

Disappearance of a drama teacher. A Whodunnit?



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Graduation Project Master Education in Arts 2020-2022
Piet Zwart Institute – WdKA Rotterdam, June 2022
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Introduction

Every year the Dutch education inspectorate comes with a report that it calls *'The state of education'* in which they monitor the quality of the Dutch educational system. The 2022 version was published on the 14th of April. *'Inspection: reading, writing and math still not in order'* was the headline the NOS news (2022) used on their website for the article on the report.

'Language and math levels must be improved within two years says the Education Inspectorate', was the headline used by nu.nl (2022), a news website. Both of the articles are supported by images of children writing.

Even though in this year's report the inspection compliments the resilience of the schools during the corona crisis these headlines cover the message of the report pretty well. The inspection emphasizes the need to fight the inequality the system produces and the need to improve teacher skills. They use the example of Sweden and Ireland who had similar problems and were successful in improving the numbers in a relatively short time. The inspection recommends reading, math and citizenship as the three pillars primary schools should focus on, since the levels of these subjects are not where they should be. At the same time, the report says that the research the inspectorate uses to come to these conclusions are not as valid as they used to be, since primary schools started using different ways of testing their students. (Onderwijsinspectie, 2022) The word 'art' is not mentioned in the report once.

These headlines aren't new. They come in a series in which the teacher shortage, strikes, and disappointing placement on the 'quality of education in Europe' lists, present a worrying image of the state of our educational system. The course of the inspectorate has been focused on language, math and citizenship for years now.

Somehow this report has not been discussed at my workplace by me or my colleagues the last couple of weeks, which could be worrying since I work at the University of Applied Sciences, where we train primary school teachers and where these headlines can be seen as a 'personal' attack on the work that we do.

I am a theater teacher at the flexible part-time teacher college. The term 'flexible' comes from a governmental experiment *'Flexible Higher Education'* in which our program participates since 2016. After the experiment ended, the flexible program continued. Learning outcomes describe what students must know and their skill level but not how they will learn this. (Rijksoverheid, 2022)

As a theater teacher I aim to contribute to the teaching trainer program by showing and letting students experience there is more to being a teacher than getting measurable results. During my course students experience how drama can contribute in a different way to the development of children and to students' teachership.

A third year student came up to me after a drama workshop to tell me:

"It is a pity that I always forget the importance of these lessons. When I had more art lessons, I got a lot of examples and I could directly apply them. But now I no longer see the examples and I forget to teach the arts." I hear this kind of feedback more often from students. We are able to motivate our students when we see them, but this enthusiasm doesn't translate to their practices.

It isn't strange that in an educational system in which results are so important, students lack the urgency to teach the arts. At the same time, it causes me to have doubts about my position and

capability of teaching. So what is it despite the denial of importance by the government and the mediocre success of my teaching that is causing me to stay and keep trying?

Because despite the seemingly careless attitude towards the 'state of the education' report I think the lack of discussion demonstrates something positive. It is a refusal to recognize that report as the truth. It demonstrates an important part of how the teacher college functions. Even though the assignment of our job is clear - to train primary school teachers - there is an undercurrent in which a refusal of the governmental assignment takes place. This refusal is implicit more than explicit but it adds a layer to the image of the teacher as a result-based practitioner.

This research is an attempt to base my teaching on the undercurrent of the teacher college more than on the governmental assignment. I am trying to use theater to free both teacher and student from an educational system in which result-based learning leads to result-based teachers so we can speculate on what it means to teach. I'm trying to accomplish this by experimenting with different ways of questioning both my role as a teacher as the content of my teaching. I feel the need to redefine the rules I play by in order to change the game.

The book '*The Undercommons*' by Stefano Harney and Fred Moten (2016) functions as a framework to review my current practice. I will elaborate on '*The Undercommons*' in Chapter two. I will use their term 'study' as the ultimate form for education. Stefano Harney describes study as follows in a YouTube Video (2019):

'Study is a concept. It is also a kind of practice that we can undertake and do undertake at the university and yet at the same time if you were to ask what is the one thing that you're not able to do at university, the answer might well come you're not able to study. Because when you think about what study is and the way we understand it as a practice we're talking about getting together with others and determining what needs be learned together and spending time with that material. Spending time with each other without any objective, without any endpoint, without any sense that we will ever escape our feeling that we are permanently immature premature without credit. And in a kind of mutual bad debt to each other which we don't intend to repay. A kind of circumstance in which we come together and the feeling that we want to learn together. That kind of study a kind of study which is disconnected from credit which is disconnected from individual accreditation which is disconnected from the notion of instrumentalism, from completion from leading to something directly.'

This description of study makes clear that there is friction between the words 'education' and 'study' since study is not connected to accreditation. The institution I work in exists because of accreditation: we provide teachers with diplomas. So when I consider study as the ultimate form of education I cannot integrate the term in my practice as it is. Study is a practice to refuse credit and debt. It relates to the undercurrent I have tried to describe: what we are 'obliged' to do and what we do, differs. I feel there is a relation between what lies underneath teaching theater in an institution and 'study'. I also realize that trying to bring study in my practice goes against the nature of both. As a teacher, I have to navigate a system where I play the dual role of representative and underminer.

So in order to research the relation between education and study I have to find a mode of being that holds a similar double-layered quality. Making art seems to be fitted for that since the product and the process of making can tell different stories, as the experience of the viewer and the maker.

In his book '*Het is aan ons*' (It's our turn), the composer Merlijn Twaalfhoven (2020) argues how he believes the 'artist mindset' could contribute to changing the world for the better. His practice

consists of a way of artmaking that holds similarities with teaching. He emphasizes how the artist mindset is accessible to everyone which includes teachers who have a fear of teaching art:

'The way artists look at the world and the whole attitude that comes from it is what I call the artist mindset. It is an open attitude that helps us to approach the world openly, playfully, inquisitively and creatively. This mindset does not come naturally. It takes practice and experiment. But there is no entrance exam, there is no selection committee or subsidy procedure that gives access. It is an act of rebellion against the fixed patterns and habits of our thinking and feeling.' (Twaalfhoven, 2020, p. 17)

Like Harney and Moten, Twaalfhoven uses the word 'practice'. The artist mindset doesn't magically appear, it requires training. The exercise of this mindset is where the challenge of my teaching lies. Does this 'mindset' relate to the resistance which is already apparent in the undercurrent? Should it stay there? Or is this 'mindset' something that we need to actively train? How do we make it accessible so we can use it to free ourselves from the result-based requirements of becoming a teacher so we can teach? Again: I feel the need to redefine the rules I play by in order to change the game.

Which is why I will use the word 'play' to research the relation between what we play (acting) and the 'reality' of the practice of teaching. I will use the book *'We moeten spelen'* (We must play) by psychologist and researcher of motivation Rob Martens (2019) in which he researches the meaning of play as a mode of learning in educational context.

'What also quickly becomes clear is that play has a non-material function. It is not there to gather food or create shelter. The goal, or the result, is in the head. You like it, it drags you along, you choose it. You can practice in the game. Apparently it's there to learn. It tenses and relaxes. Play tempts one to take on a role (for example, Prey or Hunter, as dogs often play). Play is symbolic, because the goal is in the head and is irrelevant outside the game. After all, it is often not real. There is no physical result.' (Martens, 2020, p. 17)

The missing of the materiality is inherent to the quality of theater. It is an experience for both the audience and actor that won't leave a tangible trace.

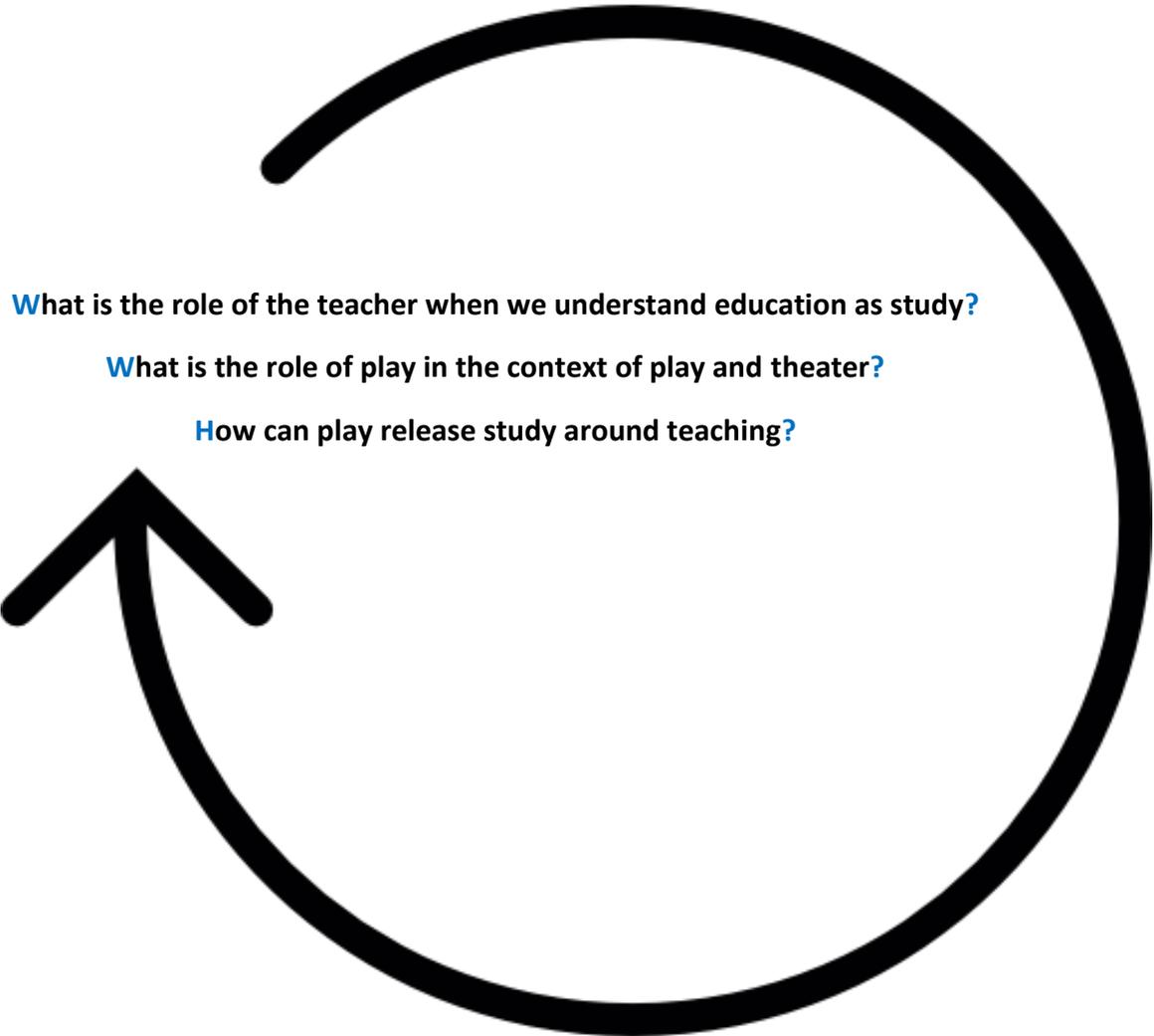
I will frame my research by using the following research questions:

What is the role of the teacher when we understand education as study?

What is the role of play in the context of play and theater?

How can play release 'study' around teaching?

The research questions shouldn't be framed in a box but seen as circular. This arrow allows me to play with the research questions. I expect the tense relation between study and teaching within an institute will lead me to find different answers to the questions. Seeing the process as circular means I can revisit these questions to provide a lens to investigate my practice. In this way I hope to practice study instead of having to reach an endpoint through this research.



Room F1.006 in Leiden University of Applied Sciences

There is a group of students sitting in the audience applauding a group of 4 students who are walking away and sitting down with the audience. The floor remains empty and people are starting to look around in anticipation of what group is next.

Teacher: ok so who...

A student is standing up.

Teacher: ok.

Three other students are standing up as well. They take the floor but then make inviting gestures for the rest of the audience to join. The teacher is the first to step onto the floor and the rest follows.

The students are gesturing to come and stand in a circle.

Some people are giggling.

Some people are looking grumpy.

There are some people mumbling to each other but then it becomes silent.

One student starts making movements with his arm while he's trying to address everyone in the room.

People are starting to imitate the movements.

Others follow.

Two people do nothing.

The movements start to vary.

There are movements with arms, legs, faces etc.

There are no sounds other than the bodies moving.

The student who has the initiative starts moving around the room.

Everyone but the two students who didn't move before follows.

The student with the initiative is sitting back in the audience.

Everyone follows, they applaud.

Teacher: ok, what did we just experience?

Research method

THEORETICAL FRAMEWORK

At the start of this research I have built a theoretical framework in which I hope to capture the dynamic of my practice. I dove deeper into *The Undercommons Fugitive Planning & Black study* (2016) by Harvey and Moten and have related parts of their theory to my practice. The book contains a series of essays which Harney and Moten have written together. The texts have a poetic character which put the reader to 'work' while reading. Harney and Moten lean on the black radical tradition in which resistance against colonial structures forms the core. (Thomas, 2019)

I have adopted some of Harney and Moten's terminology. In order to come to a better understanding of the terms study, credit, debt, bad debt and governance I have projected them on my practice. Once I got a better understanding, I realized the essays are not meant to find a definitive answer on how to use the terms, and I've looked for a way to connect them to theater through play. In order to do so, I had to redefine the position of theater within my practice. The theoretical framework is meant as a way to analyze my practice and review it through different lenses. This has led to the starting point for the practical aspect of the research.

PRACTICE

For the practical aspect of this research, I have chosen to experiment with my teaching in the context of two series of five meetings in the part-time variant of the program based on the learning outcome art/drama from February till May 2022. This provided me with the opportunity to try out different interventions within similar circumstances. It also enabled me to work in the context of learning outcomes and the resulting tension (which I will describe in chapter one).

The theoretical framework led to the idea to script the first meeting of the series in order to bring my didactical choices to light. In order to let the undercurrent influence my teaching, the idea was to rehearse (as a mode of play) the scripted meeting so students would be able to make changes to the script. In this way, we would come closer to what we *want* to learn instead of what I *suggested* we had to learn.

From this starting point, I have reflected with students after every meeting on how we would want to continue. I invited colleagues into the experiment by asking them for advice in the preparations and inviting them into the meetings in the second series. I tried to let these conversations hold qualities of 'study' instead of planning them. Which means I have taken walks with colleagues, had lunch together, chats in the workplace etc.

The combination of these reflections and informal conversations with the theoretical framework in the back of my mind have led to different interventions during the meetings that relate to the research questions. I will describe these interventions in chapter three.

After the first series of lessons, the script became less important as a means in my teaching and I shifted focus to making assignments about what had happened during the meetings. I was trying to find a way to still make myself less important in the process of teaching without eliminating my expertise.

IMAGES

Besides the scheduled meetings I prepared five experiments with students outside of the learning outcome during 'open spaces' to which students can come voluntarily. I executed four since one

open space was not attended by any student. I used theatermaking to research the questions: what is a teacher?, what is teaching? In the appendix a selection of photos can be found.

I have used these outcomes and the scenes students created during the meetings related to the learning outcome as inspiration to create a series of photos with my colleague Mireille Wieggers. She teaches art but is a photographer as well. These images are an attempt to play the context we operate in.

COLLECTING

I have experimented with recordings of students' feedback and using anonymous feedback forms. Even though the feedback forms guaranteed anonymity, the quality of the feedback did not differ from the conversations we had. Besides that, the technical aspect of having to scan a QR-code in order to fill out the form resulted in only half of the students filling it out. In conversation, the involvement was much higher. Besides that we came closer to *study* since the conversations were a social activity. The reflections can be found in the appendix.

There were moments when I filmed the scenes students made. However, I dismissed it when students visibly got uncomfortable by the camera and were more focused on the result of the filming than the process of presenting.

HOW TO READ THE DOCUMENT

I will use three 'languages' in this research to play the research questions. I will use analytical language to introduce different concepts in my practice and provide a theoretical framework to start from. I will write scenes to make a representation of what happened in the meetings (within the context of the learning outcome) and I'll add images that were made based on students' work (outside the context of the learning outcome). By using these three languages, I'm hoping this document will be a playful reflection of the process. The images and scenes are meant as a practical exploration of the research questions. I see them as potential new material to work from in my practice in order to continue what I have started. I have placed the images and scenes throughout the document as interruptions of the analytical language.

The buildup of the document is meant to be a representation of the process of this research. That means it will start off from a theoretical beginning to a more practical playful end. Should the reader feel the need to not start from theory I would recommend reading Chapter four first before returning to Chapter one.

SCENES

The situations in the scenes found throughout the document are very close to what happened during the meetings. Sometimes I have changed the dialogue or setting a little for the sake of playability.

These situations can be found in blue boxes. I have written them in order to 'stage' some moments of importance and to create a more accessible context for the research. I think the scenes can be used as study material and potentially as teaching material as well. The parts in the scenes are simple: teacher (which was in this case, me) student (which will be numbered to demonstrate different voices) and student teacher (the student who plays the role of the teacher)

All the scenes take place in classrooms as to be found in the Leiden University of Applied Sciences.

RULES

In order to conclude this research for now, I started to define 'new' rules for my teaching based on the past year. They are boxed in yellow throughout the document. They are up for discussion, for study, or for negotiation. These are rules to play by. And maybe my rules can be helpful in finding other playful approaches of teaching. It is likely that these rules are anything but new to the reader. Perhaps my struggle on how to play the game of teaching is recognizable, and the reader may take some comfort in that. In Chapter four I have collected the rules from the thesis and made a selection as a result of the research.

Mieke Bal professor of cultural analysis in *'The Trade of the teacher'* (2018) in conversation with Jeroen Lutters about the democratic nature of her practice:

"It also makes it fun. One of the things I tried to do was make them feel that we were playing a game. So it is not 'I'm the authority and I want you to do it this way'. It is, rather: 'let's play this game and agree that these are the rules.' Rules are neutral, in a sense; rules are just rules; it is not personal. It is not that I tell you how to do it." (Lutters, 2018 p. 26)



Chapter 1: Context of the research. The Teacher college and the Undercommons

1.1 THE OFFICIAL UNDERCURRENT: BIESTA

Under our programme lies a vision that is based on the theories of Gert Biesta, a pedagogue and professor of education. Biesta (2017) uses a model of three powers within education that should overlap: socialization (who are we), qualification (knowledge and skills) and subjectification (how am I to exist in the world). He believes that in our current system we emphasize qualification too much. Education shouldn't be curriculum-based or child-based but world-focused.

Teachers have the task to find a way to awaken within their students a desire to be in the world in an adult way. Biesta (2017) considers being in the world in an adult way as a state of mind more than it is an endpoint of development. He sees art as the perfect exercise for students, where their desires meet the resistance of the world surrounding them. Seen from that perspective, he calls art 'the dialogue between the human and the world' (Biesta, 2017, P. 68).

Biesta uses three terms to describe the pedagogical work of an art teacher: to interrupt, to postpone and to support. Interruption is happening through the material and the social aspect. Postponing gives time to get to know your desires and supporting shows perspective so the dialogue with the world can continue. All this makes space for the dialogue needed to help students want to be in the world in an adult way. (Biesta, 2017, P. 89-96)

RULE: WE DETERMINE THE SPEED OF OUR GAME

Biesta uses the work 'How to explain pictures to a dead hare' by Joseph Beuys in his book 'Letting Art Teach', (2017) to demonstrate what he sees as the main character of the teachers' work in order for the students to come in dialogue with the world: show and explain. Biesta emphasizes that a teacher doesn't only explain their own truth, but gives the student tools on knowing whether something is true. As a teacher you guide your students. Biesta emphasizes that it's up to the student what to do with the direction that the teacher is showing him. According to Biesta, education is therefore a relational gesture that comes with limits. Which is why he considers the dead hare as an image of radical freedom of the student.

In the flexible program, social constructivism is centralized as foundational learning theory. The 'other' is conditional in the active construction of knowledge in the brain. This vision on learning leans heavily on the work of the Russian psychologist Lev Vygotsky (1896-1936). Vygotsky introduced the term 'zone of proximal development,' which defines what is the potential of what a child can learn. Vygotsky claims that the way of reaching that potential happens through the other in dialogue. He emphasizes not what one already is capable of doing but what lies within touching distance through others. (Karpov, 2014)

The flexible teacher training program balances between the theories of Biesta, social constructivism, and a clear assignment of the government. We try to train students into becoming teachers that know themselves, are able to communicate- and act on this, have a worldly-oriented mindset and are able to be flexible towards the needs of children and themselves.

In my practice, this framework that could lead to less result-oriented education, isn't carried out as much as one might expect. Biesta doesn't suggest how to put his vision to practice. The vision *could* provide us freedom in organizing our education but it also might create a fear of not understanding

Biesta the 'right' way. When we talk about Biesta in the hallway we confess to each other: 'I'm not sure whether I fully understand what he means.' This results in a curriculum forming the leading force instead of Biesta's well-formulated vision. Learning outcomes also value the 'what' over the 'how' of learning, but we expect students to overcome the need for validation from the teacher. Is this fair to expect when we are not being able to put this to practice ourselves? Are we supposed to study the theories better or would it be more beneficial to try and accomplish a change in attitude towards not knowing? Are teachers like the sister in *'Three Sisters'* by Anton Tjechov? We dream of Moscow but prefer speculating over leaving.







1.2 DEBT AND CREDIT: THE PABO SEEN THROUGH THE UNDERCOMMONS

Since there is tension coming from the vision of the program and the practical implementation of it I want to propose another theory to the context of my practice.

In *'The Undercommons'* by Stefano Harney and Fred Moten (2016) a system is described. This system exists within society and by extension also the university. It is comprised of three parts: a framework of debt (what you owe), credit (which can be used to pay off debt) and bad debt (a refusal of debt). Through this system, there is no way to escape from debt since debt is created by credit. This works in the favor of those who are in positions of power because everyone is trying to pay off debt with credit and vice versa.

Harney and Moten play with these words, so new meaning can arise from them. Terms that are used in financial context get new meaning in the context of education. They have a materiality to them that creates a distance. They transcend the personal connection that would appear when using 'fault' or 'blame'.

They say we have too much debt. We need better credit, more credit, less spending. They offer us credit repair, credit counseling, microcredit, personal financial planning. They promise to match credit and debt again, debt and credit. But our debts stay bad. We keep buying another song, another round. It is not credit we seek nor even debt but bad debt which is to say real debt, the debt that cannot be repaid, the debt at a distance, the debt without creditor, the black debt, the queer debt, the criminal debt. Excessive debt, incalculable debt, debt for no reason, debt broken from credit, debt as its own principle. (Harney & Moten, 2016, p. 61)

When debt and credit are being produced by a *system* more than it is by one particular *person*, we can work the system through the one thing that is missing from it: the social aspect.

RULE: IT IS NOT OUR FAULT WE ARE IN DEBT

However, when we see the system built to maintain power as it is, it makes sense that a generalized image of people is beneficial to it, as that complicates socializing. Defining what a good teacher is through a curriculum makes it easier to carry out the system because it makes visible who and what fits. It creates confirmation when you're in it and something to strive for when you're out. Credit creates debt. Too much interaction could cause people to realize the real power lies within them. The system has more interest in the individual aspect of learning than it has in the interactive. On the other hand the system doesn't benefit from a group that is passive and waits for new credit and debt to be presented. It is much more helpful when people contribute to the system by producing more debt and credit for themselves, so they are given influence. Interaction is, of course, part of that. But this benefits the system of credit and debt and there is no release from it. Harney and Moten (2016) call this distribution of fake power used to maintain the system, governance.

Our program tries to offer students freedom in different ways. For example, students are provided a choice on how to evince learning outcome and students can choose learning outcomes out of every phase in every order they like. But is this freedom or governance?

There are different demands being made by the government on how much credit a student needs to earn (48 EC of a total 120 EC) within two years to be able to continue the program. These credits are connected to learning outcomes out of the first two phases of the program. Students possessing higher education diplomas may be granted exemptions when they start the program. Apparently

people with different backgrounds have different kinds of debts, and the debt that the program has to the government influences the content of it.

RULE: WE PLAY TOGETHER

Room F1.028 Leiden University of Applied Sciences

A group of people is standing in a circle looking at the script in their hands. There is a list of rules beamed on the wall:

'We rehearse.

We only play what we want to play.

The script can be changed: we assume it is poorly written and every change is an improvement.

We play it how we want to play it: everyone can make suggestions.

We get to try out different versions of the scenes before choosing the final one.

All changes are noted.

If you want to switch roles, ring the bell.

We perform the final version before the end of the presentation for a chosen audience.

We accept that the rule above might not be achievable in the amount of time given to present.'

One student is reading from the script out loud. She performs the role of teacher.

Student Teacher: So what did you experience in this exercise?

Silence.

Teacher: the script says: several students answer.

People laughing.

Student: it's fun to do.

Student: some people participate, others don't.

Student: it loosens us up.

Student Teacher: ok let's continue...

Teacher: Sorry, I'm going to interrupt. I want to suggest a change to the scene. Can I show how I would perform the echoing well. Not that you didn't do it right, but I just want to show the possibilities of it.

Student: yeah sure.

Teacher presses bell and starts doing the echoing well again after asking to put the scripts away.

1.3 DEBT AND CREDIT IN THE PROGRAM

The several learning outcomes within the program can be seen as credit. They create debt on multiple levels. By making the separation between different learning outcomes, interaction (between learning outcomes) is hampered. The debt we teachers have towards writing the learning outcome causes us to lose sight of the bigger picture. It is causing the program to produce fragmented credit that is causing debt for students and teacher.

We have built a curriculum as the ultimate route to the diploma: credit. We have organized 'stamgroepen' (small study groups), in which we group students and one teacher as a class because we can learn so much from each other: credit. Students are strongly encouraged to participate: there is a debt to the group. The mentor at the internship tells the student they can learn so much in practice and from their experience (credit). However, that practice can differ from what the student has to do for the program (debt on debt). The mentor in turn, is in debt to the children they teach and the parents of these children. The mentor is in debt with their curriculum and the pressure of society which claims the primary education is low in quality.

The wordplay of Harney and Moten works on every scale for every person in the system. This system affects us all and therefore has the potential to unite us. According to Harvey and Moten it already does. Not necessarily against the system, but underneath it in a social connection by getting in bad debt with each other.

1.4 THE UNDERCOMMONS, BAD DEBT AND STUDY: THE UNOFFICIAL UNDERCURRENT

Underneath the structures of the teacher college we cheat, we discuss, we bend the rules, we find holes in the fence. By we, I mean teacher and student, sometimes collaborating.

I talk with my colleagues about the student who is a natural in the classroom but doesn't seem to be able to write their thesis. We discuss how it's possible that someone can be so good and how we would totally trust this student if we would just hand them the diploma now. How liquid the understanding of a 'good teacher' is. We invite the student for a more informal conversation to check if the knowledge is there and let them pass when it is. We write in the feedback: proven in conversation.

I gossip with students about some mentors and their sometimes outdated way of teaching. About how they can take room for experiment in a classroom that is focused on result.

I gossip with my colleagues about the boring students who do exactly what we ask. Nothing more, nothing less. We worry about them being the majority: are they the future of education?

At the same time I hear gossip about us: 'the teachers are old fashioned, dusty and haven't taught children in a long time: what do they know?' I hear students make confessions to each other: 'I make up situations in order for assignments to pass. I write phrases like: 'I learned a lot about myself' because I know that's what they want to hear'.

I discuss the learning outcomes with students and how some do or don't contribute to their teachership. When I walk the hallway students ask me questions about drama or I ask them questions about their practice. It's not always outcome-related. In my 'stamgroep,' we discuss each other's practices all the time. We seek advice, we share failure and success, we complain and sometimes we just chat about how hard life is in general.

We all suffer and contribute to the system of credit and debt through influence that is given to us through governance. This could cause us to keep looking for ways to pay our debts, so we can become debt free. However, this is the opposite of what Harney and Moten try to make us look for

with their theory. The best thing we could do is leave our debts alone and get so much debt that there is no possible way of ever being able to pay it off. Doing this is to create what Harney and Moten (2016) call: *bad debt*.

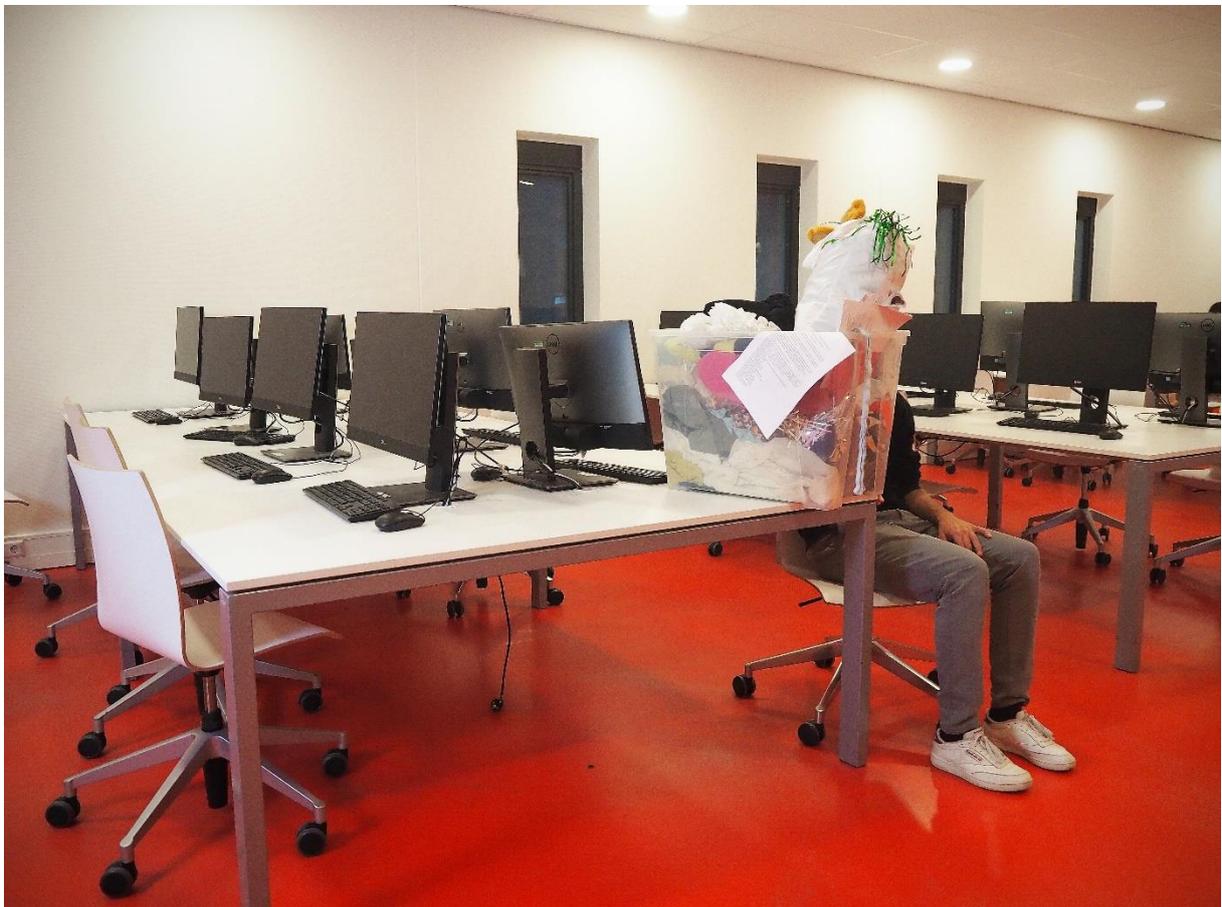
It is not credit we seek nor even debt but bad debt which is to say real debt, the debt that cannot be repaid, the debt at a distance, the debt without creditor, the black debt, the queer debt, the criminal debt. Excessive debt, incalculable debt, debt for no reason, debt broken from credit, debt as its own principle. (Harney & Moten, 2016, p. 61)

Credit is a means in preventing people coming together and discuss the rat race they are in, it keeps us in the system. Credit is something I want to use to pay off my debt. Bad debt is a social matter opposed to the individual character of credit. Bad debt is debt without consequence, because there is a refusal of credit. It's there because people decided to refuse credit altogether. It creates space to centralize what's being found important. In the context of education, this means we can still use the facilities that are provided, but use them for our own good and not to pay off our debts.

When we are in bad debt together, we are able to find room for things that are not being asked of us, but we can give anyway without expecting something back. We are together. When we get in bad debt with each other, a phenomenon could appear that is being described by Harney and Moten as 'study'. It's an exchange, a presence.

'It's about developing some way of being with each other, and of not thinking that that requires the mediation of politics. But, it requires elaboration, it requires improvisation, it requires a kind of rehearsal. It requires things. It's just that it doesn't require accounting or management. It requires study.' (Harney & Moten, 2016, p. 156)

RULE: WE PLAY FOR FREE



1.5 STUDY AND REFUSAL

Study is not something that can be summoned or organized by the institute. It is already happening: *'There are reasons why we felt that we had to pursue these terms, and one of the key reasons – which Fred has already talked about – is our feeling that it was important to stress that study is already going on, including when you walk into a classroom and before you think you start a class, by the way.'* (Harney & Moten, 2016, p. 111)

'Study' is a social activity with a different time experience since there isn't a clear end goal. It means spending time together with chosen material. This can be a book, a sentence, a thing, or even silence. Study provides us with power to determine what's important and needs to be learned without any acknowledgment of that importance by any creditor. (Harney & Moten, 2016)

For example when drama, music and art work together through the same learning outcome just as geography, history, technique and biology do this doesn't necessarily mean we are studying. This case does hold similar qualities to the practice of study. These subjects are the subjects that aren't prioritized in the current educational system and you could say that their position of 'greater' debt somehow forced them to a more *social* position. These subjects have a greater interest in moving against the system than others. In a way they are '*undercommons*' that are forced to study the importance of their subject. By conforming to the format of learning outcome we give in to governance.

Moten and Harney (2016) emphasize that we have the power of refusal and that we should use this power in order to deny the power of the system. Through refusal, one can continue what they were already doing: study. A teacher for instance, could choose to refuse the call of order at the start of a meeting to acknowledge the importance of what already exists. Seen from that perspective, the *working* on the learning outcome together holds qualities of study, but the *production* doesn't. One can assume that without the demand of writing a learning outcome in order to produce, more primary school teachers would discuss the use of subjects, but on our own terms. We talk to each other next to the coffee machine, while walking to the train station, or other places where we feel free(er).

RULE: WE HAVE THE RIGHT TO REFUSE

RULE: WE PLAY WHEREVER WE LIKE

Study seems to provide a practice in which power dynamics can shift in order to learn together. It also holds a paradox that is recognizable for the position of the arts in the educational system. It is allowing cacophony instead of creating harmony out of something that already is orderly.

RULE: WE DON'T HAVE TO STRIVE FOR HARMONY

F1.006 classroom in Leiden University of Applied Science. A teacher is leaning against the piano, drinking coffee from a cardboard cup. The windows are open. The door is open. The room looks empty since all the chairs are piled up against the wall. A student enters.

Student: hi!

Teacher: Hi!

Student: Am I the first one to arrive?

Teacher: yes you are. You get a golden medal. How are you?

Student: *grabs a chair from the wall and puts it in the left side of the room while answering:* Yeah, I'm fine. How are you?

Teacher: I'm ok. A bit nervous. My drama colleague is coming tonight. I expect her any minute.

Student: o yes, always stressful when someone is visiting.

Teacher: definitely. But she promised to participate. And I know her very well, so... But still..

Student: Yeah.

Silence.

Student: I'm going to the bathroom real quick.

Teacher: slow is fine too. Sorry, bad joke.

Student doesn't laugh and leaves. The teacher walks over to his laptop and switches on the beamer. You can see him search on Youtube for: moths in slow motion. He finds the video and it starts after a commercial for pregnancy tests. There is a giant bright colored moth flying in slow motion on peaceful music and a scientist talking. The teacher looks at the clock, pauses the video and then starts it again. He takes a tin of mints from his bag and takes two and puts the can on the piano.

A group of four students walk in. They are chatting, greeting the teacher as he greets them, putting their coats and bags on the floor by the wall and look around. They walk to the middle, facing the wall with the video. They chat while sometimes watching the video.

Another group of three students enters. They also decide to stand in the room and face the wall where the clip is being beamed.

The student who was first comes back and sits on her chair.

The colleague walks in. The teacher walks towards her. They chat. Other students walk in and after dropping their things also decide to stand.

The colleague takes a chair and sits down on the opposite of the seated student.

A semi-circle has formed of small groups of people and people standing alone. The teacher walks towards the circle and positions himself between the students as he tries to remember their names out loud and makes conversation.

1.6 ART/DRAMA AND (BAD) DEBT

Our learning outcome (In the appendix you can find the full version in Dutch) is called: Kunstzinnige Oriëntatie (Orientation to the Fine Arts) and consists of three components: drama, music and visual arts. There is tension between what is being asked in formulating learning outcomes and the nature of teaching the arts. Learning outcomes are supposed to focus on the what: the end qualifications of the different subjects. But it is in the nature of our subjects to prioritize the how over what. Learning through doing, the body and each other are important aspects of our subject areas. Are there clear criteria to be formulated for this 'how' or does that mean killing it before it's even started. How do you formulate activating criteria for people who have little experience and hardly see the arts being taught in their practices?

With *'the Undercommons'* in the back of my mind I can't help but see art education as a stacking of debts. Debt to the result-based educational system, as well as the ancient societal discussion on the use of art. Within the working field of arts and education, the question arises as to who should teach art: the primary school teacher or an art teacher. Debt to the 21st century skills, where the benefits of art in primary schools is represented, in an attractive model. Debt to assumption that theater education will contribute to social skills. Debt to the assumption art will help to create playful imaginative primary school teachers. Debt to the highbrow art produced by art institutions. Art has the potential to be credit to these debts, but not by definition.

Maybe one can even say that art being part of the curriculum is governance: we recognize the contribution art can have and we want you to teach art but you will have to do it in such a way that it matches the system.

1.7 USE

Nuccio Ordine is a philosopher and literary scholar. He uses this quote of Nescio in his book *'Het nut van het Nutteloze'* (*The Usefulness of Uselessness*)(2017) to demonstrate what he sees as the function of art: *'If it is absolutely necessary for art to serve some purpose, I will say that it should serve to teach people that there are activities which serve no purpose and yet are indispensable'*. (Ordine, 2017, p. 24)

He opposes art and the economic pressure for profit and therefore use of things. Ordine (2017) argues that there is a danger in the importance of usefulness, because it takes up space for what's important but produces no direct profit. He uses, like Harney and Moten, financial terms to demonstrate his frustration with economical thinking: *'Meanwhile, the efficiency thinking seems to have made Europe turn into a theater in which only creditors and debtors appear on the stage'*. (Ordine, 2017, P.12)

Ordine suggests art has the right qualities to teach about the world beyond the economic system. Art can contribute to democracy because it broadens the term 'knowledge' in a way that it is beneficial to learning how to be human.

'Knowledge is the only one of all commodities capable of defying the laws of the market. This way I can share my knowledge with others without becoming poorer myself. I can explain the theory of relativity to a student or read a page of Montaigne with him and start a wonderful process that enriches both the giver and the receiver at the same time'. (Ordine, 2017, P.20)

Even though Ordine centralizes a particular kind of art (classical literature and art) that can be seen as credit from the field he works in, he has a clear view on why schools shouldn't build curricula based only on the skill set for a particular profession: *'It would be a grave mistake to allow a person to coincide exclusively with his profession: after all, there is an essence in every person that goes far*

beyond his own field of expertise.' (Ordine, 2017, P. 95) His book is a call for a different approach to the concept of 'use' in education.

You could say there is a similarity between bad debt and uselessness. By being useless one escapes the need to keep paying. By forming a contrast with the result-based rat race, room for other things emerges. Is there room for study? Can we determine together what is useless enough? Is drama that attempts to make a representation of the reality by imitating reality not per definition, useless? By seeing the use in the useless, the position of art education in schools shifts from having to contribute to the result-based system, to moving away from it. The refusal to be useful.

So what would happen when we try to refuse the roles that are assigned to us through the system? What if we study the power dynamic between student and teacher? Would we be able to release ourselves and come closer to what we share and feel passion for: teaching? Would we get into bad debt? In order to study teaching, art seen from the perspective of *the Undercommons* is an obvious way to go:

I think we are committed to the idea that study is what you do with other people. It's talking and walking around with other people, working, dancing, suffering, some irreducible convergence of all three, held under the name of speculative practice. The notion of a rehearsal – being in a kind of workshop, playing in a band, in a jam session, or old men sitting on a porch, or people working together in a factory – there are these various modes of activity. (Harney & Moten, 2016, P. 110)

Study could provide us with a way to share responsibility for what we love instead of having to be dependent on the teacher:

'I've been thinking more and more of study as something not where everybody dissolves into the student, but where people sort of take turns doing things for each other or for the others, and where you allow yourself to be possessed by others as they do something. That also is a kind of dispossession of what you might otherwise have been holding onto, and that possession is released in a certain way voluntarily, and then some other possession occurs by others.' (Harney & Moten, 2016, P. 109)

When we can see study as a way of being together and when we see similarities between artmaking and study it might be useful to look for a mode of learning that holds similar qualities. When I look at the context of my practice and try to focus on what is already there, what is happening under our noses I see two things:

The table tennis table in the teacher college and the schoolyards at the primary schools I visit.

Room F1.006 in the Leiden University of Applied Sciences.

There are four groups of students standing and moving across the room.

The windows are open.

There is a lot of noise since everyone is either deliberating or rehearsing scenes.

There is a big pile of bright colored clothes and different hats lying on the middle of the floor.

The teacher is walking away from one group as one of the students walks up to him.

Student: Can I borrow your sweater?

Teacher: *(Laughing)* You want to borrow my sweater? Of course you can borrow my sweater. Let me just...

The teacher tries to take off his sweater without his t-shirt underneath it crawling up.

It fails and for a moment his stomach is showing.

Teacher: *handing the sweater over.* Here. It might smell a little.

Student: it might smell worse when you get it back.

Student walks off while he puts on the sweater.

The teacher tries to fix his hair as he walks towards another group rehearsing.

Chapter 2: Theoretical framework. Play and theater

2.1 PLAY

On July 4th 2021 I saw the play *As long as we are playing* at the *Tweetakt Festival* in Utrecht. It was a performance in which children and professional dancers performed side by side. On Youtube (2019) one of the children explains what play means to her. It provided me with another argument why play might be the key in researching the power dynamic between teacher and student.

'I am Marie-Lou.

Playing is just being silly, playing games, being together and yeah, that's fun.

Yeah, some people don't play because then they feel ridiculous.

But actually playing is a way, is a way to show that it's fun.

Dancing means... you can feel it actually.

Letting go, like whei, oof, and whoosh. Totally free. Whoesh.

Actually dancing and a dance in a play are not the same.

You have to really rehearse. And work, and work and work and work.

But it's really fun actually.

Then you can show to the people who don't play, you can show them with theatre how fun it is to play. How great it is.

As long as we are playing, that is playing, that's not looking at the teacher or something.

That's playing, that's letting go, that's, yeah.'

RULE: WHEN WE PLAY WE DON'T LOOK AT THE TEACHER

When thinking of playing, fun and peaceful images come to mind easily, but the playing presented in the play *As long as we are playing* was spectacular. The dancers (both children and adults) were pushing, pulling, daring, lifting, swinging, climbing and at one point pretending to kill each other.

Marie-Lou describes how play has a releasing effect on her and she points out there is no teacher needed to guide it. She is also able to distinguish dancing for the sake of dancing, and dancing in a rehearsal context. In very few words (but even more with her body in the video) she describes something we could define as a playful mind. Maybe this playful mind could be helpful in the quest to get into bad debt and study together.

As long as we are playing was a good representation of how Rob Mertens (2020) describes play in his book *We moeten spelen*. He claims play has a serious function, because it is a way to explore the dangerous aspects of life, and to prepare us for it.

RULE: WHEN WE PLAY WE ARE ALLOWED TO PLAY ROUGH

Play is to be recognized through the following six points:

1. 'The game is voluntary, the participant in the game chooses it himself, must be invited. Huizinga: "All play is first and foremost a free act. Ordered play is no longer a play. "
2. Playing involves fun, involvement and commitment. Often there is the element of humor or laugh, but also of seriousness. It's immersive and exciting.
3. The player takes and keeps the initiative and continues to play as long as it is interesting. For example, when the fatigue becomes too great, the game stops. Play is freedom, says Huizinga. The player experiences autonomy.

4. Play does not serve a clear external purpose. The goal seems to be in the self, so in the process. It is about nothing else outside of the game itself. Game is therefore mostly symbolic. Huizinga: "Play is not ordinary life".
5. In play you often imagine yourself in a role because it is "not real".
6. Play has a physical or mental limit, in time and place.'

(Martens, 2020, P. 16)

RULE: THE GAME ENDS WHEN WE WANT IT TO END

Rob Martens (2020) names play a cognitive activity. In order to understand new things, we must create a context in our brain in which we can apply it. Understanding means being able to use it in different contexts than just the one it is presented in. Educational psychologists call the reaching of understanding 'deep level learning'. That is different from reproduction, which doesn't require understanding. In order to understand, we make inferences in our brain, constantly investigating hypotheses and dismissing them again. This process takes place sub-consciously, which means it is impossible to force someone in this kind of learning: it happens when we are curious.

Martens connects play and art by the nature of both: nothing is what it seems. He speaks of layers that lie underneath the obvious. Play is never just play: play is essential in understanding the world around us. But if one brings this world in play as it is, the play dies. There is nothing left to discover or explore. In this sense, play holds a paradox that is very similar to the question of utility of arts and the act of teaching. Sometimes it's good for nothing and 'just' fun.

RULE: OUR PLAY CAN BE JUST FOR FUN

The quote by Mieke Bal in the introduction made clear how making rules on how to play together contributed to the 'fun' of working together. Martha Nussbaum argues how democracy needs the Humanities in her book *Niet voor de winst (Not for profit) (2010)* in which she emphasizes the quality of fun and entertainment in order to look at difficult matters without fear.

'Entertainment is essential to the arts' ability to provide perception and hope. So it is not only the experience of the executive self that is of great importance to democracy, but also the way in which the execution gives the public the opportunity to explore difficult issues, without evoking paralyzing fear. (Nussbaum, 2010, P.148)

With Ordines' plea to let things be useless and the argument by Martens to let play just be play, it becomes difficult to decide how to work consciously on 'difficult issues'. Maybe it's not just up to the teacher to choose these matters? Study and play relate to each other since there is no 'other' who gets to decide what the subject is that one studies or plays out. Either one is in or one is outside of it. The decision lies with the players and people who are studying. So what does that mean for my teaching? I try to coach the playing in my meetings in such a way that it benefits the playing. I try to focus on the process more than on the result. But maybe I have no place in this process? Perhaps I take too much space and responsibility for it so students are no longer registering what happens within them, because I have taken away the possibility for being a player of the game.



2.2 PLAY AND PRACTICE

Naturally, I recognize some of the described conditions for play from when I teach theater. Sometimes it's great, sometimes it's just trying. The claim that play is a cognitive activity is triggering. Is this so-called 'deep level learning' happening when I teach? I would think so, since brains are stimulated through movement and sound. The question remains if perhaps my way of teaching doesn't complement these conditions enough.

In my current practice, I try to challenge the students by teaching them how they can challenge children. We act out situations that could be relevant for children. Does this way of teaching offer the students an escape? They can distance themselves from the content. They can think of things that a child would do, for instance when I ask them to find the blue tree in the forest where a treasure is hidden, instead of sincerely trying to use their own imagination.

However the movement the use of voice and body releases the same energy as it does with children. It's activating and uplifting to be in a group that is acting out a particular part of a story. Even when one is an introvert and get space to watch as well. Experiencing a lesson the way children do, brings my students closer to what is needed to get them there. It makes concrete what we are asking of children. Part of my teaching is to open up the lesson I teach to children to the participants: what would it look like in your classroom? What could we do when a child behaves like this or that? What if we would change the theme? What did you just see me do? What was the effect? Now you try. Etc.

And even though theater is a game of pretend, the self is very much present in the way one pretends. The means one needs to pretend are a reflection of the self. When a person of two meters long pretends to be small, their tallness is being represented in the fake smallness. Martens (2020) emphasizes that besides a cognitive activity, playing is a way of sharing something from the self. Since playing has no preformulated goal, it is easier to show the self. At the same time, this makes playing a vulnerable activity.

RULE: WE ARE ALLOWED TO BE UNCOMFORTABLE

In the way one handles this weird paradox pretending whilst not being able to escape oneself is where the technical aspect of acting emerges. How do you react to 'yourself'? How do you shape this reaction? The more you practice you grow aware of your reaction and the more you can control it. And after you control it, you let that go again so you react in the now on what presents itself. You have to trust your body and mind on doing the 'right' thing. It makes no sense to want to repeat what you did before. In order for the audience to 'buy' the pretend, it needs to recognize the reflection of the self of the actor. It's the mechanism of reacting that makes acting come across as authentic, no matter the form. What you're supposed to see and what you see are present in the same moment and transform.

What's attractive about this process is when one genuinely tries to believe in the possible world that is created, it releases one from the ordinary things the body is supposed to do. When we can react out of the ordinary, the invisible becomes visible and questions arise on why the ordinary is the ordinary.

I worry that by using my experience in working with children with too little translation, contributes to the fact that a lot of students forget about art when they enter the working field. Maybe the personal connection isn't strong enough. It was fun and uplifting for that particular moment but it didn't last. Maybe I don't make them aware enough of the fact that what they are playing still relates to themselves. Maybe I've taken this force within artmaking too much for granted since I wouldn't know how I could describe this quality in a learning outcome.

In the article *Creative Engagement: Embodied Metaphor, the Affective Brain, and Meaningful Learning* by Ross C. Anderson (2018), another layer is added to the cognitive activity play can accomplish. Learning is seen as mapping in the brain. One way to activate the brain is through meaning making so the concept gains importance. Anderson states that by using both body and mind through artmaking meaning arises. Students get freedom to explore what the content means to them and how they want to express this meaning.

RULE: WE USE BODY AND MIND IN ORDER TO CREATE MEANING



2.3 IMAGINATION

When children create an imaginary world to play in, they create a distance. There is still a connection to 'reality' but it becomes makeable. It's important that it stays this way and isn't being instrumentalized. Because of this distance it's safe to try out and rehearse different things. It's why you see repetition in play with younger children. In repetition other aspects can become important. It allows you to see what just happened and eventually make changes to that. (Martens 2020). But this repetition might be an important aspect in inviting others into the play as well. Stefano Harney about the repetition in his writing:

So, some people might call my style repetitive, partly because I'm rephrasing things all the time, but also because I'm trying to show that I'm playing with something rather than that it's finished. If I'm going along in a kind of 'duh dum duh dum duh dum' rhyming kind of way in the writing, it's partly to say that we're in rehearsal here. And since we're rehearsing, you might as well pick up an instrument too. (Harney & Moten, 2016, P.107)

The adults I teach have lost the free ability that children have to build imaginary worlds to play in. However, Martens claims that the play is still present in the way adults act but with a more imbedded character.

'Play makes a huge appeal to our resourcefulness and empathy. There is always a reenactment out of the real world but this is symbolic, with clothing, behavior or made up things, which makes it safe to imagine it. You create room to learn in a safe context. By imagining it you project your own life into it. You dare to surrender to it because you always know it isn't real. Even to a horrifying post-apocalyptic world with human eating zombies. Preferably with friends on a sofa, so you can laugh when someone knocks over a beer because they got scared. Or dressed up playing in a Life Action Role Play.' (Martens, 2020, P. 48)

Augusto Boal, whose theater strived for social justice, uses the following quote from Bertolt Brecht in the context of distance: *'However, one thing has become quite plain: the present day world can only be described to present day people if it is described as capable of transformation'*. (Boal, 1993, P.112)

This implies that when I want to play the power dynamics in teaching, I will have to use a recognizable context for students that is capable of transformation. When I combine this quote with the knowledge that study is already present in our practices, maybe the content of what we can study through play is the practice that we are already in: teaching. Theater is in my case the way to transform this context.

RULE: WHAT WE PLAY IS NOT TRUE

2.4 JETSE BATELAAN

One of the modern masters in theater when it comes to questioning a system through transforming this system is director Jetse Batelaan. In the podcast *Theater heeft geen zin maar ik wel* (theater has no meaning but I do)(2021) Batelaan describes how watching theater comes with circumstances that provide a level of safety. The play is just a game, it's not real. This feeling of safety is needed for the audience to relate to the chaos that is presented on stage. For Batelaan, the chaos on stage represents the chaos offstage, in the 'real' world. Batelaan calls theater *'a perfect place to practice with panic'*. This means it's not necessarily comfortable to watch. You recognize what you see but it's presented in a new way, a different form, a different order: anything could happen. And how do you prepare for that? In the audience at Batelaans plays, I find myself switching from entertained, to

impatienct, to resigned, to surprised. I get uncomfortable in comfortable circumstances that sometimes are being questioned while in it.

Batelaans play *'Het einde van het begin van het einde'* (*The end of the start of the end*)(2020), starts where a play would normally end. The actors are gone and the decor is cleared out. We see technicians building the set back up as if they are in 'rewind mode' while making didgeridoo kind of sounds with their voices. Meanwhile there is a real estate agent who is trying to sell the theater in normal speed to a group of critical buyers who don't know what theater is since theater has died. The play is a character who desperately tries to prove its worth by communicating with the audience through words that keep appearing.

RULE: WE ARE ALLOWED TO QUESTION THE CIRCUMSTANCES WE PLAY IN

A group of students is standing in a circle in the middle of the room. Against one of the walls sits a teacher with her legs crossed: she is the team leader of the part time program.

The drama teacher is standing in the circle with students. In their middle stands a music stand with a pile of small cards on it. All the students have one of these cards in their hand. Some of them keep checking what is on the card while the teacher speaks. Others keep looking around. One person is standing in the corner facing the wall.

Teacher: *(seems rushed)* Alright. So after you have started a lesson with something surprising, the warming-up comes next. In a minute I.. no you.. I mean, I will be 'it'. We will be playing tag I mean. But we will play in it slow motion. But let's say you tag me. *Points at a student who does nothing.* Tag me please. *Student touches teacher on the arm. Teacher falls to the floor in slow motion as if he got hit by a car.*

Then you overreact to it. After that you are 'it' too.

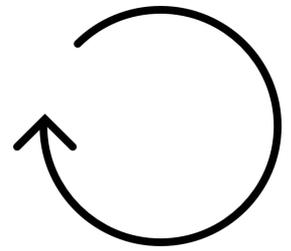
Student: Could you get me a cup of coffee?

People starting laughing.

Teacher: Now? I mean.. yes. Yes. I suppose it is.. yes I will. I will be back in five then. I guess you know what to do.

Teacher walks to the piano, gets his keys from it, and walks out. The teacher sitting, stands up and follows him.

Chapter 3: Moving forward



The framework that I've been trying to build in the previous chapters demonstrates a context in which the combined terms of study and play combined determine the pedagogy for the research. While being aware of the institutional context, I am governing with the term study by letting it clash with the apparent uselessness of art and play combined in theater.

'What's most important about play is the interaction. One time we were driving in the car and my kids were playing this game called 'family,' and it's basically that they've created an alternative family and they just talk about what the alternative family is doing. This time, when they had really started enjoying the game, my eldest son looked at me, I could see him through the rearview mirror, and he said, "Dad, we have a box, and we're going to let you open this box, and if you open the box, you can enter into our world." That's kind of what it feels like: there are these props, these toys, and if you pick them up you can move into some new thinking and into a new set of relations, a new way of being together, thinking together. In the end, it's the new way of being together and thinking together that's important, and not the tool, not the prop. Or, the prop is important only insofar as it allows you to enter; but once you're there, it's the relation and the activity that's really what you want to emphasize'.
(Harney & Moten, 2016, P.106)

RULE: WHEN WE PLAY WE DON'T VALUE THE PROPS TOO MUCH

Even though I understand the props are not the most important aspect of play and the mode of being together is what matters most in study, I feel I need a 'prop' or other means to dismantle the expectations that come from the institutional context I teach in. What has become clear from this theoretical framework is that it's not necessarily helpful in wanting to break down the context but we should be using it in our advantage.

So that means using recognizable situations (Boal), sharing autonomy over the playing (Martens) and looking for ways to enter a mode of study and acknowledging what is present (Harney and Moten). But how do we get there?

'And you have to rehearse, because you're involved in the rehearsal of some other form of being in debt together. When we say that we don't want management, it doesn't mean we don't want anything, that it just sits there and everything's fine. There's something to be done, but it's performative, it's not managerial.' (Harney & Moten, 2016, P.157)

The performative take on study releases me of having to take full responsibility for a meeting, and it releases the student from having to follow everything the teacher says. When I want to base more of my teaching on the undercurrent, there should be room for it to occur. There needs to be space to express what we want to learn. However, this research takes place in the context of the learning outcome for drama. How do you know what you don't know? How do I know what's in the undercurrent when there is no upstream?

When we want to use what there is to our advantage, maybe I could use my 'old' way of teaching as a prop by centralizing it instead of getting rid of it. When I consider this teaching as the upstream and take the term rehearsal literally in the context of theater, the meeting as I prepared it could be considered a script that needs rehearsing in order to find out how we want to work together. I can offer the script as a first attempt. In this way, I make visible how I think the meeting will probably go

while giving students the power to change its course. By printing out the script and handing it out, I can define the props that we have available to us: everything that is in the room and ourselves.

In order to play the power dynamic between student and teacher, the part of 'teacher' is no longer exclusively available to me and the part of student becomes available to me. By switching roles, the dynamic is no longer set, but up for investigation.

We create a distance to the content by playing it. A script suggests there is room for improvement. A script is dead and needs to be brought to life through play. We can choose how and we choose what. When something is boring, we skip or change it.

In order to work together I'll provide some rules for rehearsing, but even these can be changed. We can present the 'final version' for an audience so what we rehearsed creates meaning to others as well.

- We rehearse.
- We only play what we want to play.
- The script can be changed: we assume it is poorly written and every change is an improvement.
- We play it how we want to play it: everyone can make suggestions.
- We get to try out different versions of the scenes before choosing the final one.
- All changes are noted.
- If you want to switch roles, ring the bell.
- We perform the final version before the end of the presentation for a chosen audience.
- We accept that the rule above might not be achievable in the amount of time given to present.



Chapter 4: The experiment

I will start this chapter by making a summary of what had happened during the two series of meetings, then I will reflect on that using the research questions. The transcriptions of our post-meeting reflections are also in the appendix.

4.1 THE FIRST SERIES: DISMISSING THE SCRIPT

Meeting 1

I started the first meeting by explaining briefly we would experiment with a different way of working together: by a pre-scripted meeting and rules on how to rehearse this script. Deciding who would take on the role of teacher took an awkward silence and my first challenge on keeping my mouth shut, but it worked. One student rang the bell and took on the role of teacher.

During the rehearsal, students had trouble playing what was scripted. We were mostly reading out loud. I struggled staying in character as student and allowing the students to find out what they wanted to do with the content of the script. Sometimes I would make suggestions (what if the teacher would do this more enthusiastically?), or I would use my role as student to take initiative. The student who played the teacher was working hard, but the others were being students: waiting for the teacher to take initiative. The energy level dropped quickly as we tried to complete the full script. After every scene, someone would ring the bell and take over the role of the teacher. There were changes suggested to the script but we didn't repeat any scenes. Most changes concerned the anecdotes of the teacher: they had to go since they were too much bound to my personality.

During the reflection, students formulated what they needed to play more. They wanted to start the next meeting in character so the part of 'student' would become playable as well.

I was happy with this conclusion, but worried about the play during rehearsal. Was my withdrawing from the process enough to see the effect of it? Or was my meddling keeping the students from applying what they were able to identify in the reflection?

Was this way of working too new to be daring with it yet? Was my presence keeping them from feeling the freedom that I tried to provide through this structure? Did I skip a step by not formulating together what it means to rehearse?

RULE: WE ARE PATIENT

Meeting 2

I started the second meeting with a warm-up exercise to have a playful start. Students being in character brought the play that was missing in meeting one. However, when I asked students to apply this to parts of the script, they considered this a difficult assignment. I had removed myself from this process by literally taking distance and waited in the hallway as students rehearsed parts of the script in smaller groups. During the presentations, it turned out one group had refused to complete the script and they had transformed a scene into a robbery in which students gladly gave up their scripts to save their lives.

During the reflection, students emphasized how they needed more guidance in getting to play. When I told them I thought I wasn't sure they needed me for that and remarked that the robbery scene was brilliant, they questioned that. We had a small discussion on what the role of 'fun' was in the process but we didn't follow through on that. The different point of entry when it comes to spunk in the

drama class were also discussed. Students used their agency to gradually assign the role of teacher back to me which I accepted by suggesting that I demonstrate the script in the next meeting.

It felt natural but afterwards I had second thoughts. Was I suggesting to demonstrating the script out of fear for the experiment, or had I listened close to what the students were asking? Was I providing an answer to a need? Was the script not working or had I failed expressing the need of rehearsal when working with a script? Should I have emphasized the 'use' of trying in the bigger context of being a teacher? How could I prevent falling back in my old ways? Is negotiation what shared responsibility looks like in an educational context? What can I do to give space to students to take care of themselves during the meetings?

RULE: WE CAN NEGOTIATE

Meeting 3

After I demonstrated the script by taking on the role of teacher, I formulated three assignments for students to choose from based on the demonstration (apply slow motion to a chosen moment from the script, finish a new script or choose an artwork and apply that to a chosen moment from the script). Students were motivated to see the demonstrated lesson as material and reflect on that material through doing invited by the assignment I gave. The same frustration that came from working with the scripts became visible, but this time they were able to see this as something from themselves rather than something that came from the material. The scenes they presented were beautiful (there were students cracking under the pressure of a teacher's assignment in slow motion and a slow-motion fight in which the teacher got killed) but we struggled reflecting on them in a meaningful way.

During the reflection students said they hardly needed the script for this meeting in order to play with it. The experience was enough. They liked the demonstration of the script but also emphasized that it was important that it not take up the entire two hours, and that practicing with the assignments was nice but challenging.

I wondered about the script changing from the role of starting point to reference book. Had I eliminated the self-reflective working the script by demonstrating it? Why didn't the students recognize the power of what they had made? Is a making assignment a way of rehearsing? What was this research about? The teacher or the student?

Meeting 4

I had made a scripted version of the meeting just in case. When I demonstrated it, I realized it was a waste of time since the writing didn't play any significant role. As a practical assignment I had asked the students to choose a moment from the meeting, but remake it as if the younger child was the teacher. How would that change the dynamic? Due to miscommunication, both groups started rehearsing a scene in which everyone became a younger child, but the scenes we got presented had a mirroring effect in that sense that they showed how students had the assumption that with a child in lead, chaos was the only possible outcome. We got to reflect on that vision on children and how that would affect their teachership.

During the reflection, students were very pleased with how this meeting went and how they felt they were really applying the knowledge I had presented them about the younger child through play.

Afterwards, I realized my job had been to provide during this meeting: provide students with a demonstration, provide them with a script, provide them with an assignment and provide them with

reflective questions. How was I going to get more initiative from them? What could they provide me with? Or was it too late?

Meeting 5

In the final meeting, I asked students to create a dance around working with the scripts. They were using the printed out scripts and the scripts were flying through the room and being stamped upon. For the final assignment, I asked students to make a scene in which they would summarize their experience in working through scripted meetings. Students showed how dismissing the script freed them through a scene in which the script was ripped apart after which they could fly.

I had prepared an anonymous feedback form for students to fill out to find out what they took from the meetings. These can be found in the appendix but the scene they had created pretty much covers it.



4.2 THE SECOND SERIES: MAKING ASSIGNMENTS

In the second serie the script played no part in our meetings. I wanted to experiment more with rehearsing as a tool. 'Rehearsing' means intentionally taking a detour in the hopes of finding new scenarios that add other or new meaning to the material, in the full awareness that this might not work. I was finding a way to study via the practical assignments and decided to continue with that. I considered demonstrating the scripts a gesture of generosity to students. I was providing them with material to choose from. I wanted to experiment with freedom for students in the assignments pin order to see how that would affect reflecting on the meeting, during the meeting.

Meeting 1:

Where I told very little about what I was researching during the first series, I took some more time during the second to explain what I was trying to accomplish, how I didn't expect it would work, and how I hoped students would see themselves as contributing to the research.

RULE: WE ARE HONEST

After teaching the meetings on how to create a safe environment when teaching drama, I asked students to choose a meaningful moment from the meeting and recreate it. It resulted in scenes in which they centralized their own feelings of (un)safety during the meeting. It lead to a discussion on what role language plays in building a safe place and students gave me insight on their fears of starting. We discussed the first exercise, in which I tend to combine voice and body at once, again. Students suggested through the scenes that more buildup is needed. We discussed how to overcome fear: gradually or by jumping into the deep end?

I tried to reflect through a feedback form again as this was a bigger group of students, and I wanted to make sure everyone was able to let their voice be heard. However the technical diffuculties of having to scan a QR-code and bad time management resulted in only 7 of the 20 students being able to fill in the form.

Afterwards, I was pleased with the results and how we were able to analyze the scenes together. I did feel I was overexplaining the content. What would be a better way to reflect on the material the students made? How could I prevent colonizing a moment that had meaning to the students? How could I teach less and give space to students? How could I invite a more imaginative approach so we could make unexpected changes to the meeting so 'useless' things could come up too?

Meeting 2:

At the start of the meeting, I introduced the bell (and my drama colleague who came to visit). Students could use it to interrupt me with a question, make a request, or take over. It got used only to ask questions. And once to stop me and my colleague discussing the use of an exercise in front of the students with the request if we could please continue.

For the practical assignment I asked them to choose a moment that meant something to them but to transform it by introducing someone imaginative. It led to scenes where the inner world of students was presented and transformed. To demonstrate a feeling of bravery, students transformed to ninjas. There were fairytale figures and devils and angels. The imaginative approach made the scenes more theatrical, which led to a more technical reflection. We didn't focus on the meaning of the imaginative take.

Afterwards, I wondered how to deal with the meaning that came from the scenes. Should I focus on HOW they created meaning or WHAT the meaning was? Was I being too careful and too gradual in giving responsibility for the meeting to students? The bell didn't work as well as I had hoped. I had

taken full control over the reflection instead of letting the students reflect on the meaning of it or giving them time to wonder what they like to know. Are we all too comfortable? Me in my teaching role and the students in their student role? Or should I centralize the scenes more? Are the scenes 'study'?

Meeting 3:

During the third meeting, I designed a more invasive intervention, that would move away from comfort. I used a card game I had designed. In this game, students could collect cards by doing the assignments on them. All the assignments had an interruptive character and were meant to distract the teacher. I had hoped these moments would create theatrical meaning *during* the meeting instead of the meaning coming afterwards in the practical assignments. It resulted in a chaos in which the content got lost by constant interruptions or fanatic students that were focused on winning by collecting the most cards. The visiting teamleader pointed out the effect it had on me: 'You were working way too hard to solve it while you're looking for ways to emancipate the student. You don't give them a chance to deal with the chaos you created.'

Students were totally frustrated and the practical assignment (pick something you take from this meeting and do 'something' with it) led to even more frustration. One group refused to rehearse and sat on the floor discussing how it was impossible to take anything from this total chaos. When I tried to join, it became clear my opinion was not wanted. They decided to present a scene in which they named all the elements of the meeting; with every element that was named they placed a chair on a growing pile. When they could no longer come up with anything, they took a chair and started staring at the pile of chairs with us. We were able to reflect in a constructive way on the meeting but we agreed: this intervention had not been constructive. One student said something that represented all our thoughts: 'I was constantly distracted.'. We talked about why students continued with the meeting despite the feeling of discomfort. I asked why they didn't stop me.

Walking to the train station, I felt like my head had exploded. Had I destroyed the good relationship I had with these students? Is sabotaging the teacher a way of escaping the discomfort of bad debt? Does bad debt equal discomfort? Am I projecting my own frustration of not being able to let go of control on students by claiming they don't take space? Am I stuck in a self-fulfilling prophecy? Is my attempt to play the system being blocked by my teacher ego?

Meeting 4:

I decided to try the opposite of what I had been doing for meeting three: stuck with what I was doing, I took it easy by just doing my part of the deal: I taught an example and formulated an assignment. I demonstrated a lesson for the younger child, repeated a successful practical assignment from the previous meetings (what would happen when a child would teach an exercise out of this meeting?). Since we were with a small group and I did nothing 'extra', we finished half an hour earlier than scheduled. I offered them the choice to go home early or to discuss what came up. We were being kindly asked to leave the building since we got stuck in discussing everyone's theme they wanted to use for the learning outcome. We were coming up with suggestions and ideas to use. I even forgot to record our reflection.

While rushing out of the building, I wondered why the last half hour had been so satisfying. Was it because we could decide what to do with time? Was it the fact we had helped each other? Was it because I was not necessarily the expert on the theme we were discussing? Why did this occur in a learning outcome related subject and not in the content of the meeting? Was this a boring (in the good way) meeting?

RULE: WE ARE ALLOWED TO REPEAT OURSELVES

Meeting 5:

During the last meeting we explored dance and theater-making through the question: what would 'Learning Outcome Orientation to the Fine Arts, the Musical look like? The only prop we were allowed to use was the printed learning outcome. It resulted in a flashy opening dance and somehow a very violent final scene in which a group of elderly looked back on how they managed to kill a teacher. By formulating the practical assignment at the start of the meeting everything we did contributed to it. Since no one knew the answer to the question, it was easy to search together. We worked in groups and presented, merged the scenes and split up again and repeated this process throughout the meeting.

After the meeting, we reflected on the past series. Students emphasized how they liked the safety level in the group and asked me whether this was specific to them. I broke their hearts a little by telling them I thought it was not, but an effect of the work that needs to be done by any group who works with theater. I rushed to add this work isn't always as successful.

When everyone left, I wasn't able to throw away the ripped up learning outcomes. I stuffed them in the bag with hats uncertain about their symbolism, but feeling this was the right place to keep them for now.

4.3 INTERVENTIONS

For the sake of overview I've enlisted the interventions from the past ten meetings:

Series 1:

- Scripting the meeting
- Introducing rules for rehearsal
- Building in time for recorded reflection
- Letting students start the meeting in character
- Coming in late (by accident)
- Dividing the script over smaller groups, rehearse and present to each other
- Me demonstrating the script
- Offering a choice out of three different making assignments based on form (Apply slow motion on a chosen moment out of the meeting)
- Formulating a making assignment based on swapping roles (what would happen when a child would teach this meeting? Choose a moment and remake it.)
- Using theater-making as a way to reflect on what happened (What out of the past 4 meetings was remarkable to you as a group and could you translate those moments in a scene?)

Series 2:

- Being open about the research and my intentions
- Asking beforehand how they feel these meetings could contribute to their own teachership
- Formulating an assignment based on a moment from the meeting (What out of this meeting meant something to you?)
- Not setting up the room
- Showing videos when students enter
- Using the bell as means to interrupt the teacher to ask questions or take over
- Using game cards to sabotage the teacher (ask the teacher for coffee, ask 5 times why etc.)
- Don't 'fill' the meeting and leaving time with nothing planned

- Using the literal learning outcome as starting point to make theater from (what would learning outcome, the Musical, look like when the only prop we have is the printed learning outcome?)



A teacher is sitting in the hallway. A cardboard cup of coffee is on the table in front of him. A classroom door opens and three students step into the hallway.

Student: and then you go first and grab a script.

Student: no, not yet. We run first, right?

Student: we fly.

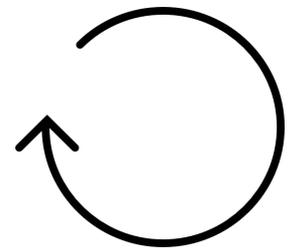
Student: yes, but then you grab a script.

Student: sees teacher. O.. Hi.

Teacher: hi.

Everyone sees the teacher and starts laughing. They all get back in the classroom and close the door without doing what they just agreed upon.

4.4 RESEARCH QUESTIONS



What is the role of the teacher when we understand education as study?

- The role of the teacher is to be present, sitting in a hallway doing nothing.
- The role of the teacher is to formulate assignments that can be dismissed by students.
- The role of the teacher is to demonstrate.
- The role of the teacher is to react.
- The role of the teacher is to arrive late to class.
- The role of the teacher is to refuse this role.
- The role of the teacher is to admit they are using students to pay off their own debt.
- The role of the teacher is to bring a bag full of crazy hats.
- The role of the teacher is to be loud in the teachers' lounge.
- The role of the teacher is to sit in the sun, have lunch with a colleague and make assumptions about what students will do.
- The role of the teacher is to ask: how do we want to continue?
- The role of the teacher is to ask genuine questions.
- The role of the teacher is to bring something that can be dismissed or used.
- The role of the teacher is to leave the door open so everyone can hear how loud the meeting is.
- The role of the teacher is to make use of their own expertise.
- The role of the teacher is to be transparent.
- The role of the teacher is to provide insight in the process.
- The role of the teacher is to resuscitate conversation with subjects other than the class.
- The role of the teacher is to invite other teachers
- The role of the teacher is to show videos without explanation
- The role of the teacher is to panic
- The role of the teacher is to ignore
- The role of the teacher is to choose a focus
- The role of the teacher is to know everyone by name**
- The role of the teacher is to take care of themselves
- The role of the teacher is to see their teaching as material to teach from
- The role of the teacher is to make mistakes
- The role of the teacher is to create room for nothing
- The role of the teacher is to relax
- The role of the teacher is to offer choices
- The role of the teacher is to be open to other possibilities than the choices they have to offer.

What is the role of play in the context of theater and education?

The scripts had a delaying effect on play. Play didn't occur immediately from reading the script out loud. It needs repetition to do so. I think that beside the assumptions that exist on working with a script (When I handed them out in the first meeting some students reacted: 'o my, a script!') the delaying character of written text clashed with my desire to challenge students to do and act. My belief of drama having to form a contrast with other subjects where sitting and reading is required might have blocked the buildup that was needed to allow the script to lead to play. Introvert students emphasized how the script allowed them to choose a moment to step in instead of having to jump in. It made me aware of how I see play first as something wild and loud before I see it as a quiet and thoughtful.

RULE: SOMETIMES WE ARE QUIET

I 'sacrificed' the idea of a scripted meeting in order to bring back the joy of play and to maintain a certain pace. The scripted meetings got a different function in the context of play. It allowed me to take distance from what I normally teach, and use it as material to play from in the meetings. In a way, it became more a vehicle for me to revisit my own teaching, than it did for students. Undergoing my teaching became 'reading' for the students while the practical assignments became a way of playing the story.

The making assignments were a way of allowing the repetitive quality that rehearsal has, to shine through. By asking students to repeat a part of the meeting and change it we could revisit and rehearse (a part of) the meeting. The students showed they were able to apply their imagination better to something they had just experienced than when they had to use it to bring something (the script) to life. demonstration and guidance provided them with a framework to play with.

The making assignments offered an interruption from me teaching and allowing students to play on their own level based on their own choices. I offered assignments, but also offered the choice to ignore it. The scenes varied from having a clear standpoint to more intuitive results of playing the content. One could say these scenes were an invitation to more play. They could be material to study and play from in a next meeting.

In the meetings about dance and theater-making, the making assignment was the start instead of the end. It enabled me to rediscover the importance of me playing along in a different way than demonstrating the scripts where the play has a strong didactic character. During the meetings about theater-making it became clear how playing along doesn't necessarily mean I have to ignore what I know. I took the lead through directing, showing possibilities which activated students to play further with that which in turn allowed me to play with what they offered. The material we created brought us together from different starting points. I realize this can be considered didactic as well, but the difference is we created the knowledge together instead of me transferring it through asking questions I already know the answers to. There is a difference between demonstrative play that brings attention to something and play that demands attention by being noticed by the group.

RULE: THERE IS A TEACHER WHO PLAYS ALONG

The scripted meetings still hold a strong element of teaching in a way where I lead the students to knowledge. This could be the key on reintroducing a different version of the scripted meeting in which the scripted part is an occasion to build knowledge together through play more than it is credit to the debt I have as teacher.

I wonder about the level of comfort that is needed to come to play and how I should or shouldn't provide in that. How can I share that responsibility more? When I didn't set up the room with chairs, students didn't get one for themselves, because they assumed I didn't want them to. We were standing around and sitting on the floor the entire meeting: it didn't help the energy levels. Should I foresee this and take care of my students and myself or can I expect students to ask for what they need? Is that fair when I'm also providing them with assignments? Can setting up the room be play?

How can play release study around teaching?

In a way, the rehearsing and presenting of the making assignments (play) can be considered study. It allowed us to review the meeting we were having, and from that perspective we could determine what had importance. I realize I have always treated the presentations as an endpoint to the meeting

where it would have been interesting to see how they could form the base of our conversation on how to continue.

My drama colleague made me see that when I was enthusiastic about a particular scene, I would switch to a different kind of mode of reflection: I would ask more technical questions and point out the theatrical value of the scene, whereas with other scenes I would focus on why they had chosen that moment and how this would have changed the meeting we just had.

It made me realize that I find trouble in creating room for silence and not knowing. When a scene was not immediately clear or accessible, I would take over the reflection and lead them into a certain direction. After one particular presentation where a student was playing me, I asked: 'and what do you see the teacher do here?' To which a student answered: 'the teacher is making a guessing game out of reflection'. To which I answered: 'Yes, but that is not what I mean.'

Luckily we all heard it (lucky for me) and started laughing, and I was able to take a step back and listen instead of guiding.

In an experiment in which I tried to change the power dynamic between teacher and student, I have the tendency to teach only from my perspective and I forget to listen and observe. In the context of study that means I take away space to see what is already present so we can continue on that. Sometimes it would feel as if the talking we did compromised the meaning of the scenes. They were stronger with the not-knowing. We can still discuss the scene but not from the standpoint where there is a clear answer to be expected. The results of the assignments sometimes are an opportunity to get in bad debt. They hold the possibility for not being credit for understanding the meeting on a deeper level.

RULE: WE CELEBRATE NOT KNOWING

By taking distance we sometimes were able to see things that were present and continuing. For instance, the students' fear of not having control over a group. That fear was a continuation in the context of the entire program. Play intensified it and therefore made the concept of control visible and discussable more than a particular incident that needs to be addressed in reflecting forms or feedback conversations.

By showing videos as students walked in an invitation to study was made. Even though I realize showing a video can be seen as an interruption, I see it as a reminder of the continuation of things that don't necessarily relate to the person who is walking in but it could be something they can hitch on to. By the video already being present, a choice has to be made: am I ready to interact with what is present here, or am I ignoring it and continue with what I was occupied with. The video will continue regardless the decision the student makes which makes it easier to refuse than it would be to refuse to listen to my call of order. In a way the video is another entity between me, the student and the moment we decide to come together.

A teacher rushing through the hallway carrying a big see-through box filled with bright colored clothing. He is also carrying a Albert Heijn shopper bag out of which the point of a Pierrot hat is visible. He crosses an open space with lots of tables with students sitting there. The teacher is noticed. He rushes to a classroom and enters. Students are wearing different hats, sunglasses and scarves. Some are in character, others look amused and sit on the side.

Teacher: sorry everyone, I was held up because I had to help Alice with something...

Student: *carrying a baby doll.* Hi, sorry I hope you don't mind me bringing her? I couldn't get a sitter...

Teacher: *looks slightly confused.* No of course not, great, not a problem. I see you all have already.. No it's no problem but I do hope you can keep her quiet.

Student: I'll try but I can't make any promises.

Student: *wearing all orange and a wuppie hat.* At what time does the class end? I have to get home early to watch the game.

Teacher: *smiles.* What game?

Student: The game! *Sings:* Hup, Holland, hup!

Teacher: we end at 19:30 as always. Is that on time for you?

Student: I might have to leave early. Is it ok if I drink a beer to get in the mood already?

Teacher: I don't think...

Student: *wearing big diva sunglasses with phone in hand.* Excuse be but are we starting this boring class already? I have to create content for my followers after this. Smile! *Takes selfie with teacher in which she transforms into an Instagram model and then immediately transforms back into a grumpy diva.*

Teacher: Alright please gather in a circle everyone!

Different students start making a fuss as their character.

Teacher: and please lose your character for now. We will use those later.



Room F1.024 in Leiden University of Applied Sciences.

There are five students standing ready to present. Others are sitting in the audience.

Teacher: 3, 2, 1.. go ahead.

Student: Alright here we go. 3, 2, 1.. go ahead!

The other four students start fighting each other in slow motion in duos. Their movements are precise and slow and their faces show that they really hurt each other without actually touching.

Student: *(During the fight)* Wow, yeah! Keep the movements long! I see that you are also kicking now, beautiful! Don't forget to keep everything in slow motion, even when you wobble!

(After a while)

Alright, group fight in which everyone will die but one! There will be only one winner but we don't know who that will be yet!

Students start fighting and killing each other and the ones who die do it in slow motion using their faces and bodies to demonstrate their agony. One student is the last survivor and celebrates by putting their arms high and roar in slow motion.

Student: alright that was beautiful! Your slow motions were really slow and I could see your emotions.

While the 'teacher' is talking the winner sneaks up from behind and uses a pretend sword to surprise and kill the teacher. The teacher takes their time to take the hit in the gut. When they collapse the other students stand up and leave, leaving the dead teacher behind.

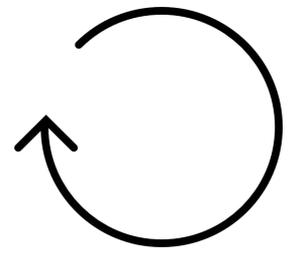
After a moment of silence the 'teacher' stands up and the audience starts clapping while the others return.

Teacher: wow, yes! You killed the teacher! That's exactly what... Audience, what does this mean?

Silence.

Chapter 5: Combining theory and practice through rules.

From previous chapters I have collected the following set of rules:



- WE DETERMINE THE TEMPO OF OUR GAME
- IT IS NOT OUR FAULT WE ARE IN DEBT
- WE PLAY TOGETHER
- WE PLAY FOR FREE
- WE HAVE THE RIGHT TO REFUSE
- WE PLAY WHEREVER WE LIKE
- WE DON'T HAVE TO STRIVE FOR HARMONY
- WHEN WE PLAY WE DON'T LOOK AT THE TEACHER
- WE ARE ALLOWED TO PLAY ROUGH
- OUR PLAY CAN BE JUST FOR FUN
- WE USE BODY AND MIND TO CREATE MEANING
- THE GAME ENDS WHEN WE WANT IT TO END
- WHAT WE PLAY IS NOT TRUE
- WE ARE ALLOWED TO QUESTION THE CIRCUMSTANCES WE PLAY IN
- WE ARE ALLOWED TO BE UNCOMFORTABLE
- WHEN WE PLAY WE DON'T VALUE THE PROPS TOO MUCH
- WE CAN NEGOTIATE
- WE ARE ALLOWED TO REPEAT OURSELVES
- WE ARE PATIENT
- SOMETIMES WE ARE QUIET
- WE CELEBRATE NOT KNOWING
- WE ARE HONEST
- WE KNOW ALL OUR NAMES
- THERE IS A TEACHER WHO PLAYS ALONG

They need editing and some of them can be dismissed. I have decided to not share my considerations on the changes I have made in a deep reflecting way. I have kept the first intuitive draft because it reflects how I would like to treat the rules in my teaching: up for negotiation. Since we can play them over and over again I'd like the thinking through the rules coincide with the playing.

I have made the following decisions:

- ~~WE DETERMINE THE SPEED LEVEL LENGTH OF OUR GAME~~ speed level feels to hasty: the length maybe provides more room for variations on tempo.
- ~~WE HAVE THE RIGHT TO WONDER WE ONLY PLAY WHEN WE ARE CURIOUS~~ I don't think curiosity necessarily has to be the starting point. It can come and go while playing. Since we also have the power to refuse we can stop when we want to, curious or not.
- ~~IT IS NOT OUR FAULT WE ARE IN DEBT~~ WE PLAY GUILTFREE, FOR FREE to prevent having to explain the entire Harney and Moten vocabulary. This is a difficult rule but I like it: we will have to discuss what it means to us. That goes for probably ever rule here.
- WE PLAY TOGETHER love it. Of course you can refuse.
- ~~WE PLAY FOR FREE~~
- WE HAVE THE RIGHT TO REFUSE this is the most important rule I think because it allows us to play the rules and maybe even cheat.
- WE PLAY WHAT ~~WHEREVER WE LIKE~~, WHEREVER WE LIKE this provides freedom. It also relates to playing together and acknowledging the environment we are in.
- WE DON'T HAVE TO STRIVE FOR HARMONY This could be useful when we end up discussing the rules forever.
- ~~WHEN WE PLAY WE DON'T LOOK AT THE TEACHER~~ I would love it but when we play together, the teacher has to be able to play as well.
- WE ARE ALLOWED TO PLAY ROUGH This is dangerous when it comes to safety. But as we know: playing cannot be too safe.
- ~~OUR PLAY CAN BE JUST FOR FUN~~ this might accidently emphasize the seriousness too much.
- ~~WE USE BODY AND MIND TO CREATE MEANING~~ I get scared when I read it. It sounds too namaste.
- ~~THE GAME ENDS WHEN WE WANT IT TO END~~ This relates to the length of the game.
- WHAT WE PLAY IS NOT TRUE This is really difficult but does open the possibility to discuss how play always relates to who you are. Maybe it is too much of a teachers trap to leave the rule in.
- ~~WE ARE ALLOWED TO QUESTION THE CIRCUMSTANCES WE PLAY IN~~ I like the we play wherever better since it is more of an invitation. I think play

always questions circumstances since it is based on reality without being reality.

- WE ARE ALLOWED TO BE UNCOMFORTABLE A reassuring rule.
- ~~WHEN WE PLAY WE DON'T VALUE THE PROPS TOO MUCH~~ This might not be true for every game we play.
- WE CAN NEGOTIATE might be conditional to get everyone on board.
- WE ARE ALLOWED TO REPEAT OURSELVES Hopefully this frees us of having the desire to be original.
- WE ARE PATIENT even though it relates to our speed I think it is an important reminder.
- SOMETIMES WE ~~ARE~~ PLAY QUIETLY This is for the loud ones like myself.
- WE CELEBRATE NOT KNOWING This is hard but important.
- WE ARE HONEST BUT ARE ALLOWED TO HAVE SECRETS I think secrets can make a game exciting.
- WE KNOW ALL OUR NAMES but the rule above implies someone might lie.
- THERE IS A TEACHER WHO PLAYS ALONG Is this smart? when I would leave it out it would feel like denying something obvious: we probably expect something else from the teacher.

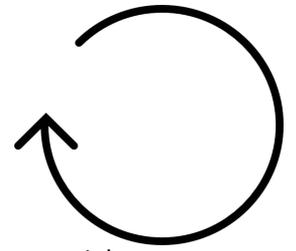
This results in:

- **RULES FOR THE GAME OF TEACHING:**
- WE DETERMINE THE LENGTH OF OUR GAME
- WE PLAY GUILTFREE, FOR FREE
- WE PLAY TOGETHER
- WE HAVE THE RIGHT TO REFUSE
- WE PLAY WHAT WE LIKE, WHERE WE LIKE
- WE DON'T HAVE TO STRIVE FOR HARMONY
- WE ARE ALLOWED TO PLAY ROUGH
- WHAT WE PLAY IS NOT TRUE
- WE ARE ALLOWED TO BE UNCOMFORTABLE
- WE CAN NEGOTIATE
- WE ARE ALLOWED TO REPEAT OURSELVES
- WE ARE PATIENT
- SOMETIMES WE PLAY QUIETLY
- WE CELEBRATE NOT KNOWING
- WE ARE HONEST BUT ARE ALLOWED TO HAVE SECRETS
- WE KNOW ALL OUR NAMES
- THERE IS A TEACHER WHO PLAYS ALONG





Chapter 6: Now what?



With this research, I've tried to free me and my students by centralizing my teaching as material to work from and basing it on the undercurrent. I had an ideal where students would ask the teacher to leave and created an image of 'killing' the teacher as a symbol for ultimate freedom. By doing this, I have identified the teacher with the debt and credit we represent. I thought the absence of the teacher would create a possibility for bad debt. In the process, it became clear that my presence was requested by the students, and my expertise was conditional in creating space for an increasing autonomy of the student. I have struggled in balancing this out.

Is it an indicator of how I still see the teacher as a set of skill and knowledge that can be taught and has a certain endpoint? When one sees study as something that is already happening, as a constant more than something that pops up on occasion, it changes the time experience of being at school. It holds the potential of seeing the meetings I teach as true meetings where we have to decide on how to continue instead of how to start.

In the project *'Love for the profession'* from the School of Education (2012) a new vision on teachership is investigated. The authors have centralized the question: How do you teach the 'Love for the profession?'. They consider masterful teachership something that needs incessant practice. *'The love for the profession cannot be learned but requires practice in being present, in being there, which makes it possible that the situation is also enlightened for the other and can be inspiring and thus literally an opportunity for both the student and the teacher'*. (Ardui et al., 2012, P. 187) This masterful teachership needs to be taught to teachers in training by example of their teachers.

Seeing teaching as an ongoing exercise relates to the way Harney and Moten consider 'study' a practice in which repetition and rehearsal play a big part. They demonstrate this by sharing the following memory:

FRED: And the other part of it, which was just as important, was every once in a while, if you're giving somebody a ride or if they gave you a ride, instead of asking how "much do I owe you?", you would just take some money out of your pocket and say, "put some gas in the car," and get out of the car. See the interplay between those two things. So, the reason why you asked somebody, "how much do I owe you?" is so that you could be engaged in this ritual process of basically disavowing the very idea of 'owe.'

STEFANO: Yeah, exactly. So that you begin to practice, improvise the relationship between necessity and freedom, not on the grounds of owing and credit, but on the grounds of unpayable debt. (Harney & Moten, 2016, P.157)

It is between necessity and freedom where I had trouble in finding how to play my part. How do I act in a so less-creditor-way possible so we end up in bad debt without dismissing what I am passionate about?

By being generous according to School of Education (2012). They consider generosity as one of the most important attitudes for teachers. Generosity goes beyond result because it is a way of paying attention. 'Attention' comes from the French 'attendre'; waiting. Seen from this perspective you could say waiting is a refusal of having to get results from what you give.

Part of the mastership of teaching is finding the balance between thinking and doing. By aligning those there is no longer a need to detect a undercurrent or upstream. When you do as you think, you flow and there can be no misunderstanding about your intentions. You only get to this state of mind by taking care of yourself. You don't centralize the world, you don't centralize the student. A teacher

brings something under attention that they feel is worth waiting for. Which is why the teacher needs to practice this state of mind for themselves so they can detect these subjects and share their love for the profession. (Ardui et al., 2012)

It is advice that seems to be fitting my search to find a new mode of teaching. In order to centralize myself through seeing teaching as an exercise, I can continue to find ways to deal with the institution. What is it that we find worth waiting for in the context of art and how does this relate to the curriculum?

Bob Selderslaghs is doctoral researcher at the conservatory of Antwerp and drama teacher with 25 years of experience under his belt. He used to teach a curriculum based on techniques that were considered to contribute to a bigger artistic capability. Since researching the artistic possibilities of the method 'Mantle of the expert' in which children are 'hired' as experts on a fictional problem which they solve through improvising, his focus has shifted. In a recent article in the magazine Cultuur+Educatie, he pleads his case for a more holistic approach of teaching drama and makes the following recommendations:

'First, forget about creating and handling competency lists. In any case, they are incomplete, limiting and arbitrary.

Second, embrace your coaching and guiding role. Instead of starting from your professional expertise, it is more effective to use it 'at point of need', whereby the necessity arises from the context that you create in the classroom.' (Selderslaghs, 2021, P. 79)

In a more concrete way, it relates to the same mode of being Harney and Moten and the School of Education recommend. I'm more ambiguous about the role the curriculum has to play. This research has showed me that anything can be played when desired. Maybe you have to play the curriculum in order to find out where you are in it. Maybe we play because of the curriculum. Maybe a holistic approach is a playful approach.

But the following speech about Socrates from the book '*Ik weet niet, dus ik ben*' by theater maker Lucas de Man gives a truly specific assignment that might be helpful in being a teacher:

'I have thought about how I could summarize Socrates in a contemporary, active message and it comes down to this.

Have a professional: 'fuck this' attitude.

(...)

I'm talking about following your feelings, your drive, your necessity and fully committing to it every day. Despite the Fear, and the 'that's not how it's supposed to be'-screamers. Because they are everywhere, the 'That's Not How It's Supposed To Be'-shouters, the 'We Know How It Works and How It Is-bawlers', the 'You Can't Do IT And We Can'-yellers.

But realize these Screamers, Bawlers, Shouters and Yellers don't know it either. They call and write and think and do, but they actually have no idea either.

So FUCK Them.

Professional Fuck this. (Man, 2019, P. 32)

I will conclude this research with that. For now, I have found comfort in the idea of teaching as an ongoing search in which I will have to practice the not knowing, a different pace and finding a place for discomfort in an attempt to not base my teaching on an undercurrent but being transparent by aligning my thinking and acting so we can flow.

On a more personal note this means it's one thing to refuse, but to truly take time to see what consequences come from that refusal is what I have to develop courage for. Abolishing the belief there is a difference between the theater maker and the teacher is part of that courage. What has been holding me back is the assumption that when I'm the one who takes initiative to create with a group, I also have to be the one who can interpret the outcome. Students have showed me that they are willing and capable to share their courage when given the opportunity. It's what I value the most out of this research: the moments where we actually 'met' during the meetings.



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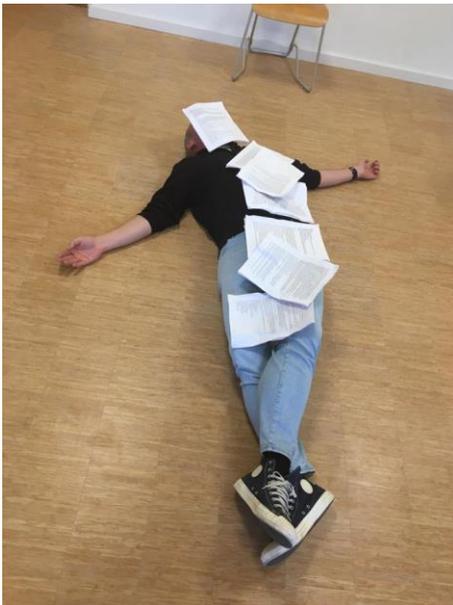
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Appendix

Photos of scenes made during open spaces and learning outcome related meetings.





Transcription and feedback forms

MEETINGS SERIES 1:

Meeting 1: 16-2-2022

J: nou waar ik dus benieuwd naar ben is hoe hebben jullie het ervaren om zo vanuit het script een les te doen, wat hebben jullie meegemaakt? Wat vond je ervan?

S: In het begin was het even zoeken naar de juiste manier maar op een gegeven moment werd het steeds duidelijker en is het wel een leuke manier om zo doende te leren over het vak drama nou door het te doen inderdaad al doende leert men.

S: je voelt je niet voor het blok gezet meestal bij een drama les denk je ok nu moeten we gênante dingen doen en dan moet je weer inkomen en nu werd je zo heel natuurlijk rolden we erin zonder dat je echt bezig bent met o ik ben drama aan het doen.

S: ja en ik vond ook wel heel leuk de koppeling gelijk naar de klassen context. Het is allemaal leuke ideeën hoe je dat dan met die kinderen kan doen.

J: En hoe werkt het script voor jullie?

S: het geeft houvast anders sta denk ik helemaal ongemakkelijk te zijn zeg maar.

J: ja want normaal gesproken zou ik zeg maar alles wat er nu is opgeschreven dat doe ik dan gewoon. Dus dan deel ik niet de scripts uit maar dan doen ik precies wat daar staat en jullie reageren dan ongeveer zoals daar staat. Dat verschilt ook wel weer een beetje per groep. Wat wou jij zeggen?

S: ik heb vorig half jaar deze les ook gedaan zonder script...

J: sorry dat ik je niet herken

S: geeft niet ik was er 1 x

Lachen

S: toen kwam ik niet meer terug omdat er dus geen script was

Lachen

S: nee, maar daardoor wist ik wel al wat er ging komen wat meer dus ik had wel een andere kijk dan toen. Ik wist ook al van echoput: o ja wacht toen deed ie dat. Dus ik denk dat ik er wel even anders naar kijk ofzo. Dus dat is wel grappig.

J: Het geeft dan toch meer een kijkje in de keuken misschien?

S: ja en ik vind het leuk dat je een beetje voorspelt wat studenten gaan doen maakt je ook heel erg bewust van je gedrag.

J: heb je het gevoel dat je voldoende invloed hebt op het script of ben ik nog te sturend om echt invloed uit te oefenen op dat script?

S: Ik heb wel het gevoel dat je mag meebepalen zeg maar. Maar omdat de teksten zo lang zijn zou je misschien alleen al het document anders indelen zou het rust geven ofzo. Wat meer alinea's en op die manier lezen want anders denk je echt wat is dit allemaal en word je en beetje mee en kan je snel een beetje

J: ja precies dan leidt het eerder af dan dat je tot de inhoud komt

S: Ja dat had ik ook soms ben je te lang te veel met de tekst bezig en hoe het uitgesproken wordt ben je aan het meelesen in plaats van het verwerken.

J: ja, dus dan zou het eigenlijk meer omschrijvend moeten zijn misschien de docent zegt ongeveer dit of ongeveer dat dan er al helemaal.. of is het echt de opmaak?

S: allebei je zou ook nog kunnen zeggen ik wil dat je je lessen voorbereid en dat de voorbereiding is: lees het script.

J: o ja. Nooit gaan gedacht.

S: ik zit wel te denken je kan ook de alleen de docent zeg maar degene die de docent speelt het script geven en de rest moet daar dan reageert daar dan natuurlijk op als zijnde kinderen.

J: ja, dat is ook wel slim ja.

S: of in dikgedrukt doet de een en of in ieder geval met lettertyp of iets dat je dat echt niet hoeft te lezen als student zijnde.

S: nee en met kleuren werken misschien voor het overzicht

S: en dan misschien meteen als een bepaald typetje binnenkomen ofzo dat je nog iets meer in je rol zit van tevoren ofzo dat je nog iets meer daarin

S: de docentenjas

J: mag iets aangekleder eigenlijk

S: ja nog iets meer ja.

S: je kan letterlijk het kopje doen, het kopje koffie van de docent en je voelt je al heel anders worden.

S: ja, ja.

J: ja leuk, mooi, goeie suggesties.

S: ja inderdaad wat net ook gezegd wordt tijdens het voorlezen had ik ook wel dat ik af en toe niet zo goed meer wist wat hij nou aan het vertellen was

S: waar je met lezen was bedoel je?

S: ja nou nee maar vooral dat ik ik had jullie allemaal een opdracht gegeven en toen dacht ik wat heb ik eigenlijk gezegd? (gelach) omdat het dan inderdaad wel veel tekst is.

J: ja, dus je mist het punt dan eigenlijk.

S: ja, ja, ja of het was gewoon veel achter elkaar om te vertellen.

S: Was wel leuk om ook al een beetje te oefenen als docent zeg maar voor drama in een klas dus dat was ook leuk

S: misschien.. nu werd er niet heel vaak op de bel gedrukt alleen door aktes heen misschien moet je gewoon af en toen doen: bel. En dan moeten ze wat vaker wisselen en dat je dan altijd als je eerder wil dat zelf vrijwillig mag doen.

J: ja.

S: ja zo heel random dat je, in hetzelfde lettertype.

J: grappig ja, dat je

S: wat je ook zou kunnen doen we hadden het net over attributen en dat je dan een shawl, en dat is een onzeker type. En een ander heeft een muts op en dat is een.. verzin wat die moet om alles lachen en dan gaan we drukken op de bel.

J: dus dat je ook nog zeg maar als student en rol hebt waarin je je nog meer kunt verliezen want dan komen we meer tot spelen. Is dat eigenlijk een beetje wat dan de....

S: ja want nu blijf je echt jezelf en als je dan een rol moet spelen dan wordt je anders.

S: ja en als je het in kleur doet dan is het ook makkelijk dan weet je ook dat als ik een rode pet op heb en er staat iets in het rood dan moet ik het zeggen.

J: ja, ja, ja, dat snap ik wel ja. Wat.. is dat dan.. heb je het gevoel... denk je dat je eeeh andere informatie hebt gekregen door met het script te spelen dan dat je dat normaal gekregen had?

S: (veel stemmen door elkaar) dan wat jij normaal wil vertellen zeg maar? Jouw lesinformatie?

J: ja? Heb je het gevoel dat je nu iets gemist hebt bijvoorbeeld of

S: stemmen door elkaar. S: nee want dat weet je ook niet.

S: ik denk dat je als student zijnde ook wel de juiste vragen erin hebt gezet. Ik bedoel ik ben mijn script al een tijdje kwijt (lachen) maar af en toe hoorde ik vragen uit het

publiek vandaan komen als student dat ik dacht o ja dat is een goeie vraag maar dat stond dan natuurlijk al in het script.

J: jij wilde ook nog iets zeggen?

S: ja wij kwamen natuurlijk halverwege binnen en dan nog vind ik dat we redelijk erin mee konden gaan.

J: leuk, zou je zeggen laten we het volgende week nog een keer proberen via zo'n script of...

S: nou wel met een andere les

J: ja natuurlijk!

Iedereen lachen

S: en met iets kortere tekst en met rollen. Ik denk dat je je meer laat gaan als je ook een rol hebt dan dat je jezelf moet zijn in een dramales.

J: dan is eigenlijk mijn voorstel dat ik niet ga schrijven welke rollen jullie hebben maar dat je volgende week binnenkomt als rol.

S: *verschillende stemmen* o ja dat is wel leuk

J: en een attribuut. Dus zorg dat je een attribuut hebt en zorg dat je binnenkomt in een personage.

S: Ja helaas die tijgeronesie die pas ik niet

Lachen

S: dus je mag je ook verkleeden?

J: ja, of misschien hoeft je niet al binnen te komen maar misschien (S: net als carnaval!) neem het dan in iedere geval vast mee en dan kunnen we een moment bepalen van ok vanaf nu zijn we dan gaan we dat dan doen.

S: stemmen door elkaar.

J: leuk, ok eeeh, top. Dank jullie wel. Of is er nog iets wat ik niet gevraagd heb maar wat je er wel nog over wil zeggen?

S: nou ik moet wel zeggen ik ben nooit echt van drama geweest maar ik vond het gewoon grappig. Ik heb gewoon zin erin gekregen en dat had ik ja normaal ben ik heel sceptisch ertegenover.

J: ja leuk. Ik ben ook nog wel benieuwd, maar ok dat is dan ik weet niet of het opgenomen moet worden maar ik laat het maar lopen eeeh. Zie je dit nou ook voor je in het basisonderwijs? Zou je ook een rekenles kunnen scripten? Wat zou je dat dan opleveren ten op zichte van wat je nu normaal zou doen?

S: ik denk dat je de lol van de kinderen misschien eerder

S: ja ik denk dat je de betrokkenheid wel verhoogt.

J: ja ik heb dat nog nooit gedaan hoor dus ik was gewoon..

S: ik denk dat je wel goed moet opletten welke leeftijd.

J: ja. Je moet sowieso wel kunnen lezen misschien.

S: ik denk wel dat het heel chaotisch wordt

S: *hoop stemmen*

J: ja het is chaotisch, dat is waar dat is waar dat is waar.

OPNAME STOPT>

MEETING 2: 23-2-2022

J: ok dus we hebben nu voor de tweede week met script gewerkt. We hebben eehh die personages ingebracht wat heeft deze keer... wat was er anders wat of wat heeft deze keer opgeleverd?

S: stemmen door elkaar.

S: sowieso heb jij de opening, de echoput heb jij al gedaan waardoor voor mijn gevoel iedereen al meer bij de les geactiveerd was of meer bij de les betrokken was dat was wat ik persoonlijk vorige week wel miste eehh dat vond ik nu al het grootste pluspunt van deze vorm.

J: mm mm

S: ik denk dat we nu omdat we iets meer gewend zijn naar vorige keer dat we zelf meer ruimte hebben gepakt om zelf dingen te doen. (J: ja) Het script een klein beetje aangepast (*lachen*) daar ben ik blij mee.

J: dat was vooral bij de tweede groep heb ik veel aanpassingen gezien he? (*lachen*) en bij de eerste groep heb ik minder aanpassingen in het script gezien hoe komt dat?

S: nou je liet ons wel eehh de keuze was wel vrij en je ziet dan ook dat als je dat bij kinderen ook doet dat ze die vrije ruimte pakken en dat je dan inderdaad een beetje ongeregistreerd, wel grappige, maar scene krijgt dus ik denk dat het toch wel belangrijk is om bepaalde richtlijnen neer te zetten want dat zag je dan weer bij groepje 1 dat was veel meer...

S: maar het is ook wel weer heel leuk om het verschil te zien.

S: ja dat hebben we nu wel goed kunnen zien. Daarvoor deden wij het ook.

Lachen

S: ja daar zat een hele gedachte achter.

S: en een klein beetje ook omdat het gewoon heel erg voorgekauwd was wat wij moesten gaan doen waardoor het te veel was om in een kwartier tijd, halfuur tijd, nee vijf

minuten hadden we he? Om het in vijf minuten tijd in te leren.

J: ja, ja dat snap ik ook. Dus dan is het nog steeds eigenlijk te veel omdat dat dan in zo'n scriptje...

S: ja waardoor je dus meer improvisatie krijgt. (J: ja) En het wordt steeds gekker en grappiger eigenlijk voor ons dan.

S: steeds wilder.

S: ja (*lachen*)

S: ja wij hadden wel echt lol maar ik denk dat het voor een publiek niet heel.. van waar kijken we naar? Het is super niet te volgen.

S: ik vond het wel duidelijk. (*lachen*)

S: Wij hadden wel lol ermee.

S: wat is je doel van je les? Is dat het? Dan is dat toch goed gegaan?

J: ik denk dat.. kijk ik noem het niet voor niets een repetitie dus het helemaal niet erg dat het zich niet duidelijk vertaalt naar het publiek. Waar ik nog een beetje naar zoek is.. Ik vond het de vorige keer vrij braaf het volgen van het script en ik dacht o dat is echt wel mijn schuld want ik zit nog zoveel te bemoeien en ik zit nog te zeggen hoe jullie het moeten doen en ik ben er de hele tijd bij en we doen het de hele tijd met zijn allen, misschien moeten we proberen op te breken en moet ik me gewoon veel minder bemoeien met dat script en voelen jullie dan misschien meer vrijheid om dat script aan te passen. Dus ik zoek nog naar ok hoe kan ik jullie die vrijheid geven maar misschien willen jullie dat script ook wel helemaal niet aanpassen misschien wil je de les wel gewoon volgen, dat weet ik niet. En maar waar ik nu dus nog een beetje naar zoek is ok we hebben aan elkaar gepresenteerd maar daarin wordt volgens mij ook de didactiek zichtbaar. Maar ik vraag me nog af of dat zichtbaar genoeg is voor jullie.

S: nou die didactiek is wel zichtbaar omdat je daarna zelf van het script even afgaat en dingen vertelt, dat vond ik wel prettig maar persoonlijk vind ik het ook wat moeilijker tenminste merkte ik net, je komt koud eigenlijk net de drama les in en dan moet je gaan improviseren en dat vind ik ja na een uurtje gaat dat veel makkelijker.

J: dus ook daarin zou er meer een opbouw moeten zitten.

S: misschien ja.

S: je zou het ook kunnen omdraaien. Net als nu. Dat je eerst dit doet, met de wisseling enzo en dat je daarna pas een script.

S: en je hebt natuurlijk ook eem we hebben elkaar nu allemaal al een keer gezien en dat maakt echt wel een verschil. Ik voel me nu veiliger dan vorige week.

J: ja natuurlijk, ja.

S: dus.

J: ja, zal ik dan volgende week openen met een voorbeeldles, voor de bovenbouw wordt dat dan, en daarin ga ik ook de lesopbouw uitleggen dus hoe bouw je nou een les op wat zijn nou de soorten oefeningen die je hebt nu dan maken we dat mee. En kijken of we daar of ik daar nog een script aan kan koppelen?

S: ja of misschien geen script maar dat je richtlijnen geeft van en nu gaan jullie laten zien hoe pakken jullie dat dan aan met deze richtlijnen.

J: eigenlijk zeg ik dan: maken jullie een script op basis van deze voorwaarden.

S: ja dat je dan op basis van die korte tijd met elkaar wat meer vrijheid daarin hebt en dat je dan misschien kan zeggen degenen die dat moeilijk vinden want er zijn ook kinderen die dat niet kunnen improviseren, heb ik een script.

J: ok maar ik zoek eigenlijk niet naar een soort kindervorm dus ik wil dan graag dat het op studentniveau, voor jullie is.

S: Dan kan je het wat meer vrij geven.

S: meer in de trant zoals dat laatste die laatste oefening dat je en sprookje iets moet gaan uitbeelden. Dus je geeft kaders.

J: dus ik ga iets voordoen eigenlijk en daarna geef ik een soort kader waarin jullie zelf iets kunnen maken.

S: verschillende stemmen: ja.

S: dan hang je ook niet zo aan o doe ik het script wel..

S; ja dat inderdaad want daar zit best wel wat tekst tussen natuurlijk die didactische dingen die heb ik allemaal overgeslagen

J: ja heel goed

S: en ik werd overvallen o nee.

S: dat was ik.

S: dus ja.

S: ik vond dat script ook wel fijn een beetje houvast juist dus zeg maar als ik nu hoor wat dan het plan is voor eventueel voor volgende week dan denk ik wel oew dan moeten we zo meteen in een halfuur moet er dan zo'n hele les een soort van voor gaan doen dat vind ik dan ook wel weer een heftige opdracht.

J: misschien kunnen we een soort tussenvorm doen dus we doen half uur een les voor of misschien drie kwartier, dan hebben we nog een uur en een kwartier en dan schrijf ik

wel een scriptje maar dan compacter van ook een lesje van want dit is eigenlijk de hele les he? Dit is een les van twee uur die ik dan heb gescript maar misschien script ik dan ook maar een halfuur waarin de vrijheid meer opgezocht kan worden.

S: en misschien ook dat je zegt van eeh: leg het op een gegeven moment even weg. Want als je de hele tijd met dat papiertje zit ja dan ga je toch minder snel improviseren.

J: Ik zal het proberen zo te schrijven dat je het kan lezen en daarna weg kunt leggen.

S: ja of ik zit te denken want zeg maar die didactische dingen die de docent zegt dat jij die zeg maar echt als docent zegt en dat wij het toneelstuk erom heen spelen zeg maar dat jij het af en toe stil legt van nou dit is wat je ziet of wat je doet of.

J: en wat is dan nog het verschil met als ik gewoon les zou geven?

S: dat wij zelf zeg maar om in die kader zeg maar het spelen maar zoals nu wat er af en toe staat zo van ik heb wel eens een kleuter les gegeven of dat soort dingen dat je die dan zeg maar vertelt.

J: o ja ok dat is goed.

S; wat ik trouwens ook wel aan het script fijn vind is dat je ook achteraf nog wel veel didactische tips op papier hebt dat kan je gewoon meenemen zeg maar en daarna nog even teruglezen zo van o ja dat staat zo in het script dat kan ik ook wel zo doen in mijn eigen les dus dat vind ik eigenlijk ook wel heel fijn aan het script.

S: ja dat je nu echt materiaal hebt.

S: dat je echt iets hebt van o ja er staan leuke dingen in weet je wel maar ik vind niet dat je er nu heel veel mee hebt bemoeid zeg maar niet dat ik dat had gewild dat je dat meer had gedaan maar dat is inderdaad wel een verschil met de vorige les dus iets meer inderdaad balans met het script maar ik zou het niet helemaal schrappen ofzo.

S: ik moet wel nog even plassen en nog naar de volgende les.

J: ja het is helemaal eee bedankt ik zou zeggen fijne vakantie.

MEETING 3: 9-3-2022

J: ja eehm dus we hebben weer gewerkt met het script maar op een heel andere manier we zijn nu begonnen met een voorbeeldles. Wat heeft dat wat heeft dat jullie opgeleverd?

S: Duidelijkheid met betrekking tot de leeruitkomst. Wat echt de stappen zijn.. ja zal ook wel op het leerpad staan maar staat wel meer op het leerpad eeh duidelijkheid wat de stappen zijn.

S: stukje instructie was wel fijn.

J: ok dus het geeft en hoe is dat tweede gedeelte dan waarbij je dan dus op basis van zo'n les weer met zo'n script wordt weggestuurd?

S: iets comfortabeler. Omdat je al zo'n beetje eerst in de les zo hebt gewerkt en je instructie krijgt je zo langzaam aan meegenomen wordt en dan het zelf gaan doen.

S: ik raak ook sneller los van het script want eerst was je dat je echt wat staat hier eigenlijk wat moeten we doen en nu wist je ook wat er gebeurt was en kon je het script ook loslaten en kon je zelf creatief bezig zijn dus dat was wel prettig.

J: ok.

S: ja ik was het script eigenlijk een beetje vergeten. Ik vond het ook wel heel fijn dat je gewoon even heel overzichtelijk een PowerPoint had met dingen die ik puntsgewijs kan toepassen in mijn eigen lessen.

J: dus het feit dat het even een echte les is dat werkt heel comfortabel eigenlijk.

S: stemmen door elkaar: ja.

S: maar gelukkig niet twee uur.

S: lachen jaaaa!

J: Ok dus zo'n laatste dat je even zelf mag freaken..

S: is absoluut goed. Anderen: ja ja ja zeker

J: want wat voor mij daarin nieuw is is dat ik jullie probeer aan te spreken als makende student. Dus dat ik die ene opdracht in de les is eigenlijk een opdracht die je ook zo aan kinderen zou kunnen geven en dit probeer ik dan echt op jullie creativiteit terug te laten komen, als verschil. Hebben jullie dat ook zo ervaren of hoe zie je dat?

S: het is voor mij echt uit die comfortzone komen want dit is echt totaal niet mijn ding en het staat op het leerpad maar het is het echt niet. Geef mij een toets geef mij rekenen geef mij de wiscat geef mij maar dit is het gewoon echt niet dus dit is voor mij echt gigantisch uit mijn comfortzone. Daarom vond ik juist het begin wel lekker dat je wat langzamer aan de hand wordt meegenomen.

J: hoe willen we verder?

S: deze structuur vind ik wel fijn.

S: ik ook.

J: ja? Deze structuur aanhouden?

S: verschillende stemmen: ja ja ja.

J: ok, bedankt.

MEETING 4: 16-3-2022

S: geroezemoes op de achtergrond

J: goed, ik heb de opname aangezet. Jullie mogen ook zeker nog verder praten over gebouw J maar dan weten jullie dat.

Gelach.

J: Hoe hebben jullie de les vandaag ervaren? Wat heeft het opgeleverd?

S: ik vond deze manier van werken prettiger. Eerst de theorie en dan uitwerken.

S: Ook omdat je dan de theorie kan gebruiken in je spel bijvoorbeeld vertelpantodime, pantomi.. pantomime. (J: pantomime) Ook hoe kleuters in elkaar zitten zo van hak op de tak en de scared is scared ofzo dat hebben we ook gedeeltelijk gebruikt in ons toneelstuk dat we maken dus dan kan je ook weer ja theorie gebruiken in het toneelstuk.

S: je bent wat beter voorbereid.

S: ja je kan meteen wat je hebt verteld in de theorie inderdaad in de praktijk brengen waardoor het beter blijft hangen.

J: dus jullie hebben wel het idee dat in die maakopdracht zeg maar die je krijgt dan ben je wel aan het toepassen?

S: ja zeker. Dat hebben wij ook gedaan. Als andere groepje.

J: mooi, wow, cadeautje is dat. Eehm ok dus dat is fijn. Heeft dat script nog een functie of heeft het script zijn functie eigenlijk verloren?

S: dat heeft in die zin een functie voor mij dan dat het wel een verhaal is dat je wel een verhaallijn hebt dat je weet waar je naartoe kan.

S: maar op zich heb je het verhaal al gehoord, namelijk de les zelf. En dan ook nog even een punt kort van wat hebben we ook alweer gedaan dat je daar nog even naar kijkt o ja dat gaan we doen. Maar zo'n heel script is dan voor jou natuurlijk heel veel werk en als we dan nauwelijks gebruiken is dat dan wel weer zonde van jouw tijd lijkt me.

J: ja, maar maak je over mijn tijd geen zorgen en eeh dus eigenlijk hoe je het gebruikt is puntsgewijs dat is wat je zegt?

S: ja, ja ja ja.

S: het is ook wel heel fijn om het gewoon te hebben.

J: tuurlijk. Als naslagwerk is het ideaal.

S: ja dat wel.

S: Zeker als je dan ook nog het leerpad erbij of ernaast kan leggen zeg maar als je het later gaat gebruiken dat je dan weet o ja hoe zat het ook alweer? Dat je die hele uitgediepte lessen..

J: ik kan sowieso zorgen dat ze op het leerpad komen te staan. Zet ik ze er gewoon bij. We hebben volgende week nog 1 bijeenkomst. Het thema zou theatermaken en dans zijn. Hebben jullie verzoeken? Hoe zou je deze serie willen afsluiten met alles wat we tot nu toe hebben gedaan? Heb je behoefte aan een soort samenvatting? Heb je toch gewoon behoefte aan gewoon een nieuw onderwerp? Want ik zou dat theatermaken kunnen inzetten om een soort samenvatting te maken van tot nu toe maar ik ben benieuwd waar jullie gedachten naar uit gaan?

S: ja ik vind een samenvatting inderdaad wel fijn in combinatie met inderdaad een nieuw onderwerp of onderdeel met dans erbij dat vind ik wel leuk.

S; ik vind improvisatie met echt interactie ook wel super vet.

J: ok, die werkvorm hebben we inderdaad nog niet gehad.

S: ik ben er volgende week niet. Ik zit heel hard in de geschiedenis.

S: ik heb ook geschiedenisstoets om zes uur, ik weet niet hoe lang dat duurt.

J: kijk maar je kunt altijd binnenlopen

S: met geschiedenis ben je wel lang bezig.

J: Andere verzoeken of dingen die je voor je ziet? Ok dan wil ik jullie vragen.. nee niets. Jawel. Dan wil ik jullie vragen om langs te lopen en 1 woord te zeggen over vandaag en dan mag je weg.

Lachen.

S: kleuters.

S: plezier.

S: fantasie

S: hak op de tak

S: chaotische kleuters

S: slaapwandelen

S: spelen

J: ok dank jullie wel ik zie jullie

Opname stopt.

MEETING 5:

Hoe heb je de dramalessen ervaren?

1	anonymous	Ik heb nog nooit zoveel plezier gehad in een les op de hogeschool
2	anonymous	Als erg leuk, ongemakkelijk maar veilig.
3	anonymous	Leerzaam en gezellig
4	anonymous	Eerst moest ik uit mijn comfortzone komen, daarna Geweldig, uitbundig
5	anonymous	Veel plezier. Leuke werkvormen maar ook didactische tips. Hoe je les in elkaar moet zetten en begeleiden. Leerzaam dus.
6	anonymous	Onwijs leuk! Ik heb heel veel plezier gehad. Ik vond de bijeenkomsten inspirerend. Ik vond het een leuke mix van didactiek en zelf doen, was een goede balans. Ik keek uit naar de bijeenkomsten. Nu ben ik nog meer fan van drama! Ik denk ook dat je anderen hebt weten te enthousiasmeren voor drama. Ook fijn dat we veel handvatten hebben gekregen voor toepassing in eigen lessen.

Wat heb je gemist?

1	anonymous	lets meer structuur in de les
2	anonymous	Ik zie graag meer de theorie erbij. Op het leerpad kan ik het niet heel makkelijk bij de bijeenkomst vinden.

3	anonymous	Niks
4	anonymous	De derde les heb ik zelf gemist. Verder niks gemist in de lessen zelf
5	anonymous	Weet even niks te bedenken.
6	anonymous	Ik heb niet het idee dat ik iets gemist heb eigenlijk

Hoe heb je het werken met scripts ervaren?

1	anonymous	Soms beperkend, maar ook inspirerend.
2	anonymous	Best leuk, maar zeker in het begin had ik opwarmtijd nodig.
3	anonymous	Stroef onpersoonlijk
4	anonymous	Het gaf houvast
5	anonymous	Aan het begin vond ik het wel lastig doordat je tegelijkertijd het script aan het lezen was en aan het toneelspelen was. We bleven een beetje hangen in de tekst. Daarna ging je eerst de lesgeven en daarna mochten we zelf aan de slag met het script. Dat was erg leuk.
6	anonymous	Werken met scripts is fijn als houvast en als naslagwerk.

Is er een verschil tussen werken met scripts en een gewone les? Waarom wel/niet?

1	anonymous	Het werken met scripts is sturender en biedt
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		minder mogelijkheid voor improvisatie
2	anonymous	Met scripts overwin je plankenkoorts sneller.
3	anonymous	Nee met een script is het een les via de methode
4	anonymous	Ja, script zegt wat je moet doen, lesgeven doe je meer in medewerking met de kinderen.
5	anonymous	De gewone manier krijg je misschien meer instructie maar met het script moest je ook door een proces een opvoering maken. Erg leuk!
6	anonymous	Ik denk verschil als in: met script is het minder van 'we gaan nu dit doen', want je kunt het script raadplegen.

Ik voel mij capabel genoeg om drama te geven:

1	anonymous	Eens
2	anonymous	Eens
3	anonymous	Eens
4	anonymous	Eens
5	anonymous	Eens
6	anonymous	Eens

Licht je keuze op de vorige vraag toe, alsjeblieft.

1	anonymous	In het script staat opgenomen wie wat wanneer zegt. Tegelijkertijd is de inhoud een leidraad van waaruit je verder kan
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2	anonymous	Ik heb nu ervaren dat je gewoon moet doen. dat je
3	anonymous	Iedereen wilde exact het script volgen waardoor het onpersoonlijk werd
4	anonymous	Ik weet wat ik kan doen. Ik kan veel met de voorbeelden. Als er iets niet lukt is het ook oké.
5	anonymous	Didactische tips, lesstructuur, begeleiding tijdens de les. Maar ook het plezier overbrengen tijdens de les.
6	anonymous	Ik heb veel kunnen oefenen met drama en de handvatten die je ons gegeven hebt maken dat ik me capabel voel. Ook ervaar ik veel plezier en voel ik me niet ongemakkelijk.

Ik heb invloed gehad op de inhoud van de bijeenkomsten:

1	anonymous	4
2	anonymous	3
3	anonymous	5
4	anonymous	3
5	anonymous	3
6	anonymous	4

Wat was het meest waardevolle moment voor jou?

1	anonymous	Het opvoeren van de scènes
2	anonymous	Het doen, hoe ongemakkelijk het ook voelt.

3	anonymous	Halverwege de les als ik wat lossier kwam
4	anonymous	De echoput en heel veel lessen
5	anonymous	Laatste les. Zelf toneelstukje maken.
6	anonymous	Dat weet ik niet zo goed, ik vond alle momenten waardevol! aangezien ze hebben bijgedragen aan mijn leerproces, in de zin van: gewoon gaan doen en minder denken.

Wat wil je nog kwijt?

1	anonymous	De groep en docent gaven mij een vertrouwd gevoel waardoor ik mezelf kon zijn
2	anonymous	Bedankt voor de ervaring!
3	anonymous	Bedankt voor de gezellige lessen.
4	anonymous	Dank je voor de lessen, het was altijd leuk. Ik durfde uit mijn comfortzone te stappen.
5	anonymous	Heel erg bedankt. Heb genoten.
6	anonymous	Veel dank voor alle tips en inspiratie!

SERIES 2

MEETING 1:

Welke metafoor kun je voor deze bijeenkomst bedenken?

1	anonymous	Het ijs is gebroken
2	anonymous	Spelend leren

3	anonymous	Monkey see, monkey do, het werkt erg goed!
4	anonymous	Verrassend leuke les
5	anonymous	Roeien met de riemen die krijgt
6	anonymous	Opklaring
7	anonymous	Een duik in de zee op
8	anonymous	Ik voel me als een kind dat stiekem weet dat ze zwemmen best wel leuk vindt, met het spannend vindt om in het diepe te springen omdat ze bang is dat ze het niet zo goed kan terwijl achteraf blijkt dat ze best oké kan blijven drijven. En die daarna bijna naar huis racet om met een grote glimlach aan haar huisgenoten.. uh ouders te vertellen dat het zo tof was!

Wat waren interessante momenten voor jou tijdens deze bijeenkomst?

1	anonymous	De echoput waardoor voor mij alle spanningen eraf vielen. Ook interessant hoe een opdracht verschillend geïnterpreteerd kan worden.
2	anonymous	Echoput scène met strenge meester/juf
3	anonymous	Om zelf alles uit te proberen voordat ik het voor de klas doe
4	anonymous	De echoput was verrassend leuk. Eindopdracht was leerzaam. Ook om in groepjes de stukjes te bedenken en uit te voeren is leerzaam.
5	anonymous	Drama is ook gewoon bewegen en improviseren. Je hoeft geen musical te doen
6	anonymous	Momenten dat ik kon vergeten dat er iemand keek

7	anonymous	De echo put en de laatste reflectie opdracht
8	anonymous	Door zelf de oefeningen te doen als een les die je ook aan de klas kan geven, ervaar je wat leerlingen ook zullen gaan voelen. Wat ik zo mooi vond aan de echoput was dat het geen losse bewegingen waren maar dat er een verhaal in zat waar wij ons heel erg aan konden relateren. Dat haalde bij mij een groot stuk van het ongemak en de spanning al weg. De korte theorie stukken verworven in de feedback waren fijn omdat je het direct kan plaatsen

Wat wil je nog kwijt?

1	anonymous	Super leuke les!!
2	anonymous	Fijn!
3	anonymous	Ik vind het nog een spannend om mee te doen 😊
5	anonymous	Toples zo. Lekker dynamisch, vlot. Belangrijk op dit tijdstip. Gr Louis
6	anonymous	Ik vond het leuker dan verwacht
7	anonymous	Bedankt voor de inspirerende les
8	anonymous	Ik vond het veel leuker dan verwacht. Nouja ik had niet echt verwachtingen dus dus ik vond het gewoon heel erg leuk! Als je volgende week weer aan het begin vraagt of we er zin in hebben zal ik volmondig ja roepen :D

MEETING 2:

Bedenk een metafoor voor deze bijeenkomst:

ID	Naam	Antwoorden
2	anonymous	Zeer gemakkelijk
3	anonymous	Leren doe je door het nadoen
4	anonymous	Deepdive
5	anonymous	De spiegel
6	anonymous	Een reus die in een prinses verandert
7	anonymous	Transformeren

Dit was vandaag belangrijk voor mij:

1	anonymous	De verwerking van de les in groepjes aan het eind. Daar haal ik veel inspiratie uit.
2	anonymous	Ik vind improviseren met een groep goed om te doen. Ik merk dat ik creatiever ben dan ik dacht.
3	anonymous	Om wat meer met expressie te durven
4	anonymous	Houd de snelheid erin, dan blijven ze bij de les.
5	anonymous	Het effect van humor, stilte, geluid, muziek
6	anonymous	Sprookjesboek, bel, werkvormen
7	anonymous	Drama spelen

Is er nog iets dat je kwijt wil?

2	anonymous	Nee ga zo door :-)
3	anonymous	Ik voelde me vandaag meer comfortabel dan vorig keer
4	anonymous	Mijn uitdaging wordt om iets te bedenken wat niet

		te moeilijk is en niet te moeilijk.....
5	anonymous	Tot volgende week
6	anonymous	Hele leuke en leerzame les, dank!
7	anonymous	Visualisatie op het bord veel verbale uitleg

MEETING 3: 13-4-2022

Ok jullie vroegen ook waarom deed je dat nou met die kaartjes wat was nou eigenlijk je doel ermee en dat wil ik als jullie dat willen dat nog even uitleggen.

Wat we opviel in de vorige lessen was dat we eigenlijk elke keer de voorbeeldles, heel gestructureerd gaf ik die als erg de docent aan de student en jullie kunnen daar dan in meedraaien en daarna gingen we daar iets over maken. Dus de les die het was was een soort materiaal geworden waar we dan weer mee verder gingen werken. En waar ik eigenlijk naar op zoek was of we dat speelse, dat wat we de vorige keer gedaan hebben, dat transformeren van het moment dat toneelspelen met de les, of dat er misschien al meer in kon komen. En ik dacht hoe ga ik dat nou doen, hoe ga ik dat nou doen? Misschien moet ik opdrachten geven die eigenlijk ook een soort toneel worden.

Want als ik terug kijk naar de chaos die het opleverde (gelach)was het soms ook super theatraal. Bijna een voorstelling in wat er gebeurde alleen.. Nou ja laat ik niet te veel invullen. Dus dat was de poging eigenlijk om het het bij elkaar.

En als ik het goed samenvat in wat jullie nu hebben laten zien en hoe we hebben nabesproken zeggen jullie eigenlijk dat levert zo'n gefragmenteerd iets op dat ik door de bomen het bos niet meer zie.

S: ligt er misschien aan wat voor vragen het zijn. Want ik denk zoiets als iets weglopen of eentje die ik niet heb toegepast zoals doe het nu nog eens maar dan als opera. Ik denk dat als je meer dat soort dingen hebt zoals kunnen we dat op deze manier doen of dat het wel dat het niet stoort voor waar je mee bezig bent. Eigenlijk zoals jij al zei zoals met de bel wat wel het idee daar achter was om het meer zo in te vullen dat dat misschien anders zou zijn omdat het dan specifiek gaat over ok kunnen we dit nog op een andere manier doen.

S: ik had wel het gevoel, ja je gaat iets doen wat je normaal niet gaat doen midden in een les zeg maar dat voelde voor mij wel dat voelde wel even gek dat doe je normaal niet zeg maar. Dus het maakt wel iets los dat je even iets anders moet doen. Je komt wel even in theater terecht je gaat

inderdaad theatermaken tijdens de les. Dat vond ik er op zich wel mooi aan. Ik weet alleen niet of ik daardoor nu ook meer dan andere dingen heb dan in de les die echt met de les te maken hebben het durven doen of me ook daardoor meer vrijer voelde, of, dat weet ik eigenlijk niet.

S: Misschien ook een beetje het competitiegedeelte. Dat ik dacht echt: o ik ga kaartjes pakken ik ben echt competitief ingesteld ik dacht alleen maar o ik ga naar die kaartjes en ik ga achter elkaar. Terwijl misschien zou het anders zijn als je iedereen een kaartje geeft in het begin en zegt: ergens deze les mag je dus inzetten. En dan is het superleuk wat Tom deed want dan is het zijn het 10 opdrachten in plaats van dat we met zijn allen de hele tijd met ons eigen ding bezig zijn.

S: ja een beetje dat competitieve eruit.

J: En wat levert dat dan op?

S: eerst even hoor: hoeveel kaartjes heb je? (lachen)

S: weet ik veel 4 ofzo?

J: maar stel he dat we dat zouden doen waarom zouden we dan toch met die kaartjes willen werken?

S: omdat het toch wat losmaakt. (ja) Ik vind het wel weet je net als T ineens de deur je bent er toch mee bezig het is toch grappig ik vind het toch net als dat jij ging bellen het maakt toch iets los.

S: en het zijn wel nou ja niet allemaal sommige zijn wel natuurlijke verstoringen die je ook in je eigen les meemaakt dus in die zin krijg je wel een realistisch beeld. In plaats van dat je nu de perfecte les meemaakt en denkt dit lukt mij nooit met mijn klas.

(ik moet hard lachen) (instemmend gemompel)

S: Bij mij was het heel duidelijk ik had er echt ik kwam wat negatiever binnen dan anders niets verder spectaculair. (J: nee is ook helemaal goed) nee maar goed ook helemaal niet erg. Maar ik kreeg dus 1 verzin zoveel mogelijk redenen om de boel te verstoren en ik ben dus gewoon blijven staan toen jullie. Ik kreeg verdomme niet eens aandacht. Ik pijn in mijn kuit toen jullie bezig waren ik zit hier. Het zal daarmee te maken hebben. Ik werd er heel ik denk ja, kut als dit de hele les zo doorgaat, ik heb hier helemaal geen zin. Ik werd er een beetje boos en een beetje opstandig van. J: ja, ja Ja, dus dat scheelt natuurlijk ook hoe je binnen komt maar ik had het idee als die hele les zo blijft, laat maar en dat jij ook nog helemaal weg ging lopen ik dacht: zo kan ik het ook. Echt, ik werd er echt, terwijl ik helemaal niet zo ben. J: nee. S: en ik had echt het idee dat er overal camera's hingen ik denk ik zit hier in 1 fucking experiment.

J: Ja, maar je bent wel gebleven (ja) en je bent wel gewoon mee blijven doen. (ja maar dat hallo) Je hebt nooit tegen mij gezegd Jeroen ga je werk eens doen.

S: nee.

J: hoe komt dat? Waarom blijf je doen?

S: omdat drama voor mij heel nieuw is maar goed dan praat ik.

J: ik vraag het ook specifiek aan jou.

S: nee maar goed omdat het voor mij heel nieuw is en ik ook dit spel wil spelen. En ik laat me verdorie ook niet zomaar gewonnen geven.

Lachen.

Ja.

J: dus je hebt ergens ook door dat ik je expres op de kast wil hebben.

S: ja, als ik dat niet zou hebben zou ik zijn weggegaan.

J: ja ja, eehm hoe willen we verder? Wat heeft zin voor jullie om volgende week te doen? Uit alles wat we tot nu toe hebben geëxperimenteerd wat wil je bewaren wat wil je weggoeien?

S: ik vind dat stuk aan het einde van les dat we iets moeten maken over de les juist wel heel erg leuk omdat je inderdaad toch veel verschillende dingen ziet en omdat je zelf geforceerd wordt om out of the box te denken en ik vind dat wel eeh en ook omdat je dan even heel bewust aan het nadenken bent wat hebben we ook alweer allemaal gedaan deze les.

J: dus dat terugkijk moment wil je erin houden...?

S: Mag ik wat zeggen: over je had natuurlijk aan het begin presentatie gedaan. Ik weet nu niet precies wat er nu in die presentatie stond. Ga je dat nog is dat iets wat je deelt nog of ga je...

J: ja je hebt natuurlijk al lang op het leerpad gekeken. (S nee daar heb ik niet gekeken) en daar heb je gezien dat al die powerpoints ingesproken en wel ook nog op het leerpad terug te vinden zijn. (ooo) Nee maakt helemaal niet uit is een beetje flauw grapje van mij maar je kunt ze dus allemaal terugvinden. S: Dus alles wat eigenlijk dan. J: ja en waarschijnlijk ook nog rustiger uitgelegd dan hier dus je kunt het zeker rustig terugkijken.

Andere verzoeken over hoe we verder gaan. Zijn er mensen die zijn ik kom nooit meer terug want dit was zo'n verschrikkelijk ervaring laat maar zitten?

S: Ik vind de vorige lessen daar vond ik meer daar vond ik meer verschillende werkvormen in zitten. Nu heb ik het idee ja wat hebben gedaan? Ja we hebben geslowmotioned. Dan zie ik hier in die kaartjes ook wel een werkvorm verschijnen ineens. Het is wel een maniertje omdat bijvoorbeeld als werkvorm te gebruiken in je klas.

Want ik denk dat als ik dit in mijn klas zou doen, groep 3 zit ik, dan denk ik de stoere jongetjes pakken zo'n briefje en de rest niet. Eehm terwijl als je zegt: iedereen pakt een briefje, en bij elkaar is het 1 verhaal en dan kun je nog wel zeggen nou wie wil er als eerste dan is er altijd 1 die als eerst wil maar je kan ook kinderen aanwijzen en met elkaar gaan ze dan uitbeelden wat er op het briefje staat dus zo maak ik er een iets andere werkvorm van dan jij bedoelde maar meer vorige keer vond ik er meer inzitten. Ja.

J: Ik denk dat er net zoveel inzet maar dat er door alles wat er de hele tijd gebeurt eigenlijk de dingen ook niet echt gedaan hebben dus het is ook nog met in je achterhoofd die kaartjes of.. ik was.. daarom vond ik het mooi wat jij zei B. van de docent was afgeleid wat zei je ook alweer?

S: ja afgeleid ja.

J: ja zo heb ik me de hele les gevoeld. Dus ik heb de werkvormen ook niet goed gedaan eigenlijk. Dus er was te veel chaos om ergens focus aan te brengen dus ik denk dat je op zich wel gelijk hebt.

S: ja zo heb ik me ook gevoeld: afgeleid.

S: ik denk ook dat als je ik merk ook dat ik heel veel input hebt gekregen en dat die nog even inderdaad geordend moet worden maar dat ie dan misschien morgen wel landt en dat ik denk van woow en dat ik nu nog even denk moet nog even allemaal een plekje krijgen maar het zou ook kunnen dat als het allemaal landt het juist een hele volle prikkelende les is geweest. Dat weet ik nog niet.

J: wat ik heel fijn zou vinden als ik mag uitspreken hoe ik graag verder zou willen werken. Is, ik ga niet meer de kaartjes doen (lachen) eeh Dat vind ik toch te.. het voelt toch niet goed. Maar ik merk dat jullie heel goed weten wat je nodig hebt in een les en dat ik daar niet altijd aan voldoe maar dat jullie daar ook om gaan vragen dat zou ik zo graag willen. Dus dat je ik wil echt heel specifiek uitnodigen dat als je je afgeleid voelt of dat als je behoefte hebt aan structuur dat je dat mag vragen. En dan kan ik nog zeggen dat kan ik je nu niet bieden dat zou het antwoord kunnen zijn eem.

S: Dat vind ik ook wel lastig ook vandaag zeg maar: je wordt ook wel ergens verrast zegt maar. Als je dan want het was ook (ja ja) aan het begin van deze les joh ik ben vorige week niet geweest wat heb ik vorige week gemist. Wat er nu gebeurt zeg maar en ik heb eerder ook al les gehad. Eehm dus ja om het dan te vragen eigenlijk wordt het ook wel weer duidelijk ofzo. Komt het ook wel weer bij je los. Want de eerste les die ik gaf zeg maar, drama, ja dan sta je er als leerkracht ook zo bij zoals jij er nu bijstaat want dan weet je eigenlijk ook niet (gelach) ja want dan weet je eigenlijk ook niet wat er gebeurt dus je weet eigenlijk niet wat daar komen gaat maar ondertussen ben je wel ergens mee bezig.

J: zeg je daarmee dat als ik vraag: zeg wat je nodig hebt, dat je nog niet goed genoeg weet wat je nodig hebt?

S: ja dat is achteraf. Na afloop van zo'n les kun je dat zeggen.

S: maar ik denk dat deze les juist nu ervoor zorgt dat je volgende week in elk geval dat ik nu volgende week denk ok deze behoefte heb ik nu dus blijkbaar wel. Dus het heeft ergens wel iets gebracht. In elk geval voor mij dus ok volgende week weet ik dus wel in elk geval wel waar ik meer structuur nodig heb en nu liet ik het gewoon een beetje gaan omdat ik inderdaad ook een soort verrast werd en ik dacht inderdaad ook oo leuk kaartjes ik ging helemaal los. En nu denk ik ineens terug en denk ik ja dat is misschien niet helemaal de bedoeling.

J: want je kunt ook: je thema erin gooien, of ik geef les in groep 3 of ik. Maar in elk geval zijn de kaartjes niet de manier om die opening te bieden. Ik heb alles gezegd wat ik wilde zeggen. Is er nog iemand die iets gezegd wil hebben?

S: Ik ben er volgende week in elk geval niet...

J; omdat je boos bent he? (*lachen*)

S: ik dacht ik wil het in elk geval hier gezegd hebben...

Lachen

Opname stopt.

MEETING 4:

Geen opname

MEETING 5: 11-5-2022

J: we hebben vijf weken met elkaar gewerkt en we hebben eigenlijk van alles en nog wat uitgeprobeerd. In mijn beleving in elk geval. Eeh en ik ben gewoon heel benieuwd hoe kijken jullie nou terug op deze vijf weken wat neem je mee? Was er iets nieuw? Dat zijn veel vragen.

Lachen.

S: ik keek er heel erg tegenop voor ik begon en uiteindelijk vind ik het serieus eeh en van de leukst lessen om te volgen. Dus ik denk..Want inderdaad vroeger heb ik dat nooit zo ervaren hoor dus ik denk dat als je het zelf leuk verpakt en leuk aanpakt dat het dus ook op de basisschool hele leuke lessen moeten kunnen worden.

J: dus het heeft ineens ruimte gekregen in je hoofd om ...

S: om mee te willen werken ja.

J: ja.. mooi...

S: Ik vond het wel weer fijn dat we steeds... dat we eigenlijk een soort van stukje voorbeeldles deden en daardoor doe je heel veel inspiratie op omdat we heel veel verschillende

werkvormen en dingen hebben gedaan en daarna moesten we daar dan zelf weer iets mee gaan doen dat werkte dat vond ik wel heel goed werken.

J: mm heb je nou voor je gevoel anders geleerd dan dat je bij andere bijeenkomsten misschien doet?

S: ja. Ja, ik wel. Het is veel meer dat je je ervaart het veel meer zeg maar. Je doet het echt zelf ook wel. Je maakt het mee wat er gebeurt. Het is vind ik veel meer dan bij bij.... Pedagogisch handelen jonge kind bijvoorbeeld.

S: je kan er heel veel inspiratie uit opdoen gelijk.

S: hierzo ja.

S: ja.

S: en ik vind ook de werkvormen die zet je eigenlijk gelijk in jezelf. Dus je hebt eigenlijk wel gelijk het idee dit kan ik en ik heb dan nu ook meer het idee joh dit kan ik nu zelf ook doen.

S: het is een beetje spelend leren.

S: ja

J: ja

S: en omdat je ons af en toe ook wel in de leerkracht rol zette he dat denk ik dat we dat zelfs wel nog meer hadden hoewel we dat ook wel spannend vinden en vonden denk ik maar net als net van gaan jullie nou maar even kijken hoe zou je hier iets op zeggen. Dan moet je dat gelijk ervaren dus dat was wel.. eeh had nog wel meer gemogen denk ik.

J: ok goeie.

S: ja

S: maar dat is ook wel heel lastig in het begin hoor

J: ja maar we zouden er zit nog wel meer ruimte in hoor ik zou dat wel meer kunnen doen.

S: Nee maar ik denk de eerste bijeenkomst dat het daar gewoon heel goed is om de student de student te laten zijn en ons echt los te krijgen en vanuit daar door te gaan bouwen naar neem zelf ook eens de leerkracht rol aan. Maar de eerste les was in elk geval voor mij ik keek er ook heel erg tegenop dus daarom was het juist fijn dat je daarin even los kon komen.

S: ja, ja.

S: en wat ik ook wel nou ja ik heb het toevallig hebben we dan net vorming 2 gehad. Daar ging het over eeh weet je welke leerkracht heeft je geïnspireerd enzo en toen stond op nummer 1 een grappig iemand of iemand met humor en toen dacht ik ja een leerkracht die mij heel erg nou ja die mij waar ik dan aan denk die was altijd heel erg juist heel erg grappig juist bezig met een soort eigen drama. En nu

denk ik o dat zou ik eigenlijk ook heel graag willen en niet alleen door een drama les te geven maar ook te verwerken in een andere les. Dus nu ga ik bijvoorbeeld... en als ik deze les niet had gehad had ik dat nooit gedaan maar nu ga ik morgen als een soort journalist meteen naar binnen lopen en ga ik doen alsof ik een journalist ben en gewoon meteen een soort drama stand terwijl ik dat hiervoor echt niet had gedurfd dus dat vind ik juist wel heel erg mooi om nu te leren dat ik het ook mee kan nemen juist naar andere lessen dan alleen maar drama.

J: want hoe vinden jullie die verhouding want het is interessant dat je dat zegt want eigenlijk speelt het zich dus af op verschillende niveaus je hebt de leeruitkomst die je moet aantonen, je hebt een soort van de vakinhoud van drama maar je hebt ook met je leerkracht zijn te maken. Hoe zit de verhouding in deze bijeenkomsten is dat voldoende zou je er een shift in willen zien?

S: ik vond het voor mij voldoende hoor als leerkracht zijnde. Ik bedoel dit soort dingen moet je echt gewoon doen. En daarom waren deze lessen ook fijn omdat we het ook echt hebben gedaan met zijn allen.

S: ik denk niet dat de focus heel erg op dat leerkracht zijn hoeft gelegd te worden zeg maar omdat je dat zelfvertrouwen eigenlijk wel meeneemt door de lessen.

S: ja ja precies. Doordat je het zelf ervaart kun je het ook beter onderwijzen en nou ja goed ik was net toevallig even de regisseur eem. Het is wel heel leuk. En dat zou je natuurlijk in zo'n les ook wel meer mensen gunnen. (J: ja) Dus dan is die verhouding misschien net iets te klein maar ik vond ook juist door het te ervaren leer je het.

J: want ik vraag me wel eens af of ik dichtbij genoeg kom zeg maar. Ik zie bij jullie ook heel veel gebeuren in zo'n eeh les. Ik zie wanneer iemand zich ongemakkelijk voelt of wanneer je uit de comfortzone komt he dat maar daar besteed ik heel weinig aandacht aan. Het gaat in die zin nooit over de vorming als leerkracht. En nu zeggen jullie ja dat komt eigenlijk een beetje vanzelf. Dat is niet iets dat je eruit zou moeten lichten. Klopt dat? Begrijp ik het dan goed?

S: maar ik denk dat het misschien ook wel ligt aan de groepsdynamiek. Ik heb hier wel echt een prettig gevoel dat ik denk o hierzo kan ik wel iets gek doen. Ik weet natuurlijk niet hoe alle lessen bij jou zijn en of elke groep dat heeft en misschien als je het gevoel hebt dat er bij een groep wat meer echt iemand is die nou ja zich er niet prettig bij voelt of... Dat je er dan misschien wel wat meer aandacht aan kunt besteden maar ik vond dat persoonlijk zelf niet per se nodig.

J: Ik denk dus dat de grap is dat het bijna altijd gebeurt dus we worden bijna altijd een groep in die vijf keer omdat we door het ongemak heen gaan in het begin. Dus omdat je

het durft aan te gaan omdat je durft in die ongemakkelijke situatie te stappen overkom je ook iets meer elkaar. Overkom is misschien niet het goede woord maar dat maakt vaak dat de sfeer hier anders is dan in andere bijeenkomsten. En dat geldt dus ook in de klas. Dus ook al is iets ongemakkelijk ook al is iets niet meteen goed en lekker eeh dat zijn dus de stappen die je eigenlijk zet. Ok is er iets dat je nog kwijt wil. Als laatste.

S: nee, ik geniet altijd heel erg van deze lessen. Ja ik vind het echt leuk.

J: fijn.

S: ja enneeh prettig. En ongemakkelijk wel wat je zegt. (lachen) En daarin kom je ook verder voor jezelf.

J: ja, ja fijn. Nou dan rest mij eigenlijk geen andere woorden meer dan jullie heel erg te bedanken want ik heb jullie openheid in het experiment ook echt heel erg gewaardeerd. Ik vond het altijd spannend maar ook met veel vertrouwen ging ik het tegemoet. Dus bedankt voor het meedenken en jullie worden natuurlijk beroemd want jullie komen natuurlijk in mijn scriptie. (LACHEN) Dat begrip je.

S: Mag ik nog wat vragen?

J: Ja natuurlijk.

S: hoe kijk jij nu terug naar die les die natuurlijk helemaal een soort flop was geworden enneeh als je daar nu op terug kijkt heb je wel iets waarvan je denkt nou dat neem je mee ofeeeh...

J: ja, ik heb hier nu 10 weken mee gespeeld en allerlei dingen gedaan en ook daarbuiten nog en wat ik echt meeneem is eeeem dat ik veel meer bij jullie kan laten dan ik dacht en dat zo'n ingreep als met die kaartjes bijvoorbeeld dat is zo gekunsteld dat is zo'n grote ingreep dat is helemaal niet nodig. Want heel veel is er al. Dus mijn taak als drama docent is eigenlijk nog meer dan ik dacht gewoon kijken naar wat er is en vanuit daar proberen les te geven. Dus die week daarna dat we die jonge kind les deden en dat we een halfuur over hadden op het laatst dat was eigenlijk perfect. Want toen ontstond er ruimte om het even over de leeruikomst te hebben en toen konden we het hebben waar jullie je ook mee bezig hielden in plaats van dat ik denk ik ga twee uur lang eeh heel erg dingen doen. En ik heb ontdekt dat een voor en een na heel belangrijk zijn. Dus de gesprekken die we steeds achteraf hebben over de lessen die zijn super waardevol voor mij en ook voor jullie. En normaal gesproken bouw ik daar geen tijd voor in. Dan ga ik gewoon tot de laatste minuut door en dan zeg ik dit was het bedankt tot ziens. En doordat we ook met elkaar zo terugkijken en reflecteren is dat reflecteren een belangrijke rol gaan spelen in mijn lesgeven. Dus ik heb er echt echt iets aan gehad.

S: lachen. Fijn, fijn mooi.

S: goeie vraag ook .

J: dus bedankt, goeie reis naar huis en succes met de leeruikomst.

S: ik moet zeggen ik vind het jammer dat we nu...

Opname stopt.