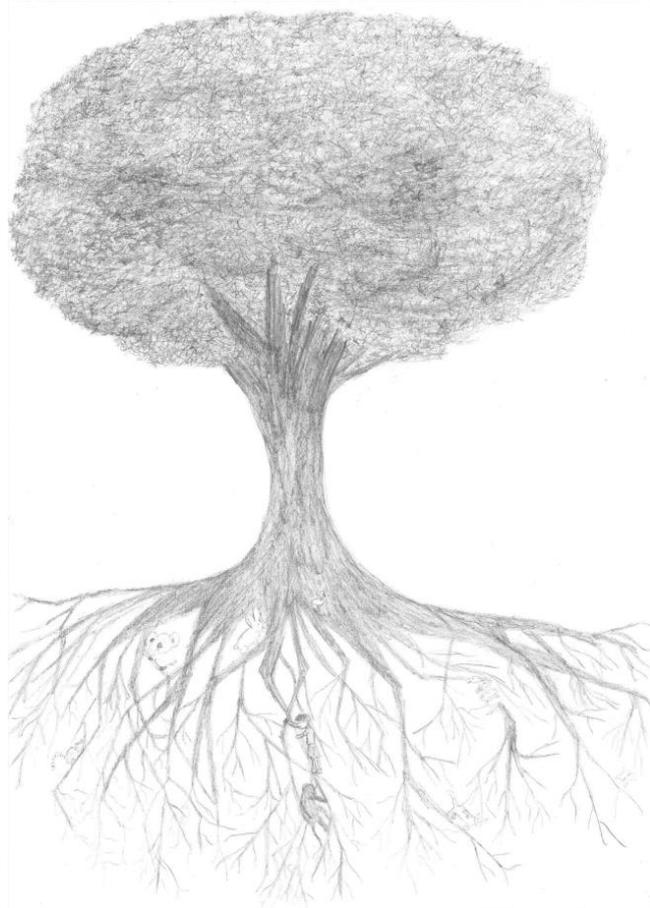


Reinventing Roots

a pilot version of the Fictional Documentary
methodology

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ABSTRACT

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<p>This research delves into the conceptualization, design and implementation of an artistic pedagogic methodology: the 'Fictional Documentary' (FD). Its justification and theoretical framework are in the context of artist's education and autobiographical performance, by outlining the author's background to translate postcolonial theory into pedagogical practice. FD has two main goals: to facilitate the review of one's self-perception in the face of outer contexts and to develop empathy bridges to prevent hierarchized relationships with the Other, opposing the perpetuation of cultural, racial and geopolitical biases. The FD's empirical pilot project, the 'Reinventing Roots' workshop, will be also analyzed, commenting on how it negotiated with complex issues of identity, collaboration and ownership in a context of North-South dialogue. As the author's master thesis international project, the five-days' workshop was held at the Theater Department of the Federal University of Rio Grande do Sul, Brazil, in January 2018. The Reinventing Roots workshop associated postcolonial epistemology, specially focused on Spivak's notions of self-reflexivity and deconstruction (1994, 2008) with a set of multimodal arts-based pedagogical proposals. The workshop's practices encompassed creative writing, performance art, theater improvisation and video-making exercises, from the participants' autobiographical family memories, more precisely the gaps in those memories, potential for fictional, and yet, documental creation. Accordingly, those memories evoke questions related to the paths taken to perpetuate some memory narratives and not others. The methodological structure is set to dissect forms of colonial powers by the observation of the perspectives privileged on personal memory narratives, testing the presence of colonial reasonings. The processes happening in the Reinventing Roots workshop tackled the identity of the individual through approaches based on collaborative practices, embracing one's memories 'not-knowingness' as a provoking state for rebuilding narrative gaps through those practices, embodying the uncompletedness and partiality of the self.</p>			
ENTER KEYWORDS HERE IDENTITY; POSTCOLONIALISM; POSTCOLONIAL EDUCATION; AUTOBIOGRAPHICAL PERFORMANCE; AUTOBIOGRAPHICAL PEDAGOGY.			

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PRESENTATION

This thesis delves around the conceptualization, design and implementation of an artistic pedagogic methodology which I have developed over the last year: the 'Fictional Documentary' methodology. The concept bloomed out from my perception of how intertwined the relationship is between macro spheres of colonial power and the micro-scale scope of memory narratives - both influential to processes of identity formation. This thesis will examine and critically reflect on the 'Fictional Documentary', with special attention the empirical project that was used to test it: the 'Reinventing Roots' workshop. The workshop was held in January 2018 in Brazil and it incorporated the methodology's principles through a set of arts-based pedagogical interventions, problematizing how personal memories are constructed and testing the presence of colonial reasoning. This thesis was influenced by the action research model proposed by Kurt Lewin's (as cited in Adelman, 1993), for its foundations being set upon collaborative approaches to ongoing, repeated cycles of action and reflection, leading to the acquisition of knowledge responding to social problems. The research centrally addressed the following question: what kind of pedagogical practices can the Fictional Documentary develop to problematize ethnocentric and reductional notions about identity? This methodology is a response to ethnocentric patterns I found in my own identity construction, perpetuated through my family's memory narrative. In their described stories are certain characters who are constantly highlighted while there are others who receive little or no attention at all, creating narrative gaps and blank spots. I felt the urge to deconstruct my family narratives and started from the missing elements and absent information. Resulting from this 'inner revolution' there were broader political observations, favoring me to observe my situation as non-isolated, making me alert to the epidemic range of the ethnocentric phenomenon. Such awareness raised in me a will to challenge biased narrative patterns by proposing related artistic-pedagogical actions. These actions aim at dissecting forms of colonial powers by the observation of the elements that are privileged on personal memory narratives. This

processual pathway drove me towards developing methodological triggers, facilitating questions related to the perception of the self in the face of external contexts.

Overall, these elements were taken into a pedagogical arena and configured the Reinventing Roots workshop. The forms that I found to facilitate critical autobiographical processes to happen were based on art's inherent subjectivity and ability to create tangible alternative realities. Artistic practices deriving from theater improvisation, performance art, creative writing and video-making provided the Fictional Documentary methodology with an adequate framework to envisage memories as potential for fictional, and yet, documentary creation.

The correspondence between my own autobiographic journey and the methodology development will remain entangled throughout this thesis. Accordingly, I'll share the experiences from the paths I've taken with the hope to spark similar processes on the reader, questioning and locating present and past, identity perception and political positions. I therefore start to unfold the Fictional Documentary processes from my own starting point, the concept of ethnocentrism, since it offered me a key reference point to observe my memory narratives critically.

Ethnocentrism from macro to micro scale

Ethnocentrism has been extensively observed by many study fields, but here I'll consider the postcolonial perspective for it is the one I personally find myself connected with, allowing me to have a sense of unity with other world-wide communities. To be engaged with these readings has been personally fundamental for acknowledging how my individual circumstances are correlated with many other individuals and to politically support my identity outlines.

The Concise Oxford Dictionary of Sociology (as cited in Acharya, 2000) defines ethnocentrism as "the practice of studying and making judgments about other societies in terms of one's own cultural assumptions or bias". Ethnocentrism is

also often related to minimizing or derogating the way which something is done in other societies, different from the way it is done in one's own. Therefore, ethnocentrism is characterized for the epistemological - and consequently material - privileging of a certain group and its corresponding perspective. Postcolonial thinking recognizes the European rationale as ethnocentric, imposing centrality to its own paradigms of knowledge. This establishment happened through long-lasting multidimensional forms and instruments, allowing the European macronarrative placing itself as universal and neutral, expressed for example, through the current division of time and History: before and after Christ, Middle Ages, Modern and Contemporary periods. The naturalization of this imperative dominance appears as consequential through continuous political, economic and cultural transoceanic efforts. According to Quijano & Wallerstein (1992) and Mignolo (2002), these effects can be traced back to the establishment of the colonial trading system, that guaranteed Europe's economic reserve through the commercial exchange of colonial goods, supporting its military, religious and knowledgeable imperialist endeavors. With the institutional settling of such efforts, ethnocentric principles are commonly internalized and naturalized by individuals, producing and reproducing behaviors based on biased world views.

To exercise the elaboration of questions and to allow oneself to reframe his own understandings of reality, privileging perspectives that once were in an unprivileged status, are crucial tasks for Postcolonial thinking. Therefore, postcolonial authors such as Gayatri Chakravorty Spivak (1988, 1994), Vanessa de Oliveira Andreotti (2007, 2011) and Walter Mignolo (2002) provided the fundamental theoretical landscape for basing the Fictional Documentary's ethical and ideological premises. The methodology's artistic components are associated with the broadly conceived fieldwork of Performance Studies (Carlson, 2004, p.ix), due to its epistemological multimodality and interdisciplinarity. The intersection of postcolonial and performance approaches founded the development of this project's pedagogical practices through the Reinventing Roots workshop.

To explore the whole process of developing the methodology, this paper will be divided into four sections: descriptive of my autobiographical processes that allowed the Fictional Documentary to be conceived; theoretical contextualization on postcolonialism; analytical description of the 'Reinventing Roots' workshop; and conclusions based on the data collected from the workshop's participants.

There are three decolonizing principles sustaining the building of this non-hegemonic methodological praxis: collaborative work, self-reflexivity and interdisciplinarity. These principles are going to be explored later throughout chapter two, under the subsection '**Principles**'. They supported the structuring of practices that facilitated the problematization of hegemonic narrative perspectives and founded the pedagogical aspects of the creative processes that occurred. The urge to develop ethical standards to address multicultural international settings will be also explored on chapter two with the subsection '**International dimensions**'.

1 THE WORKSHOP'S BACKGROUND

Rethinking my roots

This chapter focuses on describing the autobiographical path that has led me to understand myself as a political subject, looking through a certain frame that allows me to see how my family narratives intertwine with macro-levels of power influence. Such reflections provided me with the support to imagine the Fictional Documentary methodology and first dream about the Reinventing Roots workshop.

It took me a great deal of time, observation and critical thinking to realize how my family's narrative racial biases aren't simply the consequence of individual habits and choices, but rather part of complex and institutionalized contexts, that facilitate the narratives to be built towards the perpetuation of established power structures. As I acknowledge the power raising from the European referential of what comprises the 'right' and 'wrong', I can't look at the process of memory construction only from the micro-scale of the individual perspective. As I place it within a political and societal arena, by the problematization of the imposition of Eurocentric rationale, questions related with identity formation are raised.

Living in a foreign country has been really helpful for making me reevaluate my own identity. I embody unfamiliarity and my mind is driven towards what is known and familiar. Consequently, my own background is highly taken into consideration, as part of a process of identity adjustment as I face the proximity to difference. In these observations I paid attention to the elements influencing my identity to be formed across my life stages. This analytical path has taken me to see myself as performer of my family's memory, in the terms of incorporating its known and unknown traces.

The scope of the knowledge I have about my ancestors is very reduced. That is due to several reasons, a prominent one being the little contact I have with my non-immediate family, for instance my grandparents, whom I didn't get to know. They couldn't play the role of attuning me with their past, so all information I have about my background I inherited from my parents. For their

part, my parents have very different ways to relate to their ancestors' memory. My father was born in the 1940's in the countryside of southern agrarian Brazil, near the Uruguayan border, where parents spending time together and sharing stories with the male children wasn't really a common practice. For instance, he believes that some of his ancestors were indigenous, since that zone was traditionally inhabited by several indigenous peoples groups, and it is known that interracial marriage was a fairly common practice there (Tommasino and Fernandes, 2001). But the stories, and even those people's names, weren't preserved to forthcoming generations. When asked about his family's stories, my father is stricken with surprise and even perplexity, exposing how 'unnatural' it is to him to talk about it. He received little of this type of adult-to-child memory sharing and when he did, it was mostly from his mother's specific framing. He couldn't easily access these few heard memories, but also surprisingly, he had difficulty to share those which he had experienced himself. It is unusual to hear more than occasional stories about his teenage rebel oppositional acts and playing practical jokes with other people. The expression of his own experience, especially regarding 'soft' issues such as emotional memories, isn't something he got to practice much throughout his development stages. He uses to say that his days were spent with labor duties, in a time when schooling was in the way of (usually large) family subsistence; there were very few photos of individual and even fewer of the whole family - then most of those weren't kept or were lost. To fit into the region's economic system didn't come without any cost and little other than satisfaction of instinctive needs was possible to be experienced, specifically for those small farmers with reduced pieces of land. Both memory and family ruptures are elements commonly shaping the region's emotional landscape.

My mother has experienced a rather different way of relating to memory, as a consequence of how her family dynamics was formed in that specific place and time. Most of her known family lived in urban areas around Brazil's southernmost state's capital, Porto Alegre, where it was possible for the family members not to work with heavy labor duties, thus allowing most of her family

members to attend school, including herself. This situation allowed her to be the first family member to hold a higher education degree, in the 1970's. Growing up in the province capital, learning craft arts from her mother and studying all the way to adulthood, generated many different forms of interaction and possibilities to experience contact with family members. From those, she has been introduced to stories, family dramas, anecdotes, things that somebody 'used to say' or do; all in all, she received information about people she didn't get to personally meet and situations in which she has not been physically present. My mother has some knowledge about three generations before herself, mostly from her closest relations, her parents and her grandmother (from the mother's side). Being from a lineage of Portuguese immigrants, the second generation to be born in Brazil, her grandmother highlighted certain perspectives in that narrative construction, delivering greater amount of information and details when referring to the Portuguese ascendant characters; characters bearing other geographic backgrounds received little attention. From our known ancestors' lives, the ones with European origins are the ones we know the most about.

The other ethnicity mentioned in her grandmother's narrative is the African-Brazilian, in the figure of my great-grandfather, the '*Capataz*'. *Capataz* is not a name but a function, established during colonialist period in farm plantation contexts. It was a job performed by free-men with the duty to be an " 'overseer' responsible for the good behavior of other [subordinated] subjects" (Andrews, 2004, 70). But in regard of how that narrative reached me, the *Capataz* was only mentioned as the reason for my great-grandmother to run away from Viamão city - a Portuguese immigrant dominant and racially divided place - in the 1860's. Against the circumstances, they fell in love with each other. In that period and place, to marry someone with a different skin color meant a complete exclusion from their social circles, so they moved to a different city: the capital Porto Alegre. Other than the rebel marriage, what I've been told is that he died in his mid-age days, and that my great-grandmother was never married again.

There isn't much of remaining information about my great-grandfather, 'the Capataz', and surely nothing about his own family ancestors. So overall, the whole of the narrative is centered around Portuguese descendants, their personality traces, habits, Christian religion, traditions, etc. When I ask my mother about the reasons why it turned out that way, it's very unclear to her, which demonstrates how this narrative frame became *naturalized*. I understand that the social, political and cultural spheres of power operate to mask ethnocentric narrative awareness as it naturalizes the asymmetrical relationships towards different family members and family events. Therefore, the implications of the asymmetries found in my family narrative will be explored on forthcoming subsections, establishing its correlation with broader colonial and neo-liberal contexts. The invisibility and naturalization that this 'asymmetrical' relationship manifests will be specifically addressed on the Fictional Documentary methodology's practices.

The narrative gaps

I perceive the absence of those characters as gaps in my memory narrative, but at the same time they're also potential generators of alternative narratives, allowing me to reshape how the narrative framing is built. The will to explore these characters' unrevealed potential universes has lead me towards the navigation of narratives exploring hybridism instead of ethnic and cultural homogenization. To take "the historical right to signify" (Bhabha, 1994, p.2) represents the conversion of a narrative into a problematizing opportunity, examining the naturalization of hegemonic perspectives, from within the narrative itself. In this reflections' movement, the imagery of roots is brought to mind, as a picture of what is within myself, silently operating to supply me with the needed nutrients, working to keep me stable over the ground, connecting me to the place and the people who ultimately formed me. While contemplating my roots, I started imagining which type of existing ones would suit the best to represent mine. As I accessed root image catalogues, I couldn't find one that my trajectory could be recognized with; the roots' steady quality

doesn't represent the image of what is behind me. My personal roots would need to represent how my ancestors have had to move from one place to another, as well as the multiplicity of the different places and people who formed me. Not finding an image to represent my roots is a substantially important representation of this project. Within my family narrative itself, there were missing pages.

I have much to thank my friend Julia Hajjar, who made the cover image to represent the poetic elements of my reinvented roots.

It has been personally groundbreaking to notice the intertwining between the gaps in my family narrative with an overall colonial context. To see how I'm implicated in this process spanning more than a century has been important for me to historically situate myself, in this moment that I am in a South-North migratory direction. I see my present in my ancestors' past when they also migrated and my relation to the migrant/displaced ancestors' context triggered me to wonder about which would be the stories and perspectives provided by the characters playing supporting roles, or even those that didn't receive any space into the whole family storyline.

My ignorance regarding my family's past and acknowledging the gaps in the narrative generate some kind of mixed combination of guilt and anger: for me not knowing the things I don't know, for sometimes forgetting the little that gets to me and for not doing more in terms of rescuing pieces of information that would restore my family's memorial traces. By facing these feelings, I have to ask myself: do I want to deal with the situation as some kind of burden, coping with this emotional density? I decided that I don't want it to be this way. I chose to deal with this issue by establishing different forms of relating to my own memory. I got to see it from the potential perspective, privileging forms of relational knowledge as the basis to get information to feed myself and this project. For myself, using my time in Brazil to run across several institutions, such as churches, cemeteries or bureaus of the Portuguese consulate, searching for historiographical or archival material, wouldn't fill emotional gaps anyways. The little time I had would be better spent with my parents, simply asking questions, listening and learning from their stories and perspectives. With the

maturation of this personal process, I understood that the core of this initiative was set precisely at acknowledging the 'not-knowingness' as a provoking state for rebuilding narrative gaps *with*.

As I take the opportunity given by thesis to reflect upon this whole process, I can associate the Fictional Documentary practices with a postcolonial critique of Western humanism, considering knowledge as

situated, partial and provisional and where dissensus serves as a safeguard against fundamentalisms, forcing participants to engage with the origins and limitations of each other's' and, especially of their own systems of production of knowledge and sanctioned ignorance. (Said, 1978) in Andreotti (2011, p.3)

Although it might appear to be only void concepts, the recognition of myself as situated (transpassed by history and powers), partial (developing my identity within cultural and contextual perimeters), limited (restricted by the information and relations I was able to experience) and provisory (affected by the environments and situations that surround me), inspired me to act in a practical way. And the way I found to act would start from restoring (decolonizing) my interaction with my sources of relational knowledge: talking to my family, asking questions and hearing what I wouldn't, otherwise. Analogously, the relationality then established devised the Fictional Documentary's forthcoming shapes. To have collaborators with whom I could talk and exchange experiences and ideas became fundamental, noticing that while I received knowledge I was simultaneously giving, creating multidimensional possibilities to fill each other's personal and creative gaps.

Acknowledging Memory Asymmetry

The perspectives and narrative frames that got to be emphasized throughout my family's narrative were those belonging to power dominant groups of Brazilian social fabric. I won't be taking this as coincidental and will use the term '*asymmetric*' to illustrate the unequal, material and symbolic power, situation in which different people found themselves in Brazil. Accordingly, the

memories of different people find disproportional opportunities or possibilities to be preserved and maintained. I believe that the groups associated with upscaled social positions experienced not only material benefits, but also the privilege of being the protagonists of memory, maintained long after the colonial period itself.

Although the Portuguese immigrants didn't face easy conditions when arriving to Brazil, they did experience several privileges that neither indigenous, African nor African-Brazilians ever experienced: the newcomers from Portugal weren't culturally forced to anything in their move to Brazil. They were considered to be 'human' by the European consciousness, and consequently, by Brazil's social and law systems, manufactured upon colonial ethnocentrism, they were allowed to continue using their mother language and they could exercise their own religion. Furthermore, they weren't target of projects such as "the extirpation of idolatry", targeted at those who were defined as pagans by the rhetoric of Christianity, its goal being to achieve their conversion - and consequent "deculturation" - according to Moreno Fraginals (1999), cited by Mignolo (2002, 940).

In between this composition, to acknowledge some of the privileges held by people with European ascendance in Brazil is the preliminary ground to understand how ethnocentric world views can manifest themselves material and subjectively. In regard to such subjective consequences, ethnocentric procedures favor asymmetrical relationships to happen, engendering subjective power structures to be maintained and, taking my family as an example, it is possible to argue that these factors influence the definition of what is suitable to receive protagonism within memory narratives.

Michel Foucault's entry on the Encyclopedia of Activism and Social Justice, based on the contributions of Anderson & Herr (2007), explores the author's ideas about the interconnectedness between power and knowledge, and how they are mutually reinforcing each other. "In short, various forms of knowledge, either formal or everyday practices, cannot emerge without the aid of power", and again, "no form of knowledge (...) emerges without multifaceted arrangements of power" (577). Foucault explores how the synergy between

those elements generate *power-knowledge collusions*, which are self-protective and self-sustaining networks operating as the platforms allowing 'regimes of truth' to be established. Thereupon, these systems of truth work on personal and collective levels, legitimizing what is "truth and false, sayable and knowable".

Despite Foucault's ideas and terminologies being helpful for the purposes of this research, there are comments needed while addressing his unintendedly biased research position. The author never associated issues of power with European ethnocentrism, neither questioned its causal consequences to former colonies becoming what he calls the "Third World". Like other Postcolonial authors who address Foucault with criticism, Spivak on her essay "Can the subaltern speak?" (1988) denounces his unproblematized representational intends of speaking for the 'oppressed', as if he, the author, was a neutral and transparent knowledgeable entity.

But devoting my efforts back to exploring the intertwining between micro and macro spheres of power influencing memory construction, I'll undertake Halbwachs' (1877-1945) sociological perspective, found on Pamela Pattynama's (2012) research about Indo-Dutch identity formation processes. Halbwachs places memory as a social activity, which builds and shapes the past "in order to address their contemporary needs and interests. This explains why some groups of people remember some events and forget others, which, again, are major events for other groups" (2012, 178). Considering that neither indigenous nor African-Brazilians experienced much of social benefits and opportunities, according to the author, it becomes hard for their memory be appraised as a collective asset.

Halbwachs' makes a second note that enlightens this study by directly connecting memory and identity construction:

a shared past is necessary for the creation of a collective identity, shared by all members of the group. (...) Through such processes individuals become socialized to what should be remembered and forgotten in order to develop a

sense of belonging, togetherness and identity (see e.g. Halbwachs 1992; Sturken 1997; Van Dijck 2007). (2012, p.178)

From this understanding it is possible to perceive the role which memory plays in processes of forming identities, also as a non-exclusively individual phenomenon, affected by the interference of broader past and present political factors. I consider fundamental not to underestimate how these processes of suppressing subaltern memory perspectives happen within personal narrative constructions. If memory and identity are considered fixed and unproblematic elements, based upon narrow understandings of 'ethnicity', they can very well influence individuals towards extremisms, supporting nationalistic, anti-immigration and racist speeches. An understanding of ethnicity exclusively based on blood relations, is highly problematic if one's memory privileges the awareness about certain type of 'blood' (cultural heritage) and doesn't do the same with other types.

In my own family memory there are three aspects that draw my attention to the intertwining of personal situations with macro-scaled powers: first, how my father's economic situation and gender were important factors for him not to enjoy of his parent's memory sharing quality-time - and even when it happened - there was no pride in perpetuating the memory of those ascendants considered 'socially inferior' (usually the non-European ones, such as the indigenous). Second, my great-grandfather dying young was no exception. Even today, mortality of young males is high among Brazilians, according to the USP's School of Public Health results. The document concluded that there are biological but also social elements that affect these results (Andrade, 2010). Another study made by DataSus from 2001-2014 (as cited in Mariani & Almeida, 2016) included the "color factor" and showed that black males are in greater danger of 'external cause' deaths than any other group. And finally, I could notice that in between my family's narrative there's a strong female centrality throughout the storyline, representing the most numerous and more persistently mentioned characters. As I discussed the topic with other Brazilian friends, they could recognize a similar tendency in their families as women were the ones to pass on the information they had been receiving from previous

generations. I intuitively assume that females are socially conducted to play the role of subjective educators, bearing along other duties, the keep of family memory.

I see in these three situations a hypothetical attempt to exemplify how the imposing of Western paradigms and its oppressive operational modes can affect people in multi-layered ways. It is necessary to point these out, as these elements are commonly unnoticed and not-evidenced. To bring awareness and contextual basis for memories is the basic task of the Fictional Documentary methodology, approximating the individual to macro spheres of power. Through such association, one can critically test his identity borders to, hopefully, develop empathy and greater understanding of realities different from those experienced by the self. But to head towards the operational incorporation of those ideas, the following section will dedicate to describe the fundamentals and preliminary aspects of the Fictional Documentary methodology, to then base the workshop's pedagogical guidelines.

2 THE METHODOLOGY'S GUIDELINES

The tendency to ethnocentrism and asymmetry in memory construction are invisibly and unnoticedly produced, therefore they are significant starting points to understand why a specific methodology needs to be developed. Empirical actions and pedagogic instruments are necessary to connect broad cultural/historical contexts and identity formation. Autobiographical and ethically accountable pedagogies are needed, calling for the interferences which the Fictional Documentary is set to explore. This section will gather the ideas presented before, bridging my autobiographical experiences to pedagogical concerns, building up the basis for methodological development. The methodology is founded on three fundamental principles, explored in the upcoming subsections: collaborative work, self-reflexivity and interdisciplinarity.

The terminology

The Fictional Documentary methodology dialogues with established artistic genres such as film and theater documentary, but they present significant disparities that will be highlighted next, in order to shed light into how the Fictional Documentary needs its own approachable frame.

In terms of its operational modes, they are aligned but not limited to the documentary methods of qualitative research. Bohnsack and Pfaff (2010) describe the methodical procedures used by documentary, including group discussion process, analysis of interviews, participatory observation and evaluation research, and even includes image and video analysis. Practices such as these can be used by the Fictional Documentary methodology, however they don't represent its whole action and motivation scope, for it doesn't include the arts-based specificity of this practice.

In the sense of the migratory processes that are embedded in my family background, the methodology is inherently associated with narrative-making (and un-making), being in such terms fully aligned with film and theater documentary practices and with their historical quality of opposing dominant

ideologies, in association with socially interested movements. Questions such as: how does the macro-narrative of migration is built, from whose perspective this narrative is told, and how is it affecting micro-narratives' construction, could be pedagogically and artistically tracked through documentary practices. Nevertheless, despite having these common aspects, there are still fundamental differentials and the main one that needs to be firstly phrased is that the Fictional Documentary methodology isn't a theatrical or filmmaking-based artistic approach, but rather, centered on the conversion of those (and other) artistic languages to stimulate multimodal creations.

But specifically, according to Paget (2002) (as cited in Drama Online Library) 'Documentary Theater' it is defined as having its purposes set upon reexamining

national/local histories; to celebrate communities/marginalized groups and their histories; to investigate important events and issues past and present; to be openly didactic in its use of information (...) [through the display of] evident factual base (...) [and using] actors and/or loudspeakers to address the audience directly with facts and information.

The Fictional Documentary methodology doesn't seek to adopt a 'didactic approach'. Despite my politically motivated objectives, if the idea of didactics implies having a set of specific parameters that validate and recognize what can be known and how that can be communicated, it would paradoxically oppose postcolonial critique from within the creation process. In this methodology's pedagogical practices, we seek to deviate from aesthetic and content-related outcome assumptions. To my understanding, the idea of 'didactic' results implies the standardizing of the peers' lived experiences in order to shrink it to a consensual truth that the participant/audience members can align with. If such preconceived parameters are established within the relational processes, they will guide the group towards unanimity and consensus, weakening other possible forms of expressing and obstructing disagreeing views. I feel it can be tempting for me, or any politically engaged educator, to associate to a given version of 'truth' that is blunt to discussion with other perspectives. However,

what is pursued here are the pathways to glimpse how truths are constructed, accepting their incompleteness.

Also, one of the methodology's inherent aspects is to problematize and redefine what are 'facts' so that they are not restricted to or only based upon factual material such as archives, interviews, historical footage, but such materials can be used as narrative/creative sources. In this sense, it is more aligned with autobiographic intention of scrutinizing the self (with others) and in that the same direction, it's the distinction between autobiography and its notions of documental veracity. There the term 'Fiction' establishes the welcoming of different paradigms. Fiction has a double articulation of title and a reminder of its disassociation with 'a truth', implied in the use of the term documentary - as showing real/truthful perspectives of a given situation.

Conclusively, despite the Fictional Documentary being an interdisciplinary practice, for categorizing purposes it could be closely associated with Performance Art, due to its widely extendable guidelines. As Marvin Carlson (2004, ix) asserts, 'performance' "has continued to develop as a central metaphor and critical tool for a bewildering variety of studies, covering almost every aspect of human activity". Among the wide interplay of fields and discussions within Performance studies, two topics particularly interest me while associated to the Fictional Documentary methodology: the association with human play and the criticism to 'role-playing'. According to the author (p.20), research on human play was highly influential for the anthropologists involved in early performance theorizations, especially Johann Huizenga's cultural perspective. Huizenga's thinking is pertinent for the Fictional Documentary for basing notions of community consciousness, primarily important while the methodology seeks forms of materializing relational knowledge. He states that playing reinforces collectivity and suggests that "its effects continue beyond the actual play experience" (p.22). The ludic aspect of playing will be embraced as a pedagogical strategy based on the acknowledgement of its importance to the whole of human development.

It is also this methodology's intention to escape of role-playing approaches, to breakout from mimicry tendencies of representation of the past. The concept of

mimicry was first explored by Homi K. Bhabha (1984) in the context social and political relations as he postulates that, within the authority of colonial discourse, mimicry generates the existence of an inferior/lacking subject. This subject's persistence assures the superiority of the 'original' as the Other imitates the colonial agent, its behavior or its systems. In the framework of performance-making, this thinking is relevant for problematizing the creation (or reproduction) of social stereotypes. The Fictional Documentary is based on the acceptance of failure to access the previous times and stories, stolen and erased through colonialist pressures. And being based on information the participants don't have, my main concern is to not perpetuate careless stereotypes, easily accessed by theatrical representation.

International dimensions of the project

This project's autobiographic drive triggered the international spatiality of the Fictional Documentary methodology as it was spawn from my own ancestral multiculturalism. Therefore, to start this process in Brazil was as logistically appropriate as much as a chronological pinpointing of my own life journey. The international site-specificity reflected the necessity to relate to people who would share from my experience and help me to embody the 'unmentioned' or 'non-protagonist' narrative's spaces.

However, as I acknowledged how the Europe-South movement required ethical considerations while recognizing the postcolonial context that has its effects, ranging from material to epistemological aspects. Therefore, the pedagogic process to be developed should be committed to addressing these topics. Within a self-reflexive motion, I could notice the danger for our project to be associated with the colonizer intent, as moving from its privileged terrain towards the lacking, or maybe the 'exotic' one, to then head back and self-congratulatorily explore its achievements among (globally) privileged peers.

Despite not being art-related, the EIHE - 'Ethical Internationalism in Higher Education' project (2012-2015), based at the University of Oulu, has been

highly inspirational. The research examined 20 university's international policies and mapped a wide range of engaged actors' perceptions about the internationalization processes they were involved with. By observing its outcomes, it becomes obvious that it is impossible to place such type of questions as trivial or as aspects that can be easily healed by someone's good intention. I do acknowledge the smallness I have in myself, while I drive my attention and efforts towards those questions, but I identify that these questions should be explored through artistic knowledge production.

Common referential for internationalization processes are found on societal scale levels, represented by its international organizations and institutions. Ultimately these organs are of deep influence in higher education systems, but also on individuals' psychological levels. Such influence affects how truths and truth paradigms are formed, discouraging problematizations for 'neutrality' and consensual power that these institutions uphold. Educational programs and global politics organizations, such as United Nations for instance, justify their projects and plans under the premises of 'universal' concepts such as peace, progress, human rights and economic growth (etc.). Of course these should be available to all humans, but it is necessary to point out that since these concepts are understood as 'consensus', it is harder for them to be problematized. By problematize I mean "*to demonstrate to be unsettled or uncertain, or [to consider] more complex than originally assumed or regarded*", according to the Collins Dictionary definitions. To problematize 'peace' or 'human rights' can be the call for observing the concepts from wider perspectives, which aren't commonly taken into consideration. In this direction, it is possible to develop questions and analyze the implications of what are considered problems and solutions, while observing the establishment of 'peace operations' or 'human rights' benevolent actions. Within these two concepts it is implied that the policy makers, education agents, and whoever else is involved with solving Southern problems, are bearing the *truth*, the *knowledge* and the *strength* to address the *problematic* and underprivileged. Within these actions there is the matrix of power, generating and perpetuating epistemic racism, which sticks within an exclusively benevolent perception of

the Self, not recognizing its historical and present implication in the establishment of the socio-economic exploration of the Other (Andreotti, 2011). In the article 'An Ethical Engagement with the Other: Spivak's Ideas on Education', the Andreotti (2007, p.72) cites Spivak as she says that

getting to know (or 'discursively framing') the Third World is also about getting to discipline and monitor it, to have a more manageable Other: and helping the subaltern is often a reaffirmation of the social Darwinism implicit in 'development', in which 'help' is framed as 'the burden of the fittest' (Spivak, 2004, p.57).

I consider that the perspective of personal memories is a rich terrain where to develop pedagogical approaches addressing the historic/political (ultimately outer) issues of the Self and the Other (considering it as a hopeful initial proposition instead of a monumental drive that will set the problems to a closure). My goal is that relational autobiographies operate as the starting position to access one's unknown world, and by acknowledging one's unknowing, bridges be built to approximate the Self and the unknown Other.

At the intersection of macro and micro elements of narrative, I need to mention that the relationship between symbolic (family imaginary) and material aspects of colonial power is symbiotic, operating to silence and suppress voices, hierarchize people and thoughts in a variety of ways, through multiple institutional, social, cultural, economic (etc.) powers. For that reason, constant re-observation of the ethics and paradigms used for decision-making should be applied, keeping an updated reminder of the context that drives international pedagogical projects to bend towards benevolent or salvational motivations efforts or discourses. There are no easy ways out of the problematic, but as Sruti Bala argued in her essay "Scattered Speculations on the 'Internationalization' of Performance Research" (2017)

the pedagogy of internationalization that I seek in theatre and performance is one that does not fear contamination, or an unsettling of subjectivity. The questions that arise in these pedagogical situations of ignorance and

bafflement offer what audacious hopes one has for the future of the discipline (pp.63-64)

Principles

There are three principles basing this methodology: collaborative work, self-reflexivity and interdisciplinarity.

a) Collaborative Work

This premise was shaped into practice from the beginning of this project's process as it was developed through the means of collaboration with another artist/educator who would merge with as well as complement my initial pedagogic narrative, de-centering it from my individual perspectives and creative/pedagogic solutions. The collaborator on this pilot process was my classmate from the Theater Pedagogy program, with whom I came to develop several collaborative projects throughout the Master's period. We are mutually aware on how our research intentions are diverging in this project and we got to develop the practices without a need for consensual goals. I was focused on the methodological standards for developing this practice as a methodology and my classmate wasn't.

The personal background of this project made me acknowledge that facing my missing narrative pieces is also finding lacking portions of myself with others. A meta-comment for this relational enterprise based on gap-filling collaboration, to design a workshop dealing with 'filling the narrative gaps'. Anyhow, the Fictional Documentary methodology seeks new interpretations and approaches to collaboration, different from those arising from Western Enlightenment, which place the individual subject as the epistemological "knower". The subjectivity of the Cartesian subject, that is based in individualism (Andreotti 2011, p.15), isn't the model for this methodology's collaborator. With its grounds on postcolonial critique, this project turned against the understanding of knowledge as an "individual attainment, and the knower as an individual subject" (Ruitenber & Phillips, 2012, p. 7). The afore

mentioned authors quote Longino (1993, pp. 104-105), as he says that the

paradigmatic knower in Western epistemology is an individual.... Explicitly or implicitly, in modern epistemology, whether rationalist or empiricist, the individual consciousness that is the subject of knowledge is transparent to itself, operates according to principles that are independent of embodied experience, and generates knowledge in a value-neutral way.

Developing a sense of collaboration as a source of knowledge doesn't minimize the importance of the Other, neither builds up a knowledge that is exclusively centered and revolving around issues of the individual self. Authors such as Paulo Freire (1921 - 1997) and Mikhail Bakhtin (1895 - 1975) have explored the influence that people have upon one another while encountering or in dialogue. The focus given to collaboration here is in the sense of unifying individuals from the perspective of shared histories, understanding the self in its interconnectedness to multiple times and contextual powers. Therefore, heading towards a collective and collaborative design of pedagogy, this project seeks alternatives to individual-centered paradigm of knowledge.

The Quechua expression 'Yuyachkani' offers me the conceptual support to illustrate my deviance from individual-centered approaches. The term is explored in Diana Taylor's (2005) essay 'Staging social memory: Yuyachkani'. It describes the indigenous and *mestizo* artistic experiences of a Peruvian theater collective, named after this expression. The word bears in itself the intricate relationship between embodied knowledge and memory and between oneself and the other. Its complex nature is closely translated as blurring

the lines between the thinking subjects and the subjects of thought. The reciprocity and mutual constructedness that links the 'I' and the 'you', is not a shared or negotiated identity politics - 'I' am not 'you' nor claiming to be you or act for you. The 'I' and the 'you' are a product of each other's' experiences and memories, historical trauma, of enacted space, of sociopolitical crisis. (p.40)

The terms verbalize the dynamic motion of the ‘embodied memory’, accepted as a non- individual construction. And later in the same text, Taylor highlights that the concept can be understood as “I’m remembering/I’m your thought”, emphasizing the subjectivity of the memory, which isn’t an exclusively individual embodiment. This global understanding of embodiment places the individual in between and across multiple lived times and spaces, experiencing knowledge beyond the immediate sensorial capture. This embodied knowledge privileges the embodied memory/relational memory, rather than the fixity of the archive material.

b) Self-Reflexivity

The term self-reflexivity derives from Spivak’s influential article ‘Can the subaltern speak?’ (1988), as she called scholars, researchers and development workers for ethical engagements while encountering and doing representations of the Third World and its people. Self-reflexivity isn’t a metaphysical and intangible goal but rather a constant exercise of ‘deconstruction’, as she says that “it is not the exposure of error”. Spivak places it as constantly looking into “how truths are produced” (as cited in Andreotti 2011, p.46). In terms of pedagogical action, self-reflexivity is interpreted here as dual: to represent the set of techniques we used to facilitate the participants’ ‘externalization’ of their memory narratives and also as a tool for my colleague and I as educators, to revise our intentions and reflect upon consequences of the educational processes we engage with.

Regarding the participants’ self-reflexive motion, it becomes materialized through exercises that structure critical ways for them to envisage their narrative constructions and other naturalized aspects of creative processes. Exercises such as synthesizing significant aspects of the narrative into a symbolic metaphor, directing others to perform one’s own ideas or even dividing memories among different writing tasks enables the participants to

look at what they have done critically. Our intention is that they observe the course of their writing, day after day, using from the distance that the writing medium and the time itself allowed for reflecting about one's own choices. All in all, self-reflexivity brings the possibility to create critical relationships between the participants and their emotions, ideas and memories.

For educators, self-reflexivity is also considered as a reference point - here given by postcolonial literature - to guide questionings related to pedagogical plans and actions. It involves problematizing the responsibilities we have (not only material but also symbolic), to care about and observe whether we perpetuate hegemonic views that are suppressing communication, practices and processes different from those praised by European schooling. According to Kapoor (2004), this initiative involves retracing the itinerary of prejudices and learning to un-learn established biases that lead to aesthetic imposition, racism, sexism, academic elitism and so on. In arts we usually don't name our practices or intentions as good, positive and such types of synonyms. However, to exclude these words from our vocabularies doesn't result into practically accepting epistemological pathways different than those that are normatively adopted and accepted.

Self-reflexivity also implies to acknowledge the complicities embedded in educational projects in a North-South direction, calling for critical positioning in relation to the complexities and ambiguities of such enterprises. Then, self-reflexivity becomes an important premise outlined to remind educators that it is fundamental to develop awareness in regards of the implications one has in healing and the harming colonial consequences. There are ambivalences that oppose binary views of doing good or bad, and self-reflexivity serves as an ideological platform to reflect on the course of different moments and circumstances. Even when an educator has the best intentions, addressing issues of world injustice and racism for instance, there are many other aspects of injustice that unfold and manifest on exponential forms while an unproblematized benevolent action only address the 'needed one', through a basis of economic or ideological charity. Therefore, issues as those shouldn't

pass unadvisedly or be taken lightly. Spivak (2004) says that to act with self-reflexivity requires to 'unlearn the privilege' (as cited in Andreotti, 2011).

To do so, it is needed to recognize what are those privileges, and they are often ambivalent and manifested through complex forms. I for instance, acknowledge my privileged position, while a Southern Western-based person offering critical perspectives to colonialist powers, despite being a Southern isn't per se representative of privilege. On the contrary, Southern people aren't associated to the circuits labeled to produce validated knowledge. However, it is possible and important to distinguish the range and scale of the privileges, accepting and dealing with its ambivalences, but also not over relativizing, so that it doesn't become an unproblematized and disproportional victimizing argument. Self-reflexivity is a refined and delicate tool to use, with clear standards that secure the basis for questionings to be made. I consider it to be a fundamental motto to have for addressing multiculturalism and designing international pedagogies.

c) Interdisciplinarity

Despite the methodology's immediate relationship to the educational and artistic fields of study, it doesn't prematurely associate to only those. As a matter of fact, it also doesn't target the association to a specific aesthetic principle, deriving from the structural conventions of a certain artistic language. Its initial undefinition still tests its borders between academic fields and practices, seeking enrichment from the dialogue with multiple knowledges. For the pilot application of the methodology, the disciplinary components present were performance art, theater, creative writing and video-making. Theater, performance art and video practices are part of my disciplinary vocabulary while theater and creative writing were part of my colleague's. The combination of those practices was based upon the needs we identified for developing the course of the workshop. Crossing the different disciplines happened for ideological propositions, such as: exercise writing as a medium to generate data for the participants to reflect over their memories construction;

theater improvisation as an embodied and relational form of creating and cognitively associating to others; performance art as an aesthetically undefined form of interacting with site-specific components; and the documenting of practices through video as a source of non-ephemeral communication with other international partners of the same project (as the Reinventing Roots workshop is set to happen in other countries, also related to my autobiographical genealogy). The combination of these elements rendered me another layer of investigation involving the avoidance of creating stiff art-specific blocks. If such were made in contexts of interdisciplinary pedagogies, I consider that they would trigger difficulties for the multidisciplinary facilitators to dialogue and interact with one another during the pedagogic encounter. In the past I've taken part of processes where the collaborators felt uneasiness to interfere into the set instructed by other peer, whereas the pedagogic design didn't structurally facilitate different crossings to happen.

In this context, interdisciplinarity is fundamental, simultaneously operating as principle and goal. Despite being important, the term here is taken as transitional: transitional because the I seek the building of 'other' paradigms for this methodology to be based upon, embracing scopes other than those varying from the 'disciplinary' one. Arising from ethnocentric Western rationale, the origins of the concept of 'discipline' will be briefly explored next. Joe Moran (2012, p.2), analyzes the historical use of the term 'discipline', finding its first records dating to the first half of the fifteenth century:

(...) discipline suggested a particular kind of moral training aimed at teaching proper conduct, order and self-control. (...) it derives from Latin, *disciplina*, which refers to the instruction of disciples by their elders, and it necessarily alludes to a specialized, valued knowledge which some people possess and others do not.

The teaching of "moral training" and "proper conduct" correlates to the present use of the word in control and obedience contexts, such as in soldier/his superior or prison inmate/guard type of relations. The word is used to illustrate power and hierarchical relations. Moran traces back one of the first English

uses of the word in the Protestant Reformation of the sixteenth century and finds that it was used to describe how this rising Christianity shouldn't have some practices and faith elements provided to "heathens and the uninitiated" (Moran, 2012, p.2). The word 'disciple' (pupil or follower) is etymologically related to the word 'discipline' (Online Etymology Dictionary, n.d.). And even before, since the ancient Greek philosophers' era, the knowledge was shaped into hierarchical disciplines.

Interdisciplinarity on its turn, was first used in mid 1920s by social sciences and later by humanities. The term interdisciplinarity somehow transgresses the power order implied by 'discipline', emerging from the critic perception of the power arrangements and limitations carried by disciplinary discourse. As for the sake of this present study, interdisciplinarity won't be considered a simple juxtaposition or approximation of disciplines, rather as a dynamic dialogue or interaction that generates some type of mutation between the fields involved. Roland Barthes (as cited in Moran, 2012) suggests that an indication of mutation might be noticed when the limits of the different knowledges become blurred, as "this unease in classification being precisely the point from which it is possible to diagnose a certain mutation" (p. 16). The friction created by the different modes of expressing knowledge and the subsequent effort to dialogue having different vocabularies (verbal and methodological) are exactly the desired result.

Those three principles served as basis for the design of the empirical approaches of the Fictional Documentary.

3 DESCRIPTION OF THE REINVENTING ROOTS WORKSHOP

This section is dedicated to the description of the exercises and happenings surrounding the 'Reinventing Roots' methodological application. This will be also the space for closely observing the pedagogic parameters and specific reasoning used for enacting the Fictional Documentary methodology. There are multiple frames of references that could be used for looking at this workshop, but here I will lean upon my own perspective and personal reflections of the occurred situations. The process came to action in January 2018, for four and a half hours per day for five days. The workshop was hosted by the Drama Arts Department of the university where I studied and obtained my Bachelor degree in Brazil, the Federal University of Rio Grande do Sul.

The workshop enabled the participation of 15 people and took the form of an Extension course free of charge. The workshop was advertised by the University's official communication channels to its network of artists, arts students and art educators, with the following call: "The 'Reinventing Roots' workshop deals with an experimental method for creation in Performance, Video and Creative Writing, with its thematic universe involving the participants' transgenerational roots - even when it is not possible to track them - by developing fictions based on elements of reality. The participants will have the opportunity to explore different ways of doing artistic, experiencing forms of interdisciplinary creation. The workshop is part of the master's research that its facilitators are developing in the Theater Pedagogy at the University of the Arts in Helsinki and in Porto Alegre it is an Extension action in partnership with UFRGS [the University's acronym]. The background of the research is in the problematization of the colonial heritage that structurally facilitated the erasure of non-hegemonic memories, and since makes difficult the reflection on the complex genealogical composition of the Brazilian. Questions about identity and memory formation are fundamental elements of creative processes, but also of the pedagogical training of the artist". It was not required

for the participants to write an intention letter, however, as they wrote me (not to my colleague due to the language aspect) manifesting their interest to participate I replied them with extra information. I then wrote more details about the workshop: “The workshop is part of a research on methodologies that facilitate creative doing and thinking in different fields of art. We will not prioritize the 'technical' aspect, but rather the instigation of your research process as well as the group's. This workshop is free, so the way to repay our 'services' is not set on monetary format. Attending sessions is a concrete way of 'investing' in this process. If you have any questions about availability during the week, let us know beforehand, or maybe let another person with more availability participate. One of the speakers might be communicating in English, so I will do the simultaneous translation. If you are comfortable with all this, bring a notebook (or any place to write) and your pen”. Those who agreed with the terms were: four students from the University's Theater Academy, from acting, directing and teaching programs; one from the same University's Literature School; three of them are performing artists from the country side; all the others are performing artists living in Porto Alegre. The participants' ages ranged from 15 to mid-30's and their ethnic and socioeconomic statuses are very mixed and hard to be defined.

The overall workshop structure included writing tasks, theatrical improvisation, site-specific performative exercises and experimental video-making, illustrating the projects' intent to cross disciplinary boundaries. This workshop's pedagogic design was a four hands work, made by me and my colleague Riina Salmi. We both decided which exercises to use, which would be the 'plan B' options, who would address the participants for providing them with initial instructions, how much time should each exercise have, etc. But maybe most importantly for this cooperation to happen was the fact that we verbalized our concerns and through that we gave ourselves mutual permission for us to improvise alternative directions during the workshop, in case we found it to be necessary.

Although there are several multilayered elements influencing a relaxed collaboration such as this to happen, I feel that it was in great part a

consequence of the construction of mutual professional respect, one that could easily fill the pages of another thesis with the title “caring about the design of relations on a collaborative pedagogic project”. Former experiences of working together, previous dialogue and the development of mutual agreements helped us to develop personal reciprocity. Here in this workshop’s experience, I intentionally cared for maintaining dynamic pedagogic shifts between different art languages, so that I could respectfully experiment un-rigid interaction in my colleague’s proposed tasks and exercises. Despite conscious for me, these interactions happened through an intuitive flow as we didn’t verbally approach this topic or discuss it.

In the forthcoming workshop’s descriptions, I will analyze the proposed actions and reflect about how the tasks and exercises we proposed came to answer the Fictional Documentary’s calls. Starting from materializing some ethical standards, we decided to articulate four important premises naming them as ‘rules’. By naming them as so, we aimed at highlighting how fundamentally important it is to us the transparency with our goals and our will to stimulate the participants’ mutual respect and empathetic glimpse towards each other. The established rules were:

- You are going to use your personal stories as sources for creative endeavors. This is going to happen individually and sometimes within a group setting;
- Only tell stories that you feel alright with sharing;
- If you share something and afterwards you realize that you don’t want it to be used as creative material, you are free to say so, and the information should be removed from the group’s creative ‘database’;
- Feel free to tell us if you don’t want your stories or material used later, after the workshop is over (in terms of future presentations, etc.);

The language to be used during the workshops would only to be defined as we met the participants, when we could check their comfort level with using English. Once the workshop started most of the participants told that they needed to be instructed in Portuguese. For that reason, I also played the two-

way role of translator, clarifying both Riina's and the participants' spoken words. We were aware of such a possibility and for that we planned corresponding practices and structures, which presumed a specific pace for the communication limitations embedded in the situation.

While designing the planning, we had specific concerns, specially related to the emotionally charged potential of the workshop. We had very clear for ourselves our responsibility when addressing so personal and possibly sensitive topics, and it was also clear our willingness to focus on stimulating creative process rather than teasing leashed emotions. Surely deep emotions are part of the emotional landscape of memory, but we envisaged our pedagogic role as setting of structures for easing the participants' way out of pain and other traumas. Again, these emotions might be helpful for creative processes, but our focus is driven towards widening their scope of choices, and once one is 'inside' of hurting memories, it is harder to leave than it is to stay in them. Therefrom we came to the conclusion that some aspects should be fully transparent and bluntly mentioned right from the workshop's first day, in the attempt to avoid possible hurtful directions. So, the initial steps for the first workshop day would involve us building up an emotional guarded contextual universe, allowing the space for the reinvention of their roots to happen. This also included discussing about our intended data collection sources, which was accepted from the start, but even so were re-negotiated daily according to the specific situations. The methods of data collection were: audio recording of semi-structured interviews, open-ended surveys and video recording of the performances created. They were also made aware of their right to refuse to participate whenever and for whatever reason they had.

This thesis provides me with the opportunity to formulate what was established through the creative synergy between Riina's and my planning process. This dynamic motion involved our 'prepared' intuition. I use the term 'prepared' because before we started to plan the workshop we had indeed prepared. Yes, we prepared for planning, as part of the Fictional Documentary self-reflexive practices. We had discussions related to the questions brought by postcolonial

literature, about what I experienced in the Brazilian context and so on. These previous preparations supported our intuitive drive so that we related to the planning with greater freedom.

Day 1

Once those previously mentioned 'rules' were expressed, we both, workshop facilitators, expressed the particular research interests, our personal focus and ideological framing for the upcoming practices. By starting the workshop with this conversation, we wanted to drive the group's attention towards the creative authorship that each participant was entitled to, at the same time as they were also agents to form this methodology's research. We wished to have a common ground between participants and facilitators, of both acting as inquiring subjects, which addresses what I consider to be an ethical responsibility of the educational programs from the global North towards global South, to avoid interpretations leading to underestimating one's position within the workshop. The next stage involved doing a game-based, place shifting dynamic named 'where I come from'. Both Riina and I devised this exercise. Its functioning involves a single participant saying something existing in the place where they come from and whoever identified the same in their places, should raise their hands. Those who raise hands ought to shift places. Whoever didn't find a place remained in the middle of the circle, then continuing to state things found in the place 'where I come from'. We first exemplified its practical functioning, and kept on participating in the game playing. The theme 'where I come from' is an informal presentation form, opening spaces for the participants' to frame their contextual universe, instead of naming their individual traces, motivations or reasoning. I like this game because it has an applied form of calling reflections about making choices, framing how to present oneself.

After the exercise was over, Riina and I opened a short commenting moment. Then I highlighted how significant the act of choosing is, as when I say 'where I come from', I'm involved in a quick decision-making which conveys a specific portion of one's reality. Those choices don't have to be done every time with

mental effort and exhaustive thinking. It can also be achieved by intuitive and impromptu movement.

The next exercise was a writing assignment instructed by Riina that involved describing their roots, as far as their knowledge allowed, within a ten-minute time frame. They were told that these texts would be shared with the others during the next stage, so that they could think of how much of information they felt like sharing. After the agreed time, we asked them to spread their texts around the room so that they could be read by the others. Our intention was to open the writing process, to highlight its relational potential, expanding the writing from an individual level and thus making it possible to dialogically recognize the other in his/her writing choices and styles. This represented a movement of recognizing resonant echoes.

Then Riina asked them to make a new text, describing one specific memory they had in each one of the houses where they ever lived. After approximately fifteen minutes they read their texts out loud for the group. At the end of this part, they were asked to gather in pairs and to underline two things that called their attention on their written texts. These two elements are then serving as the initial ground for the pairs to start a dialogue course in an intertwining relationship between both individual's narratives, culminating into a collaborative performance creation. Performance here is widely understood according to Nick Kaye as "something that happens", that is "breaking free of specific forms and figures" (in Carlson, 2004, p.150) and that sees connective points in between their narratives. After defining both their attracting elements, there was a one-hour time to develop an experience together, that could happen in any space around the university building. The structure was set so that every participant could watch the other group's performances. This structure was repeated throughout the other workshop days.

The six pairs presented their performances (as in the broadly conceived term), demonstrating different solutions for 'externalizing', or making frames of their memories to be physicalized. To develop awareness about the paths taken to frame memory and shape it into artistic languages represent the core of my methodological interests. It was interesting that one of the groups had

developed a game similar to an exercise that we were set to propose later in the coming days. Again, it was very interesting for me to see the game ‘performed’. The game involved one person asking questions as an interviewer, and the interviewee reply from the perspective of a place (one of the homes described in the text they wrote).

The methodology seeks ways to create distance of the aesthetic and stylishly shaping of performative outcomes. In this sense, watching the performances made me very much satisfied, seeing how the crossings between different individual’s memories and narrative frames were beginning to take form. Each performance made use of different elements to externalize their narratives, such as associating with songs relevant to their memories, read their texts, dramatize lived experiences and so on. Overall, their performative experiences provided me with concrete glimpses of what the Fictional Documentary can look like.

Following the performances, we called the group for discussing the exercise. Riina and I had specific topics and questions to be shared during the talk: what are the things you first remember about each performance? How do you think that the knowledge about the performers’ personal information influenced the way you watched the performances? Did any performance provoke you to think about something ‘bigger’ in the world? For several people, to know a bit about the performer’s contextual background added possibilities for them to relate to the performance experience itself, adding layers of proximity to it. Some participants commented that regardless of the fact that some performances approached heavy topics such as racism, the normatization of gender and sexuality as being entangled to the participants’ family heritage, there was a sort of poetic lightness into these developments. The participant L described to feel melancholic after watching the performances, and F replied saying that what he felt was different: “I didn’t feel melancholy but rather nostalgia. Nostalgia of addressing the things and the moments from a different time and space to which I don’t belong anymore”. Discussions such as these feature how personal observations might convey the possibility to refer to second and third person discursive contexts.

Through this session's experiences, we achieved the goal of introducing the participants to some of the Fictional Documentary's vocabulary, such as performance and narratives, and of testing the concrete application of aesthetic components through non-individual creative processes. We also very early saw that personal memories are suitable sources for bridging one's world as well as broader political questions that address identity formation. For the upcoming session we wanted to start to introduce fictional elements to their personal memories.

Day 2

The first proposal for the day two had the same dynamic process of the game 'Where I come from'. Now, instead of addressing the description of a place, this basic text was: 'In my family...', implying the attention towards a collective sphere. Riina and I also played the game.

In the following exercise they had approximately ten minutes to return to their texts related to their roots, but now adding something they hadn't the day before.

After that, we asked the participants to gather in pairs for being in a 'walking and talking' situation, inspired by my teacher Irene Kajo's guided walking exercises. We explained that one should tell an important memory that had or not actually happened, while the other would listen without issuing comments. After a half-hour time frame, they would shift roles, walking in whichever direction that suited them better. After the proposed time we gathered again in the studio where we initially were and asked them to briefly talk about how they experienced the task. After that we asked specific questions such as: does it matter that you weren't sure if the things said were real or not? Do you think that the person listening influenced you somehow in choosing whether to share real or fictional information? Their replies were varied, but there was a general feeling that the pair they were with influenced their narrative approaches, but rather unintentionally, for the speakers noticed what they were saying was somehow because of whom they were together with. If they were paired differently, they would likely change their narrative perspectives. Intimacy,

chemistry, it can be called by many names, but it does spark the possibility to observe how one comes to choose to frame a narrative, where choosing doesn't necessarily mean to have an intentional drive. The relational aspect of framing narratives became emphasized by me when I addressed them those questions, and my aim was to explore forms of bringing awareness and a little graspability about these processes' smooth movements.

Awareness and graspability are key nouns for the Fictional Documentary methodology for they represent pathways for building complexified versions of oneself and the Other. Nonetheless, these elements are constantly in an unstable position, at times supplying the conscient level, with knowledge that was previously not evident, but at times it can also harden interactions for over rationalization. The expression of opposition between rationality versus intuition is present in myself as I recognize in me, in this very moment, a tendency to self-reproach the question-making for being too verbally-based or rational. I recognize that this thought doesn't appear from nowhere, driving me to associate it with the academic artistic background I have, commanding authority to immaterial paradigms and to what appears as immediately spontaneous, emotionally driven, apparently spiritual and so forth. Processes based upon such practices are deeply important, although they might neglect political and historical aspects of interrelationships. That is a specific and unfinished concern of the Fictional Documentary, and concerning this workshop, we basically payed attention to proposing exercises balancing the proportion between analytical and intuitive-based approaches (such as multimodal improvisations). Through these, I wanted to emphasize that the amount of analytical drive doesn't minimize the importance of relying upon impulses and intuition as sources and fuel for creative material to be formed.

For the following dynamic, we asked the participants to lie down on the floor and close their eyes and imagine a significant place for them, maybe brought up during the waking-talking situation. Riina instructed this task by constantly suggesting forms for them to relate to the place, such as referring to its smells, the different sounds, the colors, the people, etc. After a while, we asked them to briefly write fragments from the place they just imagined.

Next, we proposed an improvisation where one person read their text about ‘the place’, while others experimented embodying aspects of this narrative onto the stage. Simultaneously, others could jointly improvise from the audience (by making correlated sounds, voices, using lights or whatever elements they found convenient), while others could witness it happening either seated, or using cameras to frame the pieces of actions they found most interesting to watch. My colleague and I participated actively in this exercise that had its structures inspired by the “some watch/some do” physical actions type of improvisation exercise, led by Riku Saastamoinen, our Theater Pedagogy teacher.

Through this exercise I wanted to materialize a wish into performance practice: composing a new collective ‘place’, an ephemeral ‘all of us’ landscape that formed and un-formed itself as it resonated with its surroundings, as memory construction and deconstruction. While the participants were figuring out ways of filming and taking photos, being on and offstage, they were materializing a distanced effect. To use the video here was particularly important for three specific reasons: it represents a literal form of framing a narrative context; for highlighting an observation perspective focused on the experimentality of the aesthetic quest; and for creating an artistic outcome that self-addresses for being both a documental tool (the video) and a methodology for documenting (the Fictional Documentary).



After some time exploring this format, Riina proposed a task variation similar to one that our teacher Riku Saastamoinen proposed in his classes. The variation included the possibility to ask someone else to perform the actions they were imagining themselves doing, so that they could visualize that other person performing it from a distance. It was very interesting to notice that through this variation, the rhythm of the whole improvisation changed, becoming slower. This is very interesting for our process for enabling the participants to experience distance from the activities they are engaged with, to stimulate creation from the perspective of construction and deconstruction of narratives. Narratives here are considered not only the textual but also the physical material. Directing someone involves a different cognitive effort than that of performing, it demands the articulation of one's imaginary, and for that, directing facilitated the distance to occur. Before this instruction, the group was quite active to go to the stage, each round spending less time watching. But from the variation request onwards, people were taking extra time to go to the stage, consequently causing less people to be on the spotlight but remaining there for a longer time. During later feedback, the participants corroborated this idea while commenting to feel enriched by the possibility of watching their idea happening. One participant added how satisfying it was to also see an idea being transfiguring itself into something completely unimagined. Another participant mentioned that verbalizing a request made her less impulsive in taking the stage, due to the fact that she felt not being OK with "just say anything" when another person was involved. Additionally, another participant mentioned that before this variation was instructed, she experienced moments of 'disturbance' with the improvisation, because too much was happening all the time and she couldn't see how the different things were in a dialogue with one another. Another interesting aspect is that the participants didn't ask for others to frame the scenes by the taking photos or making videos on their behalf. That could have happened for different reasons; however, it seems relevant to consider that as an aspect while raising questions related to the relational and creative particularities between the action and device-based approaches and how their distances manifest differently.

Following this section, my colleague and I dedicated the final portion of the day to approach our form of framing narratives. While we were at the planning stage, discussing how we could facilitate the participants' memory collection framing, I was also involved in my autobiographical quest, observing my parents' narratives about their ancestors. Although this thesis paper directs its attention exclusively towards this workshop's reflections, I'll do here a slight course deviation, for both processes had retro-feeding transit. The workshop counted with insights and pedagogic reflections arousing from my parallel personal initiatives. For instance, as I was collecting data for my future autobiographic performative project, I felt overwhelmed with the multitude of stories and situations my parents mentioned. I needed to find a line from which I could observe that immense universe I had in front of me, so that I could engage myself with some starting point for the performative creation. In other words, I needed to find the frames to narratively approach my family's memory, but most important here is saying that this surely would happen with the 'Reinventing Roots' participants. To contemplate these narratives allowed me the chance to face decision-making and to experience a symbolic measuring of different elements, discovering which were those aspects I found myself most connected with. Consequently, I got to frame my family's stories through the perspective of migration (national and international) and from this, clarifying processes illuminated my understanding of where I creatively stood upon. While sharing these thoughts with Riina, she mentioned how the idea of 'symbol' would be helpful to illustrate this thinking throughout the workshop. This vocabulary supported me to articulate some of the ideas I had about my own investigative research and it felt natural to use them for the workshop as well. Therefore, after the improvisation section came to a close, Riina introduced the terms of symbol and briefly explained how the term was presented to her during a writing class she took. There, symbol was a synthesizer, an element that framed a portion of reality, shaping it into a narratively graspable format. As she elaborated her thinking for the participants, she asked whether that was a path that they used for creating or whether it had any relation to the ways they were methodologically taught to do. Several things were said and discussed, but

among them I would like to pick a statement that most of the people in the group agreed upon: while they didn't stop to think about the creation process from this analytical perspective, it could be something that they usually do, but not reflect upon. Within the context of Fictional Documentary, I considered it to be positive to reflect over one's creative choices for recognizing the aesthetic and ethical placing of those choices.

The praxis inherent to the artistic process many times dispenses reflections to be made about its own operating modes, preserving the primacy of the practice's specific paradigms (sensoriality, emotion, movement-based, etc.). The issue in this aspect, is that this self-protective mode might risk the ability to problematize not only the content that was created, but also its process' operational mechanisms. Concretely, I'm referring to the marginality that documental and autobiographic approaches still present within artistic and pedagogic studies curriculums. When these modes aren't problematized becomes easier to for one to naturalize the hierarchization of knowledge, placing the autobiographic level of experience on a reduced scale of value in comparison to those knowledges presented on the hall of artists and the authors validated by academia, literary experts or "history of art". Those knowledge sources are most often epistemologically linked with ethnocentric, sexist and racist perspectives, as fulfilling symbolic power the pre-requisites for validation as Bauman (1991, as cited in Andreotti, 2011, p.3) say "the power to define and make definitions stick".

Following the discussion, we wanted to illustrate the specific use of a 'symbol' within the Reinventing Roots framework. The intention of addressing the topic verbally was to demystify the steps taken into this creative process, so that the fictional documentation of the Self is activated for both through intuition and awareness. Regardless of the moment which the symbol using arises, here it bared a synthesizing function, metaphorically transfiguring the memory into narrative. We explained that they have been already managing the concept empirically since day one, but we were at that moment highlighting it with the aim of recognizing its use during the process. Two films scenes were shown to provide them with distanced examples: one was from 'Taxi Driver' (Scorsese,

1976) and the other from 'Endless Poetry' (Jodorowsky, 2016). Through very different aesthetic and narrative approaches, both scenes demonstrated how 'symbol' could be understood as a synthesizing tool for certain narrative aspects. I was particularly interested on the way which Jodorowsky applied a rather theatrical symbolic solution for imagetically addressing his autobiography: in the scene we showed, the character who was playing the director himself is feeling very unhappy and frustrated with the course of his teenage life, so on a regular family meeting occasion, he chops down the tree which stayed at the yard of the family house. The cutting of the 'family tree' symbolically addressed his own seclusion from the path which his family was taking and wishing for him also to take. This interpretation was so important for the director/writer that he, on a later scene, made a character verbally articulate this reading. The 'symbol' appeared there as coupling element, joining the director's lived experience, the metaphor and the performative image. Some of them made questions and comments, expressing that they have understood the idea, but overall most of them was in silence and frown when someone mentioned applying this concept into practice. This was the last section of the workshop day, so Riina and I called the day off, giving some sleeping maturation time for these ideas.

Outer Reflections

As much as Riina and I had beforehand discussed about the complexity of the topic and accordingly prepared ourselves with examples to convey the ideas, as we spoke with the group I got to understand that the concept was had deeper implications than I first imagined. Extra layers of the concept have become apparent when I saw some perplexity on the participants' faces. I then noticed in myself an urge for developing a more acute relationship with the theoretical contexts which 'symbol' could be inserted in. I was only able to achieve that while writing this thesis and as I searched for authors exploring the theme, I only came across authors of European scholarship. And that is despite my awareness of how symbols have been present on Latin American and African

material culture (pottery, textile, etc.), and oral narration practices, long before the instating of colonialism.

But regardless of my inaptitude to find non-ethnocentric literary material, Helen V. Shelestiuk's article 'Symbol-intertextuality-deconstruction (on the dialectic of stability and variability of concept and symbol)' (2007), provided me with an important introduction to a study frame for symbol, but it had been especially important for bridging its relation to 'intertextuality', as the interrelationship between 'texts'. Similarly, such context supports our approach to 'narrative' beyond literary texts, encompassing also physicalized performative structures. For this study, I found most immediate connection on the range to which intertextuality is expanded beyond the literary text, as explored in Tavin et al. (2003), also understanding symbol as a form of 'text'. This article highlights a perspective that sees text as any communicative mean through which one can establish, according to Freire, as cited in Shor & Freire "the connections between the text and the context of the text [and] the context of the reader" (1987, 10-11).

It was important that, on this day we introduced the concept of symbol next to dynamic framework improvisation-based approaches of fictional documentation. For the following session, the participants will be connecting their personal narratives with broad contextual elements of the city.

Day 3

We started the day with a pair interviewing exercise, consisting of one person personifying a place, that they considered to be meaningful for them, while the other asked questions. This is the exercise that resembles the game that a pair of participants created on day one. It was not important if the place chosen had, or not, derived from the writing exercises developed throughout the last days. The interviewer should incite the interviewee to articulate the place's perspective about the participant's experience while being there. Riina and I consciously choose to do this exercise from the perspective of a 'place' instead

of a 'person' to un-theatricalize the situation, privileging interiorized layers of the self instead of role-playing someone.

After approximately fifteen minutes, we asked the participants to remain paired to share ideas about the things we approached last on the previous day, regarding the application of the concept of symbol. The aim of this discussion with a pair was to reconnect them, as a group, with the ideas permeating the vocabulary we would continue using later.

The next exercise consisted of a specific attempt to expand the created narratives from personal levels towards broader contextualized ones, stepping into a site-specific practice zone. We wanted to explore the qualities and possibilities arising from the interference of outdoors environments onto the fictional documentation process. Those environments are interesting for calling past times and people's experiences. For logistic reasons, we decided to stay close to where the school was, at the very city center. And since I was the person familiar with the geography of the city, I oversaw the finding of a place for the activity to happen. I suggested us to go to a park close to the school where, after having some online research done, I discovered that the place used to have a military facility. It was a peculiar one, because the building was used for different types of activities during the 1964-1985 military dictatorship period, including detention and torture of political prisoners. This information is not really known and familiar for many of the city inhabitants, as the whole dictatorship memory is inconspicuous. For this reason, the City administration of 2013 developed a project placing permanent signs on places where dictatorship-related activities were mapped. Therefore, the park scenario appeared to be an appropriate place to be explored during the workshop, since it also bared, on a wider city context, an attempt to invigorate memories that are structurally meant to be forgotten. I was very much interested on seeing which would be the experiential qualities and exploratory outcomes arising from the exercise in a place with such a clearly political context, to grasp how would personal and public elements dialogue.

At the park, Riina and I asked the participants to walk and carefully observe that space, for approximately ten minutes. In the meanwhile, they had to

choose one or two places/positions which attracted their attention. They later would fill these spaces 'gaps', through the forms they found most appropriated to do at that moment: either by their presence, simply positioning themselves at a given place, or by performing some intuitive drive they had the urge to follow.

Later this individual task, we asked them to divide themselves into pairs. They should share what they've done before, to then investigate ways which their experiences could generate another, collective one, using video. As this would be a brief one hour and a half time experiment, I advised them about some of the technical aspects that should be considered for the video-making. Since we didn't have the facilities for editing, neither much time, therefore, the shootings should take this under consideration.

Each group then received a short old journalistic text, related to the park: two referred to the military building's activities and other was related to the disappearance of a bronze statue (honoring the politician whose name has inspired the park's). The texts were collected from online news websites.

Soon after, we watched we talked about how they experienced the producing and of watching the films. I was very much interested in the aesthetic outcomes as well as in their responses to the experience. How did the urban space affect their ways of working together and the video-making? Did the outdoors area somehow support them to intertwine personal elements to the other times? From the videos I observed a great variety of forms to handle and experience the task. Aesthetically, I noticed three rough video qualities, which might present themselves as useful on the project's future researches: experiential, symbolic and testimonial. Surely all the three elements were present in every video, but in terms of an overall aesthetic, distinct analogies can be made. While some videos presented more verbal content, others had very intentional use of symbolic images, others followed their geographic walking path through the park.

After the groups shared some of the aspects which inspired them to do the videos how they were done, some of the participants expressed to feel perplex, maybe bothered, for not being able to establish the relationship between the

profound deepness of the peers' perceptive comments, and some of the videos' outcomes. I believe that not being able to edit had a great influence on that perception, inasmuch as this condition sharpened the watching experience. Generally, these questionings dealt with the communicability of art, but more specifically to the paradoxes between the process' experience and how they relate to aesthetic components. In some of the videos, appeared to exist gaps between the participants' described meaning-making experiences and the showcased material. Comments as these, which very many verbalized to understand or to agree, triggered discussions related to art genres and modalities bearing the 'habit' of normatized conveying forms which 'over-abstract', surrounded by certain elitism in the face of general audience. The conversation appeared to go deep into this direction, making me to notice certain unease in the group. I felt the need to ask them to refer to their own experiences as viewers, which was enough for the group discussion, instead of referring or 'voicing' those who weren't there. To witness the situation was also an important reminder to myself and the risk existing in projecting my opinions into a subjective collective (the students, the group, the people), turning the non-present voices into a homogenic whole, as if I were their representative.

I am confident that this insight was pertinent to be mentioned, specially in the ideological framework of this workshop, but I must say that if I wasn't engaged with translating the discussion to my colleague, I would then manifest my ideas sooner. And in this sense the translation task supported me to get distance, distance that allowed me to counter my natural tendency to vocalize my ideas promptly. Many authors have referred to the importance of educators listening more than talking, and in this context of self-reflexive motion (mentioned as a principle for this methodology on chapter two), I understand that is even more relevant. While an educator occupies much of the space to speak, there's a likely change of diminishing the students' initiative to do so. Therefore, I must salient here the importance of the educator having distance 'enablers', facilitating (maybe training), for listening more while in a pedagogic situation.

The overall situation of watching the videos allowed me to hypothesize that the tensions and dissonant opinions manifested some kind of rupture with

invisible, and yet present, aesthetic principles. However, it seems beneficial that such paradoxes exist, highlighting the need to continue investigation and debating with the participants can measure the most fundamental aspects to be praised: aesthetic outcomes or processual meaning-making? I don't have an answer to that, and even if I did, I don't think it would be the case of me suggesting one emphasis or the other, since I believe it's up for the participants to decide whether they're using the Fictional Documentary methodology as a tool for creative process or for generating material aiming at performative outcomes. And yet, topics as these characterize the qualities of the future questions to be made and the future fields to be explored.

Sometime after the workshop had passed, I wrote a general question for all participants on the online private group where we are connected. I asked how (and if) did the journalistic texts helped them to establish connections to other times and realities, beyond what was written on the text itself. Four participants replied expressing different perspectives, helpful for me noticing the influence of the texts on their general experience or final outcomes. I will make use of some of the participants' comments, being myself the person to translate the extracts.

The participant V wrote that "my connection happened more in a sense of thinking on how that time was like, how things happened, using that as a basis for making the video (...) as a background for the video". On another direction, L replied that "I felt connected to the past, I felt the abandonment, the passage of time. I can say that beyond the weight of the history of the square I felt a melancholy because of the abandonment itself, relating it to life, relationships and things. The deterioration because of the passage of time and the sequels that it leaves". G mentioned that the overall experience of being in the park and observing it thoroughly was intense and there "I felt connected, yes, [to the text description] as if that body that was there - in case I, my body - carried a chest of nostalgic moments and, there and then, that chest opened. (...) I felt danger, like... To my future specifically. From the context of the things that were, and always permeate, my head and my body, by the context of what I captured as memory for creating our performance".

By reading their comments I felt the weight of the responsibility for choosing myself the journalistic texts. Now I am positive that it would be better if the participants themselves could do the selection of which texts they would rather use. Ideally, they should be the ones to measure the intensity and the tone of the information that would connect their personal narratives with the macro ones. For that time experience, there were logistic and time management aspects leading this decision to be made by me, but on future occasions, those aspects should be rearranged so that the process can be orientated differently. Moving towards the final part of the day, Riina asked them to retake their family-related texts and add “something that could have happened but in your knowledge, didn’t happen”. They had a few minutes to individually dedicate to that. In the sequence we briefly talked about the next day’s directing task, for the sake of transparency and so that had some they could benefit from whatever privileges there are in knowing next steps in advance.

Day 4

We started the session with an improv theater game called “what are you doing?”. Riina had played that game at improvisation courses, therefore she devised it. The game consists of a pair improv, with its basic structure set on one person asking, “what are you doing?” and the other replying anything that is different from the physical action that it’s actually being done. For instance, one asks: “what are you doing?” and the other replies: “I’m brushing my teeth” but the action in fact being done is playing a guitar. If what is said is what is being physically done, that person must go to the end of the role and wait till the other improvisers play (and make mistakes), till gets that person’s turn again. This exercise had the simple goal of being a lively activating, light and potentially fun for beginning a quite dynamic day. The game was played for approximately 20 minutes and Riina and I also participated.

Next we asked the group to continue their writing, but now adding a story that “didn’t happen, but it could have”. After they were through, we asked them to form pairs and so that the author could re-read one’s own story while the other

person listened. This person had a pen and paper in hands to list the words that for any reason, most caught reader's attention while reading their own texts. Our intention was that this dynamic flow of writing, then reading out loud for someone, would trigger intuitive flows, stimulating intuitive-based choices.

We believe that such pattern of creation needs to be stimulated here to counterbalance the rather rational approach of our last discussions and also for establishing a lighter environment for forthcoming activities related to using the 'symbol' concept. Overall, our intention was seeking balance between analytical and sensitive perspectives, to holistically approach narrative-making. The following task required that they remained with their pairs. Riina proposed the next exercise based on an experience led by Kaija Kangas, when she taught us in a course of the Theater Pedagogy program. The proposal involved a free-association of words continuing the phrase "I am...". One person at the time, had a few minutes to be either on the speaker or note-taking role: the note-taker wrote down the pair's raised words, documenting as they were being said. The listed words would serve as a catalogue of keywords, as potential symbols to be used, in the case of them didn't have yet choose one during previous days. This list aimed at operating as some kind of map, pointing references and illustrations to serve both authorial performance-making and perception about one's momentarily identity traces.

The overall intention with these exercises was to create structures to facilitate frames to be given to one's memories, materializing at least fragments from the huge universes that have risen throughout the workshop. We had high ambitions in comparison to the available time: to explore the methodological support to frame for memory narrative and re-frame them through the means of artistic languages. According to these intentions, our methodological exercise was set on developing structures to facilitate the participants' investigative starting points to happen.

In this direction we proposed the next task, involving the pairs directing each other (as mentioned on the previous day). They were asked to direct their partners to perform a solo, which has its content based upon the directors' memories and narrative framings. Rephrasing it, each participant was asked to

imagine a solo performance for themselves, involving some memory or symbolic image arising from it; but they wouldn't to be the ones to perform that. The directors would lead their pairs to be the ones doing it. We set the limit of one hour for working on both processes, culminating into five minutes outcomes. Riina and I suggested that each pair divided the time in half for each. After this time there was a 20 minutes break to then begin the showcase session. Our initial intention involved offering some distance to the personal narratives, and that was important for two reasons: to release some of the 'charge' in choosing elements from their own universes, and second, to provide a rather concrete and embodied allegory of the interconnectedness between the participants' stories, times and selves.

There were 12 performances, happening in different sites of the School. The presentation order was based on the path that minimized the distance between one scene and the next. I had the impression that these presentations had stronger traditional theatrical formalities than others happening on previous days. Surely theater have many 'traditions' and this affirmation asks for explanations regarding the concepts that form my idea of a 'traditional theater'. The traditional formalities I'm referring to aren't related to historiographical or specific theoretical currents, but are instead associated to the experiences I had as audience, while I observed the resources most commonly on performances in southern Brazil. I can pinpoint at least two elements to illustrate my impression: preservation of frontal relationships between the audience and performer and little physical/rhythmic interaction possibilities between performer and audience.

Something (or somethings) had to have facilitated the normalization of those mentioned characteristic, inducing all presentation to have similar structures. I started then to wonder if a certain 'tradition' wasn't called by suggesting an exercise naming the director figure. To bring such a heavily charged concept might have a strong relational influence, shaping how the process happens and how outcome is generated. This also made me question in which ways the 'director' title affected the quality of interaction between the pairs. I then acknowledged that a 'director' isn't only imbedded in power and hierarchical

subjective constructions, but also centrally inserted into the theater working vocabulary. This is not beneficial to our intentions of loosening boundaries with other artistic languages such as performance art, writing and media. I caught myself thinking that the director role brought theatricality to the performances: to their forms, modes and stylistic normalizations. These thoughts aren't determinant of conclusions but rather expression of personal notes made that day.

During the comments and feedback after the presentations, some of the participants mentioned that they used most of the time to share their stories, express their minds and brainstorm their emanating images and information. These processes were only stopped for the time limit, and not for being concluded. Riina and I were aware of how reduced the timeframe was, but we agreed that there are times that this can reduce outcome-orientated mindsets, for limited time might facilitate improvisation practices. Improvisation was considered helpful here for being much closer to respond to immediate processual/relational questions, with answers that repetition and according refinements deviate from. But again, perhaps the framing around the 'director' raised assumptions of the aesthetic outcomes and time management, that ultimately structures how relationships are established. On other direction, some participants mentioned to enjoy seeing a third perspective of their own narratives, while other pairs considered personally beneficial the strong contaminations between director's and performer's universes.

From the participants' observations I got a glimpse of the potential interest that this exercise structure would have to educators, that are inherently concerned with 'how' communication and dialogical relationships happen.

Following the feedback, we asked them to gather in small groups to share ideas about symbols: if they identified some symbolic elements in the performances, or generally, how were they managing the concept themselves. Later we talked about the next day's bigger group performance, that would assemble the participants' narrative frames into one performance/event.

We asked if they had interest in inviting guests to participate and some said that would like to. They decided to form their groups in that same evening so that

the on the next day they could then focus solely on their interaction. As the next day would be also the last workshop session, I was really excited for the upcoming day, to witness how the group would materialize common vocabularies and the personal proximity they have developed throughout the days through performative practices.

Day 5

Besides all the session's activities, this day was particularly dedicated to a closure and to collect data measuring how the journey have been experienced by the participants. Besides the working group, there were also four audience members during the performances presentations: three of them came for being personally invited by some of the workshop participants, and one wasn't personally invited by anyone, but heard about the event by being at the school at that time, after a class she had there as student. I was also interested in getting a glimpse on how the performative outcomes were going to be perceived by the audience, so was helpful to have them present while we were making the bigger data collection moment.

To kickstart the session, we proposed a fun and collectively activating game, that we called "Mafioso". This game was introduced to Riina and I by Sami Haapala, when he was a lecturer at the Theater Pedagogy program. The game required that one person acting as a "police agent" and the others of the group are divided between "corpses" or "mafiosi". The corpses lied on the floor without moving, waiting to be carried to the opposite side of the room ("hiding place") by the mafiosi. The police agent is blindfolded, trying to block the way of the mafiosi. If the police agent manages to touch either the corpse or the mafioso, they had to return to the original position and try again. The dynamic interaction that the game propose was very interesting for us, as a suitable initiation for the days' demands. The exercise really fulfilled its activation and engaging tasks, since the participants really enjoyed it and to play more rounds than we had predicted.

Following this activity, I asked the group to re-look at all texts and information (memories, discussions) they had collected throughout the week and after some

minutes, to lay of the floor and narrate the situations, emotions and memories arising in their minds. I considered this act a smooth step into the development of collectiveness, facilitating that the others' voices echo into each others' imaginary, blurring the lines between what one says and what one hears.

Soon after they gathered with the groups formed during the previous session. The three groups were to develop a fictional documentary group piece, involving a symbol, or symbols, resulting from the intersection of the individuals' narratives. They then and found a space in the School to plan and rehearse. They had one and a half hour to develop their ideas culminating in a 15-minute (maximum) performative experience, of whatever kind they found to be more suitable. We proposed this time limit to ensure a comfortable amount of time for a quality feedback final session. Before initiating the first performance, I introduced the audience members to the workshop's overall thematic universe and briefed them about the proposed task and the process' timeframe the performances have had.

I observed that the presentations made imaginative use of the available spatial and media resources. The first group presented in the school's backyard. The group had three different micro-performances happening at once, spread in different spots of the backyard, meaning that the audience members couldn't follow all of them. Each section had one of the performers talking to the audience enacting one of their family members. These characters had significant importance for the performers and all died from a disease in the torso area, therefore their symbol involved the physical tying of their torsos. The second group presented on the school stage, using the passage in between the area where the audience was sat also for performative use. The performers' narratives had in common the importance of female characters, who had faced many struggles and through marriage episodes, lived important moments of the family narratives. The group's symbolic strategy was related to staging known and fictional stories, through a collage mode. The third group also used the stage to perform a movement-based performance, using their mobile phones to magnify some of their body parts that they most associate with their ancestors. Their symbol was related to the acceptance of one's roots being

manifested into their bodies, as the body the visibly carries the connection to other times, those not experienced by themselves. These symbol-related comments were taken from the participants' speeches, voiced during our group discussion, made after the performances.

Once the performances were over we had a short break and started the after-performance feedback. We first placed three big papers on the stage's floor, each containing the title of one of the performances. We asked for audience and performers to write notes, or thoughts, that popped up in their minds regarding each performance. Soon after these moments, I proposed a verbal discussion and set a recording device on. We considered important to have two different ways of feedback (written and oral) for two reasons: for the two modes complement and enrich each other, facilitating varied forms of communication and memory activation; also for data collection purposes, encompassing different forms of expression, to capture multiple levels perception of the performances.

The performers as well as the audience members described to have enhanced emotional experiences with the overall performances, with high levels of sensitivity. One participant, C, mentioned that he considered this last performance as a more introspective experience, in relation to the previous. He said that it was due to the week-long panning of what is the "true core of the root", and resulting "into a more emotional experience for all". For him, the historical information he had, or didn't have, about his family wasn't so important as the relational experiences shared with family his members.

One of the audience members mentioned how she enjoyed the dialectical position of watching the performances and reconnecting and remembering of her own memories. She mentioned that such effect triggered empathy in her. She also mentioned that watching the performances reminded her of a quote saying that 'we are made of the dust of those who came before us'. T mentioned that "building our story we also apprehend the social construction of everyone's history. We then identify with each other. Then I think it gets easier to see ourselves better through the others". These affirmations are particularly

significant for me for illustrating the methodology's potential to challenge, and offer alternative perspectives to unisonous and reductional notions about identity construction.

Dg mentioned that some of the things he said during the performance were only activated in his memory as he was enacting the character, in the first person. And while he was talking 'about' the character, it was other kind of information to come to his memory. The performance was a very therapeutic moment for him, in the sense of enabling himself to understand differently the reasoning of the family member he was playing. To voice that person made him empathetical towards the elements that he would hardly feel empathy about. His comments are enriching sources for me to apprehend that role-playing also possesses the therapeutic aspect that he raised. I was very satisfied for acknowledging this aspect through his insights.

When an audience person was asked how they emotionally felt by dealing with unpleasant and heavy memories, I was very much surprised by how several participants emphasized to experience therapeutic moments throughout the workshop. One participant said that initially he was reluctant to approach the theme of death on the performance. But throughout the process of presenting the performance, his emotions were being shaped by the interaction with the audience, externalizing and "healing" the pain and burden of that memory. J mentioned that in the workshop "we are transforming the pain" and G said, "after this workshop I can say that talk about the sorrow is good". W mentioned that "what we did is the exercise of cure, or healing. It's about us seeing things, from a distanced way, understanding them as material for creation. And from this comprehension, we understand that this pain is a path or a channel for creation. We also can understand that this pain isn't just ours (...). It's something social as the social conventions lead us to those pains". In response, the audience person replied "and then we can start to reflect: this [the pains] really needs to happen this way? Couldn't it be different? Maybe there's a way for making the pain to stop, not continuing its perpetuation".

D highlighted that despite her not having much information about her ancestors, she felt fulfilled and comforted by acknowledging that “where you came from is inside of you”. She was really surprised by two aspects: for noticing herself very emotional while describing stories of relatives that are very much distant and, for her emotional connection to the others participants’ stories. “The stories crossed and mingled in this ‘bodies’ of experiences and stories that came before me... And now my heart is exploding [with emotions]”.

And finally, a member of the audience said that “all performances had things in common, although they were memories of you as individuals... It brings me back to that cliché that everyone is part of a whole, but it is... The pain and the joy are present, and repeat... It is one’s individual memory but is also universal. And I think it’s beautiful to notice that”.

I had a set of questions listed to ask them during the feedback session, but most of them were approached on the free-flow of discussions. Most of the comments from the starting point of the performances presented.

In relation to the written notes, I want to highlight a few that address directly the Fictional Documentary purposes and goals: “It is possible to run from one or two marriages, but not from the system. History is made out of grandmothers and great-grandmothers. Everyone carries within oneself the traumas of past centuries’ loves”. While privileging ‘fragile’ characters, these sentences are associated with the Fictional Documentary’s goals while they surface place prominently characters who usually aren’t associated to grand narratives.

“To feel divided by three choices – three scenes – already tell a bit about several stories. I could only watch G’s scene, but all of them touched me by the visual and energy that they transmitted”. This comment addresses the methodology’s metanarrative aspect, expressing the intricate quality between the form and the content of the Fictional Documentary material. “I am pieces of the body I remember, forget and tear apart when I write other body in myself in the scene. There are other times and lives forgotten about you, therefore, myself, own, proper, improper and fictional”. Here the writer expresses the course of

modification of the self throughout the process of performance-making, embodying the multiplicity, partiality, therefore fictionality of one's identity".

To lead this workshop which such an enchanting group had been a real pleasure and honor. Their welcoming attitude and dedicated openness created a strongly enriching environment. Also, the wealth and refined quality of their engagement allowed me to have deep perception on the needs and potentialities of the Fictional Documentary methodology. And as Riina said when we were in our 'final words' moment, I really hope that the participants take the exercises, ideas, performances (and whatever else they found relevant) along with their own artistic, pedagogic and personal investigations paths. That they exacerbate these ideas and take them to directions I'm not able to envision.

4 CONCLUSIONS

Throughout the process of dreaming, developing and externalizing the Fictional Documentary universe, some aspects of knowledge creation have become clearer while others recently appeared demonstrating the unsteady dynamic nature of human knowledge. As opening one door to find another and then some more. Then the practice of ‘getting somewhere’ turns into the exercise of making decisions and acknowledging that those decisions are based on certain principles. Then identifying which are the principles guiding the decisions. If a critical perspective comes at play, by inner or external voices, the criteria to decide which doors to open can be changed and then it is possible to observe which other doors and realities will then be able to be accessed. Knowledge then is created during motion and context (outer and self). Therefore, to open a door from Third World, emerging or developing countries has a whole lot of specific circumstances to be considered.

With this concern as a topic, the Fictional Documentary is aligned with “development and global education” field. To help, to be solidary or to simply ‘change’ cannot be detached from the critical acknowledgement of the implications one carries while in the act of opening doors. To acknowledge how one is implicated doesn’t mean giving up completely the original intention, but rather, it means to hold back and open (or create from scratch) listening channels, to consider the perspective of those targeted for the help. And then possibly changing the original intention, or at least the way to refer to the intention, to include interests from the perspective of those who were set up as target. And maybe, just maybe, undoing pre-made assumptions of who is getting assisted, since all can get benefits from multicultural encounters.

From a material point of view, North-South projects are often automatically framed as ‘beneficent’ - the beneficiary being located in the South, as if the Northern wasn’t profiting from the congratulatory effects of ‘doing good for needed ones’, as Alhassan (2009) remarks. But also, the cognitive benefits of multiculturalism need to be deeply acknowledged to assure ethical relationships: as knowledge being relational, arising from dialogicity, it requires that

Northern educators on a Global South context let go of some of the presets and tactics that privilege the perpetuation of Western modes of thinking and communicating.

The idea of the 'context' surely isn't a-problematic and I surely don't want to reinforce perspectives that associate the need of mapping contexts to an exclusive necessity when addressing Southern countries or cultures. The idea of contextualization I'm referring to here isn't set on the notion about fixedly knowing about the 'lacking' zones (under ethnocentric and economic prisms), but on the contrary, contextualization is a process that starts from within, and through relations. Such statement is related to identity formation and its analysis. In my opinion it's necessary that those be reinforced, specifically within educational programs involved in internationalization processes, to favor the student to reflect about one's overall contextuality, including group and institutional ideological location. A key word for this process is acknowledgment: this ongoing process of asking what the implications of one's words, actions and policies are, also taking in consideration that one's presence in each context will raise different meanings and relationships.

To 'unlearn the privilege' is particularly important (and challenging) to be considered in multicultural collaboration in the field of artistic creation, whereas aesthetic referentially is at constant negotiation during creative processes. Also in this relation, the Fictional Documentary poses as a possibility, encouraging that multicultural encounters don't start unproblematic, without questioning the presence of abstract authorities imbedded in geopolitical relationships. Then, recognizing 'neutral' and 'universalizing' aesthetic tendencies can prevent them from ruling the decision-making, instead of embracing non-consensual possibilities that encompass both parties, as potentially fulfilling each other.

As mentioned by the participants while commenting the workshop, these set of practices supported them in order to feel connected to their peers and empathetical to situations they didn't experience themselves. And in future occasions I wish to take this project to universities and formative environments

which target groups fully formed by educators, producing outcomes that aren't necessarily performative but also pedagogical.

Is in this framework I see the paradigmatic placement of the Fictional Documentary: in facilitating self-reflection and review of personally intricate principles, acknowledging the differences and privileges among collaborators, to generate empathetic and ethical relationships with the Other. Considering principles of equality and justice, this task is fundamental for all people but primordial to the educator, and mostly relevant for the educator during educational formative processes.

The autobiographical component is placed here as a valuable epistemological exploratory terrain for the educator/student. Within autobiography I found a helpful bridge to connect personal elements with teaching practices. As W commented during the final feedback session: "we don't need to go too far back. Just the fact that we are now closing the lab here, we can start noticing that in our stories there's all the material needed for us to build upon. From inside of us. [To explore] whatever character we want, whatever the language we want to use". And Gi said that the autobiographical explorations had served as an easy pathway for creation. Dg mentioned that before embodying the propositions he was not confident that he would feel safe and that he would enjoy working with his own memories and stories. But handling them through group performance have made the memories to become lighter. V also commented that in the beginning of the workshop he felt guilty for not knowing more about his family memory, as he didn't think he was doing enough for collecting information. He said that the guilt "was diminished as he was filling the gaps. It doesn't end completely, but for me at least the guilt was decreasing as I was filling the spaces with the exercises and proposed activities". G said that the overall practices are "tools, not as a technique, but as possibility. A possibility for me to touch what is related to me. I felt that I was introduced to a window that I didn't know I had... I actually knew I had it inside of me... But I think didn't have the courage to open it before".

As demonstrated by the comments, autobiographical processes carry the potential to oppose ahistorical and apolitical perspectives to art practices, even though autobiography isn't critical in itself. And that is the gap that this methodology serves to fill, granted that self-analytical questions are made. The differential of the Fictional Documentary is in the form that autobiographical questions are answered: from collectivity instead of from the individual alone. This process finds support in Paul John Eakin's (1999) formulations about the relational dimensions of selfhood, but here we took the concept towards education and performance studies. Within this overall framework the Fictional Documentary can be also referred to as a 'relational autobiographic' pedagogical methodology.

There were two elements that I was specifically interested to grasp through the participants' empirical responses and they were related to the importance of fiction in the process and to the use of the 'symbol' concept. Fiction is a differential element of this methodology and in this autobiographical process. For that, I asked the participants how they experienced the fictionalization of reality throughout the workshop. Gi said that it hasn't been particularly important for her, while it had more importance to simply connect with her memories. D said that fictionalizing helped her to create the distance to observe memories, instead of just feeling attached to them. It also helped her understand the universality of her memories (as something shared by all). J mentioned that it "represented a great creative freedom" and added that "I wonder to what degree all fiction that we create is not based on what is real, even when we take a [dramaturgical] text to play, till what degree are we not using references from our reality, so as our grandmothers, to physicalize those characters? But through this path of creation these things become clearer". W said that "by the time memory reaches us it's already fictional. [Memory] has passed through many mouths and many tellers. (...) Memory isn't fixed by itself, it can involve some happening, but it will engage several different visions about that happening". He also noted that for him "fiction is very much related to the scenic language. Creating the channels to share this story. Memory is already

fiction and the in way you tell the story you recreate fiction”. For G fiction is related to “overcoming memory” and “transcending it to create”.

Those answers reinforced the importance that fiction has in this process, for its ability to generate questions and to pose possibilities of detachment from realities. The comments made me aware of how fiction also releases autobiography from the burden that truth bears, either from the rigidity of a fixed concept, or from the need to prove itself. Fiction then evokes the methodological intention to prioritize relationships to then find (provisory) truths together.

Also, I was interested in how the symbol was understood and assimilated by them. V, T and Gi said that they have used the symbol as a “guide” that was used several times throughout their performance-creation processes. They recurred for the symbol when they felt “lost” with the information they had, using it also as a base for the group to identify common grounds for creating together. For G, the symbol was used as a tool to “evoke other situations” and the situations evoke the symbol in return, in a back and forth dynamic with his memories. J mentioned that “this more intellectual path of creation was difficult for me at one point. At times I felt blocked to create by starting from a predetermined symbol. I’m used to reaching symbols through more intuitive ways. It was a difficulty I had for not being used to this processes path, but I enjoyed learning to use a different creation route”.

It is important for me to acknowledge that this path was useful for facilitating creation, despite being at times challenging. By facing the overall spectrum of replies, Riina, the future collaborator and I can develop pedagogical strategies that approach the symbol and other dynamics differently. It is an enormous pleasure that it was this group of people for testing our first discoveries because their insights are valuable on many layers, making it easy for us to measure the reception of our intentions.

All in all, this pilot version demonstrated that it is possible for the Fiction Documentary to be applied as a research tool in the future in two directions: as an autobiographical pedagogy for art/education students to explore questions related to identity and political contexts, as it can also uphold the basis to

support educators, artists and researchers to ask fundamental questions before engaging on multicultural or international projects. These important questions are related to the ethics of multicultural encounters, including: what's my personal interest in engaging in the situation? What are the preconceived visions I have about the place I'm going, or about the people I'm going to collaborate with? How is my body representing bigger realities than my own? Am I aware of 'important issues' of other cultures or countries? How am I involved with those? And finally, did I notice having such thoughts before being asked these questions? This last question is made for acknowledging the degree of naturalization to which certain aspects of multiculturalism are found.

The track of making the Fictional Documentary concrete has been more fulfilling than I could ever picture. To methodological merge of autobiography to pedagogical and artistic practice was possible by a confluence of innumerable factors, and among those I can surely list is the educational environment I am in. Being in such an open and humanly rich investigation scene made the will to grow inside of me, and the feeding of it has been accompanied by interactions and relationships.

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