sacral Disorder: “Wolf”, album *Sacral Disorder* (2017).
YouTube: <https://www.youtube.com/watch?v=OiVxQPi67jI>
- 12 Colony 5: “Is she scared”, album *Structures* (2003).
YouTube: <https://www.youtube.com/watch?v=3Dpw4H2GUSM>
- 13 See also division of subgroups of emotions (Shaver et al., 2001).



References

- Bloch, E. (1986). *The Principle of hope*, vol. 1 (N. Plaice, S. Plaice & P. Knight, Trans.). Cambridge, Massachusetts: The MIT Press.
- Chemi, T. (2012). The funny story we have heard too often: Positive emotioner i kunstopplevelser og deres indflydelse på læring. *Psyche & Logos*, 33, 161-183.
- Chemi, T. (2013). *In the beginning was the pun. Comedy and humour in Samuel Beckett's theatre*. Aalborg: Aalborg University Press.
- Deleuze, G. & Guattari, F. (1988). *A thousand plateaus* (B. Massumi, Trans.). New York & London: Continuum.
- Elferen, I. & Weinstock, J. A. (2016). *Gothic music. From sound to subculture*. New York: Routledge.
- Goethe, J.W.von (2007). *Italiensk reise [Italian Journey]* (S. Dahl, Trans.). Oslo: Pax.
- Hoeveler, D. L. & Heller, T. (Eds.). (2003). *Approaches to teaching Gothic fiction: The British and American traditions (approaches to teaching world literature)*. New York: Modern Language Association of America.
- Hogle, J. E. (Ed.). (2014). *The Cambridge companion to the modern Gothic*. Cambridge: Cambridge University Press.

- Hogle, J. E. (Ed.). (2015). *The Cambridge companion to Gothic fiction*. Cambridge: Cambridge University Press, 13th printing.
- Jung, C.G. (1951). Aion: Phenomenology of the self (The ego, the shadow, the syzygy: Anima/ animus). In J. Campbell (Ed.). *The portable Jung* (p. 139-163). New York & London: Penguin Group.
- Kafka, F. (2010). *The metamorphosis*. New York & London: Penguin Group.
- Kristeva, J. (1992). *Black sun. depression and melancholia*. New York: Columbia University Press.
- Merleau-Ponty, M. (2014). *Phenomenology of perception*. London: Routledge.
- Roberts, P. (2016). *Happiness, hope, and despair: Rethinking the role of education*. New York: Peter Lang.
- Parncutt R. (2014). The emotional connotations of major versus minor tonality: One or more origins? *Musicae Scientiae*, 18(3), 324-353. doi:10.1177/1029864914542842
- Saeverot, H. (2013). *Indirect pedagogy. Some lessons in existential education*. Berlin: Springer.
- Saeverot, H. & Biesta, G. (2013). On the need to ask educational questions about education. *Policy Futures in Education*, 11(2), 175-184.
- Saeverot, H. & Kvam, V. (2019). An alternative model of researching educational practice: A pedagogic-stereoscopic point of view. *British Journal of Educational Research*, 45(1), 201-218.
- Saeverot, H., & Torgersen, G.-E. (2021). SSE-based frame of reference. Outlines for a global curriculum: Turning existential threats into resources. In H. Saeverot (Ed.), *Meeting the challenges of existential threats through educational innovation. A proposal for an expanded curriculum*. New York & London: Routledge.
- Sturluson, S. (1996a). *Snorres kongesoger*, 1 [Heimskringla]. (Finn Hødnebo & Hallvard Magerøy, Eds.). Oslo: Det Norske Samlaget.
- Sturluson, S. (1996b). *Snorres kongesoger*, 2 [Heimskringla]. (Finn Hødnebo & Hallvard Magerøy, Eds.). Oslo: Det Norske Samlaget.
- Torgersen, G. E. (2019). *Basic structures in Gothic Rock and Culture – Pedagogical and Psychological, Music and Aesthetic Means – with performance LIVE*. Presentation material at basic research and artistic seminar at the Erasmus+ project, ALL - Artist lead learning in higher education, Norway, Halden 2019-09-17.
- Torgersen, G. E. (2022). *Pedagogical implications of Gothic Rock*. Forthcoming, a project with grants from the Norwegian Non-Fiction Writers and Translators Association (NFF).
- Torgersen, G.E., & Saeverot, H. (2012). Danningens nye ansikt i risikosamfunnet – digital vekking mot virtuell terrorisme [The New Face of Bildung in the Risk Society]. *Norsk filosofisk tidsskrift*, 47(3), 170-180.
- Torgersen, G.E. (red.) (2015). *Pedagogikk for det uforutsette* [Pedagogy for the Unforeseen]. Bergen: Fagbokforlaget.
- Torgersen, G. E. (2018). *Gothic preference scale (GP-scale)*. Questionnaire.

Shaver, P., Schwartz, J., Kirson, D. & O'Connor, C. (2001). Emotional knowledge: Further exploration of a prototype approach. In G. Parrott (Eds.). *Emotions in social psychology: Essential Readings* (26-56). Philadelphia, PA: Psychology Press.

Wolfram, H. (1990). *History of the Goths*.

California: University of California Press.

Ødegård, K. (2013). *Edda-dikt 1 [Edda]*. Oslo: Cappelen Damm.

Glenn-Egil Torgersen
Department of Education
University of South-Eastern Norway
Mail: Glenn-Egil.Torgersen@usn.no

Herner Saeverot
Department of Pedagogy, Religion
and Social Studies
Western Norway University of
Applied Sciences
Mail: Herner.Saeverot@hvl.no

Kristian Firing
Department of Education and
Lifelong Learning,
Norwegian University of Science and
Technology Trondheim, Norway
Mail: kristian.firing@ntnu.no

Digital references / links YouTube

We have included links directly to specific songs in this chapter, which are posted publicly on YouTube (used 2021.06.28). If these do not work, or are drawn, we ask for your understanding.

However, we have provided complete information about bands and songs, so these can be picked up or purchased via other channels. In order of band or artist names:

Aenima: "Lilith", album *Sentient* (2003).

YouTube: <https://www.youtube.com/watch?v=ubpR6fJnTr0>

Co lony 5: "Is she scared", album *Structures* (2003). YouTube: <https://www.youtube.com/watch?v=3Dpw4H2GUSM>

Sacral Disorder: "Wolf", album *Sacral Disorder* (2017). YouTube: <https://www.youtube.com/watch?v=OiVxQPj67jI>

Skeletal Family/Ghost Dance with Anne

Marie Hurst: "Promised Land", album *Futile Combat* (1985, Skeletal Family), documented here in a recent video, video before the comeback/ debut gig at Wardrobe in Leeds 14.02.2020 (as Skeletal Family/Ghost Dance). YouTube:

https://www.youtube.com/watch?v=bCwEgqOtqvM&list=RDMMbCwEgqOtqvM&start_radio=1

Andrea Inocência, performance
I feel..., MONO[S] - Ciclo de
performances, CAOS - Casa d'Artes
e Oficinas, Viseu, Portugal, 2019.
Photo: José Crúzio



Red thread to Gothic chapter

Thank you for the offering of an experience of Goth music. We tasted it; it is not unfamiliar. The emotional response and consciousness that Goth pedagogy seeks to evoke we have found through music in general and in genres that please our taste buds according to our individual specific preferences, so we offer a double red thread – one from each of us, twisted together...

Andrea Inocêncio

Alison L. Neilson

Alison's thread

Music is something I have always done with my entire body – play the tune on an instrument, sing the song, and primarily, dance to it. I find it nearly impossible to merely sit in the audience of any live music – it physically hurts me to be close to music emerging from another person's voice or hands on a fiddle or saxophone, if I cannot join in the co-production of the music or its extension via dancing.

For the entire time of the pandemic, my whole body, mind and soul has ached for social dancing... it is essential for my well-being; I am diminished without it. Not only have I been unable to embrace another dancer in a crowd of people since March 2020, but also, the future feels quite grim as bands have had to break up, dance associations have collapsed, dance schools and halls have closed. I dream of the coming of a roaring decade with nonstop dancing, but lie awake with the fear that the dance communities in Europe and North America will never be the same in my lifetime.

I grew up listening to Dolly Parton begging for Joline to leave her man alone. A sad plea made after betrayal. But the tune caresses my vocal cords nonetheless, even now, when I think about the message of the song – *shit, Dolly, throw that bum out, both you and Joline deserve better!* I would never shoot a man “in Reno” or anywhere else – in fact, neither did Johnny Cash. But the song, like Dolly's and many other Country and Western ones, whose every lyric I know, introduced me to the joy that comes from listening to and singing melancholy words. In addition to the embodied and emotional reactions to singing along with the records, these songs taught me how to listen to the pain, regret and the meaning of the story from the perspective of the singer/songwriter without judging them from my experiences or values. I learned that life involves pain and sadness as well as joy and that music can help make the sad joyful.

Alison

Andrea's thread

When I was a teenager, being part of punk/hardcore/thrash metal bands had a great meaning in my life. It was a way to be with friends, to have fun, but also a catharsis for all the repressed energy of my youth, as well as a way to deal with my shyness.

By the time I entered university, I slowly changed from playing in music bands to doing performance art. The reasons were several: my life was changing, I was worried about my professional life which was revolving

from one place to another, with less time to meet friends, and so on... Nevertheless, music remains fundamental in most of my performances. I've invited musicians to join my performances, I have sung fado, and I have improvised with my voice.

Now, despite doing a PhD on the theme of silence, I've begun singing lessons and have written some lyrics. As we say in Portugal "quem canta seus males espanta": I am singing my troubles away.

Andrea



Concert of the trashmetal band "Katacumba" (Andrea: voice, João: electric guitar, Ricardo: electric bass, Alexandre: drums,) Oiã, Portugal, 1997
Katacumba demotape: <https://www.youtube.com/watch?v=rKOXDSaSRpA>

SHHH...

Shhh... Silence
The night is arriving
Almost the time for us to meet

Shhh... I'm getting down now
I know you are waiting for me
Like everyday in the evening

Shhh... I'm falling down slowly
Enjoying the view over you
You calmly open arms to receive me

I'm the sun
Burning in flames
You're the ocean
Cold water and waves

We're fire and water
We're water and fire
I can hear your heart beating
Strong as red and blue

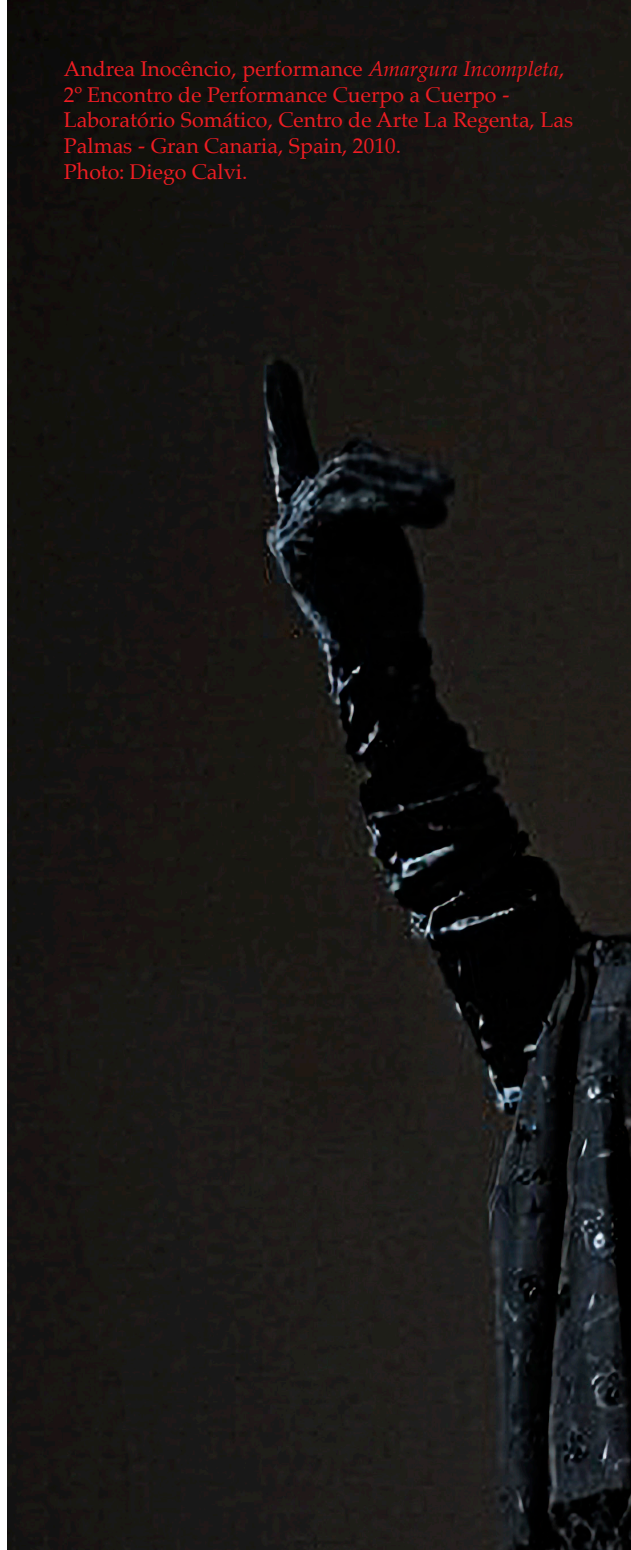
No cold water
Can put down the fire on me
Nor hot fire
Can take the cool out of you

Our passion explodes
All over the sky
Like everyday in the evening
Like everyday when we meet

Shhh... is there anything better than this?

(Inocência, 2021)

Andrea Inocência, performance *Amargura Incompleta*,
2º Encontro de Performance Cuerpo a Cuerpo -
Laboratório Somático, Centro de Arte La Regenta, Las
Palmas - Gran Canaria, Spain, 2010.
Photo: Diego Calvi.





The Contra Dance

The dance starts, and as an individual, as a part of a couple, as part of a group of four, as part of a line of 20-30 people, and as part of a floor full of 100 dancers following the lead of the music, I start tracing the patterns of the dance. I reach across with my eyes and feel a hand in mine, then another, a momentary embrace and a supporting hand on my back. We move forward then apart. I hold my gaze into two sparkling eyes as we spin around supporting ourselves in each other's arms. The two of us weave amongst the others, tracing a figure eight, then a clover leaf, over and over again, sharing the energy of each swerve, each turn.

We meld with another couple creating mirror images of the patterns forming between my partner and me. We toss the colours to them, they toss them back, dipping and diving in the sound. The music jumps, we turn suddenly, spin away from those we have just loved and at the last moment change direction as one, two, new smiling faces spin towards us to reform our wholeness. I reach up for this embrace, and bend downward for the next. My heart matches beat with that of the music, I laugh with these eyes and smirk with those.

We spin and turn. We move along with them and then with another. The energy ebbs and flows between us. An opportunity is offered between breaths, in the instant before the instant. The offer is taken up before the instance of offering – with the music – with the patterns – with the others.

The music flows through the patterns, the patterns flow through the music. Feet glide and merge with the flowing energy. Spinning, spinning – away with the boundaries. The patterns float through the air in colourful sounds of touch. The energy is there in front, behind, inside. “Me” doesn’t exist – I look, but “I” isn’t there, “I” is everywhere. “I” is the energy, the flow – the “we” is the energy, the flow, and the music.

The music stops, we become “we” again, I become “I” again. But we all know, we all feel the ecstasy, the embeddedness that we have just felt. We regain our sight through our eyes, but we know we will see, feel, and be, at this cosmic level again.

(Neilson, 2002, p. 191)



Balfolk dancers grasp hands and
sway to the music for a Cercle
Circassien on a warm evening
in Jardim da Sereia (*Garden of the
Mermaid*), Coimbra, July 2019



References

Inocência, A. (2021). *Silêncio — A procura do avesso do espaço urbano (ou do avesso de mim)*. Unpublished doctoral dissertation, Colégio das Artes, University of Coimbra. <http://hdl.handle.net/10316/98745>

Neilson, A. L. (2002). Dancing to know, knowing to dance: Dance as environmental education. In Sharon M. Abbey (Ed.), *Ways of knowing in and through the body: Diverse perspectives on embodiment*. (pp. 190-194). Welland: Soleil.

Thread 1: Affects, Transformations and the Artists' Voices

Digging emergency holes near the gate:

A zine about our practice

Alison Laurie Neilson & Andrea Inocêncio, Portugal

Gothic pedagogy

Glenn-Egil Torgersen, Herner Saeverot &

Kristian Firing, Norway

Thread 2: The Artist - Educator Alliance

Artist-led learning in embodied writing workshops

Tatiana Chemi & Pierangelo Pompa, Denmark

Arts-based methods at The Royal Norwegian

Air Force Academy:

A journey of stress, growth and love

Kristian Firing, Glenn-Egil Torgersen &

Herner Saeverot, Norway

Thread 3: Community and Collective Learning

Towards transprofessionalism:

Artists in higher education

Allan Owens, UK, Anne Pässilä, Finland,

Nick Ponsillo, Monica Biagioli &

Charlotte Cunningham UK

Meaning making through artistic interventions:

An aesthetic approach

Federica De Molli & Chiara Paolino, Italy

Thread 4: Performance and Performativity

From simulation to dissimulation

Addressing the dark side of marketing

through art and fiction

Catherine Morel & Philippe Mairesse, France

Performative inquiry: To enhance language learning

Rannveig Björk Thorkelsdóttir &

Jóna Guðrún Jónsdóttir, Iceland