

Explorations and reflections on teaching, habits of thought and dialogue after a visit in Al Arroub 2017 as a feminist

Complex comparison between gender
understandings and art pedagogy

MAIJASTIINA PALM



ABSTRACT

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<p>This master thesis explores my reflections on art pedagogy. I am reflecting critically through feminist theories to bring an academic and social frame of understanding to my examinations.</p> <p>In this written work, I refer to bell hooks in my intersectional exploration of feminism. I also refer to Leena-Maija Rossi's ideas of gender pressure and stereotypical structures, in order for the research to have an intercultural effect.</p> <p>My research question "Explorations and reflections on teaching, habits of thought and dialogue after a visit in Al Arroub 2017 as a feminist: Complex comparison between gender understandings and art pedagogy" guides the research throughout this work. To broaden my academic understanding towards a mindset of learning, I look into Jack Mezirow's theory of habits of thought.</p> <p>To study my pedagogical development, I review Paulo Freire's theory of dialogue.</p> <p>Throughout this thesis, I study the effect of dialogue and gender stereotypes in social situations in art pedagogical context.</p> <p>This research is based on three auto narratives of situations where I have been in a role of either art pedagogue, pupil or student. In the first auto narrative, I am in a position of a student in a primary school in Kouvola, 2004. The second auto narrative is from a time of my second university year in London in 2015. In the third piece of data in the form of an auto narrative, I was completing a teaching practice module in Palestine from the University of the Arts Helsinki's Master's Degree Programme in Dance Pedagogy. I reflect my pedagogical progress based on these three experiences, in order to understand the context of gender pressure in learning situations. I examine my own feelings, thoughts and learning. I reflect my pedagogical development on the theories, auto narratives and my personal blog post from 2017.</p> <p>The research method for my analysis is phenomenology-hermeneutic approach. I am reflecting Leena Rouhiainen to maintain a connection between artist work and research method.</p> <p>I write about authority, use of language, feelings, jealousy, judgement, facilitating and listening.</p> <p>In this work, I examine my development in pedagogical practices and theoretical understanding. I have transformed personal experiences into a platform to learning.</p>			
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feminism, art pedagogue, dance, dialogue, Palestine, hooks, Freire, Mezirow			

TIIVISTELMÄ

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<p>Tämä tutkielma on Taideyliopiston Teatterikorkeakoulun tanssinopettajan maisteriohjelman lopputyö. Maisterityössäni tutkin taidepedagogisen praktiikan muutosta feministisen teorian näkökulmasta.</p> <p>Tutkielman teoreettinen viitekehys perustuu bell hooksin intersektionaalista feminismiä käsitteleviin kirjoituksiin. Painottaessani tutkimuksen kulttuureiden välistä luonnetta viittaan myös Leena-Maija Rossin sukupuolten paineita ja niiden stereotyyppisiä rakenteita käsitteleviin teksteihin. Näiden pohjalta reflektoin omaelämäkerrallista aineistoani.</p> <p>Tutkin dialogin merkitystä taidepedagogisissa tilanteissa. Näissä tilanteissa teoreettinen osuus pohjautuu Paulo Freiren ajatuksiin. Tutkimusmetodi on fenomenologis-hermeneuttinen. Hyödynnän lopputyössäni myös praktiikan realiteetteja. Peilaan Leena Rouhiaisien ajatuksiin ylläpitääkseni käytännöllisen pedagogiikan ja tutkimusotteeni suhdetta. Kokemuksia, tunteita, tilanteita ja merkityksiä jäsenän kolmen omaelämäkerrallisen tapauskuvauksen kautta. Lähestymistapani tutkielman aineistoon on taidepedagoginen. Narratiivien analysoinnissa dialogi, feministinen tutkimus sekä yksilöllisen ajatusmallin tarkastelu toimivat lähtökohtina. Keskeinen osa tutkielmani teoreettista osuutta ovat Jack Mezirowin teoriallisen ajatusmallien kuvaamisesta.</p> <p>Tutkielma perustuu kolmeen omaelämäkerralliseen kertomukseen tilanteista, joissa olen ollut oppilaan, opiskelijan tai taidepedagogin asemassa. Nämä narratiivit todentavat kulttuureiden välisiä tilanteita. Kertomukset muodostavat aineiston, jonka pohjalta tutkin omia oletuksiani sukupuolesta ja stereotyyppien ilmentymistä.</p> <p>Ensimmäinen osa aineistoa on kertomus Kouvolasta vuodelta 2004, jolloin olin oppilaana peruskoulun tanssinopetuksessa. Toinen narratiivi on vuodelta 2015. Opiskelin tuolloin nykytanssia Lontoossa Trinity Laban konservatoriossa. Kolmas aineistoni on vuodelta 2017 ja kertoo tilanteesta, jossa olin tanssinopettajana. Suoritin tällöin opetusharjoittelunani osana Taideyliopiston Teatterikorkeakoulun tanssinopettajan opintoja Al Arroubissa Palestiinassa. Näiden kolmen kertomuksen pohjalta reflektoin kokemuksiani sukupuolen asettamista paineista taideopetuksessa. Tarkastelen pedagogin vastuuta dialogin ylläpitäjänä. Tässä työssäni pohdin lisäksi sukupuoleen liittyvien ajatusmallien mielekkyyttä tanssinopetuksessa.</p> <p>Kirjoitan auktoriteetin kokemisesta, kielen merkityksestä, tunteista, kateudesta, tuomitsemisesta, fasilitoimisesta ja kuuntelemisesta. Tutkimukseni tavoite on ymmärtää pedagogisen kehityksen mahdollisuuksia ja muuttujia. Olen käyttänyt omaelämäkerrallisia kertomuksiani alustana oppimistapahtumalle. Tutkielmani yhdistelee kommunikaation, taiteen ja kohtaamisen analyysejä. Siten muodostuu tietoa taidepedagogisesta ymmärryksestä</p>			
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ART PIECES MENTIONED IN THIS THESIS

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1. INTRODUCTION

In this master's thesis, I am examining encounters of meeting others within art pedagogical situations through the lens of gender and feminist inquiry. The research aims to question gender understandings in different learning environments where I also assume different roles, such as, those of a student, pedagogue and practitioner. I am presenting three different personal learning situations which took place in three countries: Finland, England and Palestine. Through this research, I am interested in reflecting on my own evolution of understanding gender stereotypes and their relationship to dialogical pedagogy. In this master's thesis, I am interested in art pedagogical study towards deeper understanding of theoretical feminism. I use auto narrative analysis as a way to look into it.

In chapter 2, I examine events from my past by reflecting on past gender-related experiences in relation to particular theories of feminism. I also present my own experiential learning in relation to theoretical feminism. This research also has aspects of intercultural impacts. The understanding of historical timeline of theoretical feminism is articulated with my first academic knowledge about specific waves of feminism. The aim of the theoretical research is to expand the possible ways of viewing and understanding of varying gender experiences, from the position and viewpoint of a dance pedagogue.

The methodology I have chosen for this research is hermeneutic phenomenology as a primary way of approaching the data, including my own bodily experiences during my art pedagogical journey as a dance maker, from which to draw new knowledge and understandings. In chapter 4.1., I will expand on my use of this methodology.

One theory I explore to support my research is Freire's understanding of dialogue. I reflect dialogue in situations where a certain figure of authority is present, and the quality of communication can be analysed in relation to this power dynamic. My research is part of my pedagogical ambition to stay an active learner. I discuss the significance of dialogical philosophy in chapter 3, while questioning my own previous practices in dialogue based on the data I have collected in auto narrative form.

Since I am a scholar of culture, dance, meanings and experience, I see the important relevance of my own positionality as I write this thesis. I identify certain aspects that constitute this being: I am a girl, a dance practitioner, a facilitator, a friend and a Finn. I see myself performing under these labels. I claim that my identity and knowledge are influenced by the education of my surroundings, as well as, my own choices within them. I behave based on the assumptions of my position that forms some identification in relation to my social context (Andrews 2012). In this master's thesis, I investigate how those behavior model matter, in order to understand my own personal performance of gender and my judgements or assumptions toward others' behaviour.

1.1. Presentation of three narratives

By presenting three narratives, I am showing the trace of situations that have built my understanding of pedagogy. I have written auto narratives to self-reflect the situations that have taken place within the context of societal understanding of gender. In each of these three narratives, I have experienced a different relationship towards the people I was with. Included is a memory from my time in primary school in Kouvola, during 2004, where I felt subjected to gender-discriminatory behaviour by my teacher when a male assumed pupil was teaching dance to our class. In this instance, I experienced not one but two figures of authority; my teacher as well as this male pupil who happened to be a ballroom dancer and was giving a dance class to the students in my gym lesson. In this memory, I am a child who is assuming my position in the situation to be under the authority of the primary school teacher. For a time-period of one-hour, in my view at that time, a supposedly equal classmate was given the power position of teaching the other children some dance routines. I was a ballet dancer and this peer in my year was a ballroom dancer. In chapter 5.2., I explain my reactions to a situation where I was not by personally in the position of a dance teacher in Kouvola 2004.

A second auto-narrative is from a time when I was studying contemporary dance at the Trinity Laban Conservatoire of Music and Dance in London, in 2015. In this narrative, I share an instance where I echo judgemental thoughts towards other student in my class. In the data analysis of this London narrative, I reveal a self-awareness towards understanding my own intolerance and its effect on possible pressures assumed around

gender expectations. There was a class peer in London who wanted to perform the role of a princess, which apparently drove her ambition as a dance student aiming to be a professional. I am examining my experience in London in chapter 6. I discuss how I had assumptions towards my female assumed dance colleague and how this created prejudice in my thoughts. I am reflecting critically through feminist theories to bring a social and academic frame of understanding to my own behaviour. I look into the teacher/choreographer's pedagogical approach in this situation and how it perhaps affected my own judgements. I aim to understand its effect on my later pedagogical behaviour and bring some light to some beneficial thoughts about different styles of pedagogical felicitation.

Furthermore, in chapter 8.1., there is a detailed reflection comparison of the pedagogues in each of the three given narratives.

In the third auto-narrative, I share knowledge that I have gained in a meeting in Al Arroub refugee camp in Palestine. The narrative focuses on my frustration as I was faced with a male assumed interpreter who refused to interpret or withheld certain information from the female assumed companion of mine with whom I was interacting but shared no common language with. I go into a complex situation of a dialogue that took place in a meeting of many people in a culture other than my own. I refer to my personal understanding of theoretical and experiential feminism through practice and further understand it in dialogue with Mezirow's habits of thought.

1.2. Habits by Mezirow

My research is firstly based on reflection of understanding feminism in practice, and secondly on Mezirow's research about learning and habits. Mezirow's comparison between tradition of thought and learning is interesting when reflecting my old cases and future dreams as a developing pedagogue. I aim to deepen my understanding of art pedagogy with Mezirow's theory. In my understanding, information gathered from ways to be, think, act or sense build signs that can be repeated with a version of individuals' life. I think there are individual systems that make a strategy that navigates through situations. Habits of thought support the exploration, when researching the

effect of echoes of past time. American sociologist and academic of adult education Mezirow has theories on habits of adults regarding mind and learning.

Perhaps conscious decision making is different in situations where traditions or behaviour form some knowledge. There are encryptions that are formed by an experience of personal norms or situations (Mezirow 1997, 5-6).

Mezirow also states that when one is communicating in a social context, there is no other reaction apart from habit of mind that would form an identical behaviour to point of view. When empathy makes us see from the others' point of view there is no possibility to create a same kind of understanding to echo in our own habits. Habits might be cultural, social, political or educational. When habits of mind take a leading role in a situation where an individual is the subject of the situation, there is a loss of subject of continuing change to reflect on process or content. (Mezirow 1997, 6.) Habits of mind are based on an individual's personal understanding. If there is no active opening in the beliefs to be challenged, habits of mind can create a static situation in mind. Habits of mind and point of view are considered to be different (Mezirow 2009, 93). Experience forms the traditions of one's own frames of mind. Still it is possible to learn with no effective embodiment of information which then creates a version of point of view rather than a habit.

1.3. Theory supporting art pedagogical practice

In chapter 4.3., I compare my data from a blog-post that was published at the time I was in Palestine in 2017. I look critically into experienced shifts in my understanding of academic feminism, as well as into deepening of dialogue practices. I argue the theoretical base of showing art pedagogical meetings in Palestine and I also discuss informative self-learning to me as an artist. I understand the pedagogy referred to in this paper as the broadening impact chain of communication that might change an individual's thought process, and, therefore, create new knowledge.

In my research, I aim to deconstruct the processes of thinking, knowing and knowledge becoming my own as pedagogical inquiries (Mabingo & Koff 2018, 58). In my understanding, deconstruction is forming new understandings of learned knowledge.

To question gender, an art pedagogue could engage in dialogue with the students or with a community of learners. Different knowledge within a group perhaps, constitutes a variety of experiences and when a pedagogue listens they should not repeat another authoritative voice but rather create an evolving situation in the space. Respect towards the other experiences perhaps builds fragments of anti-oppressive situations (Haggrén 2018, 142). In this study, I explore how learned knowledge is forming when it is embodied. The study aims to explore my reflections on teaching and learning, and how my teaching attitudes towards gender have been disrupted in situations of art practice. I reflect on three situations where there is diversity in hierarchy and responsibility among learners, teachers and social gendered situations. These reflections seek to validate the importance of disruptions within learning experiences. I dream that through my explorations, there will be an example of a shift in understanding to a broader version in pedagogical sense.

2. 2. STEPS OF FEMINISM

In this chapter, I describe my personal journey with my understanding of eras of feminism. I go through theoretical feminism in an intercultural mixture of feminists. I also introduce a personal understanding and a learning timeline of feminism forms my choices of sources in this chapter. I find it interesting to write how I learned about academic feminism because of its effect to my practical feminism. The waves of feminism I examine bring light to how equality in gender has been a politically driven matter during different times. I have experienced how cultural understandings and traditions differ during certain times and in certain places. In this thesis work, I go deeper into understanding feminism within my subjective experience as well as through my interests in theoretical research, while including intersectional practices in feminism from my position as an art pedagogue. Through this, I wish to follow my interests in feminism for a deeper understanding of social orientations in the world.

2.1. First outcome

A significant learning experience exposed me to learning about historical feminism while I was living in London. There was the film premiere of *Suffragette*, directed by Sarah Gavron in 2015, which I went to see at the Picturehouse in Greenwich. Through the film, I learned about the first wave of feminism in Great Britain, where women fought for their right to vote. Suffragettes did not settle with the inequality with their lack of rights to vote. I was impacted by the historical struggle of women in their situations of political agency and the vote. This film focused on the narratives of women living in London in 1912. Suffragettes were politically active agents in an organisation that wanted women to have a higher position in society than they had with their little rights. They actively criticized how women were not able to succeed in higher education or in politics. Women's relationship to essentialism was complicated. Anti-suffragists had a clear vision of the feminist activist organisation and counterworked their efforts against the tradition of women in society. The Suffragettes had varying ideas and intentions gender in society. (Hill 2018, 152.) Perhaps the new political situation with the first wave of feminism made the Suffragettes to have complicated approaches towards political activity.

When I was studying in London for my bachelor's degree, I lived in a shared house with three British colleagues. When speaking over dinner with my peers with a different background than my own, I felt the need to separate experience and history of the first wave of feminism in Finland and in England. For me at this moment, the history of the Suffragettes seemed like a fairy tale; a distant version of a bad story which was hard to relate to. At the same time I understood and appreciated the huge work the Suffragettes did in achieving equal rights for women.

When I was forming my thoughts around the different histories of feminism in different countries, I noticed there were new things for me to learn. Since we were creating an environment somewhat resembling a family with my colleagues with two different nationalities, the echoes from our differing understanding of first wave feminism combined with lived experience and it created a blend of new knowledge from historically different realities.

Feminism started to seem like a topic that wanted supportive change for women. Arguing with the binary understanding of feminism, there was a reflection of the contemporary times when I learned about Suffragettes. History carried the weight of oppression towards women. In contemporary days, I could only have conversations where the benefit of feminism was needed for both, male and females. Evans says:

Early radicalism is a gender difference school in that it sees both male and female characters as marred by society: by patriarchy and by capitalism; by 'the system', as would probably have been said then. But the sexes had been harmed in separate ways, and women the more. In contrast to other feminist analyst, early radicals were, thought less than their successors, concerned to point the finger of blame at men.”.

(Evans 1995, 62.)

It perhaps limit Evans is talking about is arguable, when he says women had been harmed more. I think in unequal situations, there is both visible damage as well as the unseen harm. To maintain a constructive atmosphere in political acts, I personally try to keep up an understanding of the abstract damage. With the understanding of the vague

lines I see the theories in a role of shifting support. In the early days of British feminism, there perhaps was no official thought of genders other than women or men. In this thesis work, I use the term “assumed” to show an assumption of my own when talking in my auto narratives.

2.2. Emancipation for women

My first understanding of the second wave of feminism happened due to a pink covered publication from Germaine Greer’s *Female Eunuch* (2012). The pink version of Greer’s book was based on a revolutionary feminist book from 1970. Greer had chapters discussing topics varying from the revolution to sexuality. I was preparing a verbal presentation about the second wave feminism where I referred to this Australian author who’s idea of women’s freedom took another step out from the traditional homelife setting. Returning to Greer’s theory now after a period of time, I find an interesting link to more holistic and political female issues from the second wave feminism in the 1970’s, as Louis Nowra describes while pointing to Greer in her argument:

“When I came to read Greer’s book, I admired its brashness and its convincing case that capitalism neutered women by oppressing them, while giving the illusion of freedom. This meant that women lacked the confidence to act and that they had been cut off from their own sexuality.” (Nowra, 2010). As an author, Greer has perhaps influenced a specific platform. I am noticing that to me she seemed old-fashioned as well as distant with some of her ideals on empowerment about women’s pressure of choice. As I am part of institutions and communities where there are other feminists with me who know and represent variations of feminist knowledge that I am not understanding from my position, I notice my privilege in being part of creating a culture of sharing knowledge together. Nowra points to Greer’s idea of the seemingly free life of a woman to be strongly linked with capitalism. Women did not have the confidence to act which has reflected in the expression of one’s sexuality. (Nowra, 2010).

I find Greer to be an example of a western middle class person, thinking about developments for cis-gendered females. Me having the same qualities might have affected my understanding of the second wave feminism. hooks offers elitism criticism in order to understand otherness in a feministic frame from a background that broadens

my understanding. She addresses and criticizes male dominance in the world of written theory, which gives me the impulse to question the power structures in feminism (Rantonen 2000, 208.) I now perceive arrogance in my previous understanding of gender oppression or of women's rights, which takes me to a reflection on second wave feminism. I perhaps have been self-centred to use feminism for my own sake as a female. I further examine this notion revealed here more in depth later in chapter 6 where I am examining auto-narrative data from London, 2015. I will examine my understanding of performing gender, and from my position as a girl in this instance.

2.3. Differences between women

What first comes to mind in relation to contemporary feminism, is that of Adichie's pamphlet where she describes a situation in which she is subjected to oppressive behaviour just because of her gender. In this text, which is provided to every year nine pupil in Finland's secondary school, she explains anger as an active force within feminist activism (Adichie 2014, 21). Anger as an active energy, is quite a stereotype when talking about feminism online. In order to make the need for variation in representation visible, feminism has a role in bringing this to light in society. "Feminism, appropriately enough, initiated the culture work of exposing and articulating the gendered nature of history, culture, and society." (Bordo 2003, 219). In a study of development in gender equality, I am interested to see how my personal maturing process has formed my understanding on gender. Cultural models perhaps offer some references to forms of stereotyped genders. In my youth, models for growing up to be a version of a gender performance, had elements from many variations. Rossi claims a typical Finnish way to operate within a gender-equal context is often limited to a comparison between two cis genders (male and female). They write about hierarchy that takes place inside one gender dynamic, and its impacts on common respect, not to get attention in tradition that Finland follows. (Rossi 2015, 16.)

Debatable might be the style of postmodern feminism where some theorists bring strong intersectionality to the research community. hooks introduces otherness to be a valid feministic issue in a mass of postmodern feminism (Rantonen 2000, 208).

Since the political issues in feminist theory depend on the individual that is researching or acting from their positionality in the world, I am interested in the work of bell hooks

and her research of feminism from her positionality. My understanding of theories of feminism come into concrete context in my life, through the dominant skin colour in my home country. I have no experience of being in a place for a noticeably long time as a feminist who would be in a minority based on features in looks or ability. hooks writes, “though feminist writing by black women is usually critical of the racism that has shaped and defined the parameters of much contemporary feminist movement, it usually reiterates, in an uncritical manner, major tenets of dominant feminist thought.” (hooks 2015, 51). There seems to be an academic hunger for variations in ways to shift feministic research out of a norm that comes from a narrow culture of feminism. To maintain a development of many voices to be heard, the intersectional approach seems to support the valuable variation in feminism.

Beyond a hype of equality ideal, there is the strong question about privilege, and the awareness of privilege when being a feminist. When there are embarrassing structural errors that are privileging heterosexuality and white skin to make life politically easier, the question of equality becomes deeper for me. It feels relevant to question my own privilege to choose to be an active feminist and practice anti-sexist behaviour, when I do not bear the weight of a personal lived experience of oppression that would guide me to have political agency with aspects of myself.

When I am seeing myself being able to survive within an old-fashioned society of binary understanding of genders, I might notice my own position within a feminist conversation where it is important to acknowledge that I do not have knowledge of anything else. I am finding myself to be part of a bigger picture that feminist pedagogues Suominen and Pusa describe in relation to publicity: “Gender issues are personal and public; they are also holistic and reach into all aspects of society. Gender and gender performativity are intimate issues that touch and affect us all deeply, and still gender is constructed in mutual communication and relationalities, and concern all communities, institutions, and organizations.” (2018, 17).

As an art pedagogue it is a political position for me to meet people whose features, or gender might take an unknown position in me. Holistic way to see a gender means an affection that is not in a frameable possibility. As an art pedagogue I have no access to the holistic experience of the people I am with. I perhaps operate through the performative codes from my experiences which then create assumptions. In order to

bring a feministic side in the pedagogy, one is to keep openness as an active mode in art pedagogical situations.

2.4. Fourth wave?

Complexity in theoretical feminism has perhaps a link to a historical style of narrow representation of people. A massive movement in the times that I am talking about in chapters 2.1. and 2.2. took place in western cultures. Where feminism at its beginning was formed to take action to deconstruct “phallogentric” articles, it has perhaps gained a space to make feminist progression on its own. This development in agency is creating fresh practices that form their new elitism and other problematic gaps (Bordo 2003, 216.) Fourth wave is perhaps taking its form as a political canon within feminism. The equity is not formed by a base between genders in the binary structure of women and men. Munro writes, “one of the key issues for contemporary feminism is intersectionality– the idea that different axes of oppression intersect, producing complex and often contradictory results.” (2013, 24). Referring to this idea of multiple oppressions to layer a complicated situation for an individual or a relatable group, it might make older political acts to take a new form of intersectionality (Munro 2013, 25). If this did not happen, feminism would take a more traditional place as an act of more privileged groups. There might be strong disagreements in political views of different feminists. It has been argued that old waves of feminism are washing it white, which means that the intersectional way to act towards equal space should not only be in the hands of white people. (Eddo-Lodge 2018, 146.) There is an intersectional question of equality when working within dance culture in Finland. There is a position for light coloured skin in the Finnish dance industry that has been taken for granted. People with my skin colour seem to think that they are able to perform whoever they want. It has not worked in the same way with artist who have been recognized to not be in a hegemonic cultural oppressor type. (Järvinen 2019, 19.)

The complexity in theoretical feminism is perhaps linked to a historical style of narrowing down the representation of people. A massive movement in the times that I am talking about in chapters 2.1. and 2.2. took place specifically in western cultures. Judith Butler has a critical argument towards the sliding practice of feminism that is not standing for everyone who is oppressed:

The feminist “we” is always and only a phantasmatic construction, one that has its purposes, but which denies the internal complexity and indeterminacy of the term and constitutes itself only through the exclusion of some part of the constituency that it simultaneously seeks represent.” (Butler 2006, 195).

This question of complexity is valid for me as a researcher when using feminist theory frame in my work. There is practical feminism in art pedagogy that might be understood radically differently by other practitioners. For this reason, the journey of my personal growth as a feminist by relating to academic knowledge seemed like a valid structure to be used in this written work.

3. DIALOGUE

When two or more people are forming a verbal conversation or communicating in other ways, there is perhaps a context of some specific information being shared or made. A hypothesis I have in relation to understanding dialogue, is in a form of a practical model. Dialogue is an active event. Parties within a dialogue share a situation together. In this chapter, I am referring to dialogue with Freire's radical ideals of pedagogy from his book *Pedagogy of the Oppressed*, 1972. I am interested in studying the practice of equity in dialogue which is also one of the biggest questions in Freire's philosophy. Communication occurs when a position is taken within conversational dialogue. A big interest towards dialogue research was a concept of how information is commonly formed. Bubbling knowledge growing by socially worked content. Dialogue might take place when two or more parties have a situation of shared knowledge. This unique row of shared content of data is interesting to me. I found philosophy of equal communication inspirational which made me look deeper into Freire's *Pedagogy of the Oppressed*. Friere's ideas about democratic dialogue articulates an understanding of what communication is. He says "the relationship between the dominator and the dominated reflect the greater social context, even when formally personal. Such relationships imply the introjection by the dominated of the cultural myths of the dominator." (Freire 1972a, 59). I perhaps find some links between feminist theories, experienced knowledge and dialogue. Domination and oppression as Friere describes, might take shifting roles at the same time when following socially formed tradition. I am interested to gain a theoretical base for my lived experiences where new knowledge has surprised me in a dialogical communication I have shared with other beings. The valuation towards other people's verbal communication seems like a topic to be considered. To maintain recognition Freire argues "the interrelation of the awareness of aim and process is the basis for planning action, which implies methods, objectives and value options." (1972b, 22). To create a collective routine to maintain respect with a combination of techniques and embracing value, is perhaps important. In this thesis, I am seeking this particular importance in dialogue for the sake of art pedagogy. The circulation of action and reflection creates a dynamic situation where information can shift. In an active dialogue, there is a situation that is of supported

learning and understanding, which is a key to authentically engaged communication. Freire writes that a bigger context, such as the world, is reflected in action reflection practice of an individual. The dynamic between reflection and action Freire argues to be visible in the bigger connection of beings:

The act of knowing involves a dialectical movement which goes from action to reflection and from reflection upon action to a new action. For the learner to know what he did not know before, he must engage in an authentic process of abstraction by means of which he can reflect on the action-object whole, or, more generally, on forms of orientation in the world.” (Freire 1972a, 31).

This understanding of dynamic learning and progressive activity appears to be in connection with a dialogue of knowledge that can be formed through a verbal exchange. When engaged in dialogue, the parties form new knowledge which then creates new cultures. If the dynamics of active progress is understood, the shift in dialogue might take an innovative role. To see a connection between personal dialogue and the order of the whole world seems like a big idea to me. I am not going to discuss the bigger pictures of how dialogical practices affect other aspects outside the art pedagogical context in this thesis work, even though it would be an interesting idea to pursue further. I am questioning the verbal terminology and meaning of “truth” and noticing two different variations of understanding the meaning of “truth” when looking at it from the perspective of Freire’s dialogical theory. Firstly, I can imagine how an absolute truth could be seen in a situation where two or more parties in an exchange happen to agree on the same point of knowledge, and therefore, the topic at hand can be decided as the common “truth”. An example could be, the number of people present in the situation. When there visibly are two people in a space assumable both parties take the number of people, two, as a fact. The second understanding of “truth”, is inspired by personal lived experiences as well as by Freire’s ideas of learning. When there are two people in a room, on top of the visible fact, there perhaps is a building up of common truth that might not be visible but rather said. (Freire, 1972a, 31-32.)

This truth created by a living dialogue might create new situations which appear equally new for both parties. What I find a stimulating aspect in the philosophical thinking of truth, is the effect of time. I find it interesting to play with the thought of shifting truth

after a dialogical encounter. There are perhaps shifts in the imagined or assumed positions of reality. Professor of dance pedagogy, Eeva Anttila writes that “reality consists not only of the material, concrete sphere of living, but also the perceived and the imagined worlds.” (Anttila 2003, 309). According to Anttila, a combination of real aspects as well as imagined ones builds an individual truth. Inspired by Freire’s two types of truth, I argue that some facts might evolve when factions of past dialogue face new information (1972a, 31-32). Former truth might change with the shared experience. In these cases, the previous content of the dialogue might remain, yet look different due to the new knowledge that is formed. I argue that time might change truth in relation to dialogue that made it.

4. METHODOLOGY

In chapter 4.1. I present my understanding of phenomenology-hermeneutics as a methodology to look into pedagogy research. I also explain, in part 4.2., my motive to use auto narratives in presenting data in this written work.

4.1. Phenomenology-hermeneutics

This work of critical thinking and analysis shows my constant shift in understanding gender in a social context. There is the dance pedagogical aspect of the artistic progress of my written work. Bodily shared situations with living parts of society and myself are forming a platform where I operate in this thesis. As I operate with data that forms the knowledge of my previous experiences and reflect it in relation to theories, I find the methodology of studying experience valid in collection beneficial information. The auto narratives are understood as data from a lived reality in this academic study. Joann McNamara states that sources form in several ways to text in art pedagogy:

Hermeneutics is a tradition, an approach used to examine the meaning of a text and how its meaning is constructed. The term text here refers to all symbolic constructs of meaning which, in the world of dance, may include dances, the social and cultural activities surrounding dance, books about dance, the language of dance, and so forth.” (McNamara 1999, 163).

As I get deeper with these narratives of experiences in dance study situations, I am finding meanings from structures of thought traditions. The research shifts from academic referencing to reflections on bodily encounters of memory. Combination of text styles creates meanings that shift in my choice of methodology from variant shapes, such as memory or previous blog post, to other knowledge forms like summary. I operate text from feeling to meaning-making and creating new knowledge.

As an art practitioner in a pedagogical paradigm, the complexity of a dance maker’s life is perhaps visible in this way, through these chosen research methods. Sondra Horton Fraleigh argues that “dance is not a precise concept of singular activity; it is richly diverse.” (1999, 5).

The theoretical backbone of hermeneutic-phenomenological meanings also supports the structure of the art pedagogical approach of this thesis. I see the role of meaning-making within hermeneutic phenomenology interesting because pedagogical situations offer changing angles towards contents of art. I argue that there are still similar points to look at in art tradition. To me, dance is a combination of experiences in my body, mind and social appearance. I find signs and meanings, such as, forms in dance or norms in behaviour as inspiring reflection points which sometimes might even happen unconsciously. To bring theoretical support to artistic practices of mine creates a lens of critical analysis through which to examine my own practice. According to Leena Rouhiainen, there is an action of attuning to the object of research. A researcher might bring pre-reflection to the process when following the research method. (Rouhiainen 2003, 54-55.) I am interested to present assumptions of mine in relation to discussing dialogue understanding as well as theoretical feminism. Signs, marks, meanings and points of interests form objects for a deeper research, according to some theories, as well as my own experiences in relation to my art pedagogy. The complexity of analysis makes this experience-based research explore feelings and echoes of them. I am interested to know the effect of experience of my behaviour and what meaning I create along that shift. When using the method of phenomenology-hermeneutics to examine past learning experiences as data, I am finding Janet Wolff's statement from the frame of hermeneutic sociology stimulating. It describes how the phenomenological viewpoint creates also "contradictory aspects of knowledge." (Wolff 1975, 129). In this thesis, I articulate complex situations of dialogue or lack of it. I use hermeneutic phenomenology to describe and open up clear choices of reflections on complex situations, with a goal of self-transformative learning.

4.2. Inspiration for auto narratives

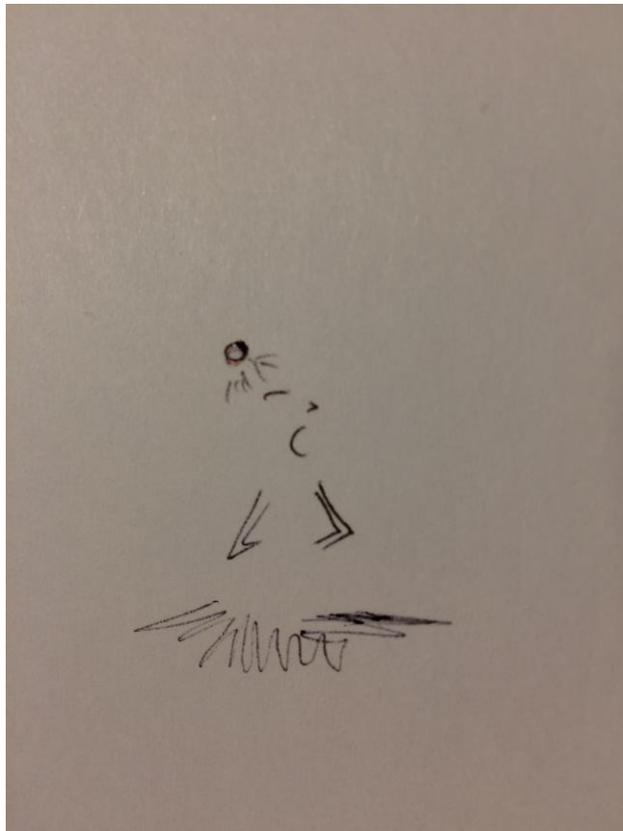
I use auto narratives as data for my research of self-learning. Sondra Horton Fraleigh has written a description of "an intuitive process for qualitative testing" (1999, 3). They form ideas on how "we define the thing we seek to know more about. Then, we have a basis for communicating the findings. The result of the research will rest on our basic understanding and definition of the thing we are investigating." (Fraleigh 1999, 3).

To process my professional ability and depth in art pedagogy, I find narratives from times of my personal development compelling to look into. As I work with art in social contexts, the experiences I have had when I was younger might offer knowledge that is no longer present in the adult life of a pedagogue such as mine now. On top of the material that the auto narratives offer, there might also be a practice of a reflection chain (Karjalainen 2013, 224-225). In the chain of a reflection, written data offers variation where one can see meanings of artistic work and pedagogy.

5. KOUVOLA, 2004

In this chapter, I look into the experience of a dance class in my hometown. I reflect on my emotional experience, from 2004, of my recognition of an assumed gender. This narrative from my childhood happened in my primary school in a gym class. I was eleven years old. In my childhood, I assumed there to be girls and boys. I did not understand there to be unequal structures between male and female. In this chapter, I analyse the effect of an adult authority figure's behaviour on a child's feelings and how encounters of that communication might raise questions on pedagogical choices.

5.1. Auto narrative, Kouvola, 2004



My primary school was an iconic pink building in the centre of my hometown. I would have cycled to school for those 20 minutes that it took every morning to get myself to study in my class called 4 M. There was 31 of us who studied music based curriculum lead by a teacher, who often wore a jean jacket from Marimekko with huge flowers on it. Fourteen classmates were boy assumed and seventeen of us were girl

assumed.

Our classroom was on the second floor. There was one more floor where you would walk to go to the small sports hall that was in the middle of the top floor in this pink school building. We had sports only once a week for some reason I cannot recall. On this particular week, there was a class that for learning the basics of ballroom dancing, especially the Latin styles.

It was the second time I was finding myself standing in this line. My classmate was a Finnish champion in ballroom dancing and he was going to be teaching a class where all of the other children would be following his introductions for the dance practice. Girls were standing in one line and the boys found themselves in their own line. I remember my teacher's face since the mass of students were not behaving too respectfully towards our classmate who was teaching us new skills from a cultural context that apparently nobody else knew anything about. The room had constant verbal noise going on. The floor was an old wooden floor that had basketball tapes on it. There were four big windows towards the backyard of this primary school. And from them one could see outdoor toilets that had the same pink colour as our school on their outer walls. I was wearing sweats and my brown hair was in a high ponytail.

Our ballroom dance classmate was giving constant introduction while some of us made some comments or responses on the content of the teaching. Some peers verbalised how they did not want to dance. The boy who was teaching received attention for the choices of his speech or movements. The group was following the orders and moving their bodies in the space by following a tradition from a certain type of competitive dance history. I remember how I asked my teacher, who was following the class from the side, with my 10-year-old's high pitched voice "why I can't I teach any ballet to our class?"

Since I had had a dance hobby for many years as part of my weekly routine, I remember feeling some unexplainable jealousy or confusion in the situation where I was having to learn how to dance from someone who was celebrated as a successful dancer at the school. I did not receive an offer from my teacher to hold a dance class for my peers. I did not feel positive about this particular dance session.

5.2. Dance as a hobby

My data for the first pedagogical development towards an understanding of gender

equality is a memory I have from my primary school time. Here I was in a situation where a classmate was holding a dance class for all of the other pupils. I am studying the data for the experience it shows, of two authority relationships between ‘me’ and ‘them’. The first authority relationship is with our teacher who has allowed our classmate to teach dance for the other children. The second bond with unequal power is between the positions that I presented as a dance learner and the movement teacher that the peer was. The pupil who was giving the introduction to us was a boy-assumed which was a valid piece of information to me when choosing this experience to analysis. I am dealing with this particular chapter in the frame of binary genders to reflect the context of where I grew up in 2004. I wrote: “Since I had had a dance hobby for many years as a part of my weekly routine, I remember feeling some unexplainable jealousy or confusion about the situation where I was by being taught to dance by someone who was celebrated as a successful dancer at the school. I did not get an offer from my teacher to hold a dance class for my peers. I did not feel positive about this particular dance session.” I feel that there was no mutual truth created in the situation where I requested a teaching opportunity for myself in 2004. I was not understanding the reason why a boy dancer was allowed to teach and not me. I have no access to my teacher’s truth at the time. However, in that particular situation it felt like a gender-related hype since at the time dancing was a more common hobby amongst girls in my town. There perhaps was no common situation of understanding, thus it did not create a dialogue (Freire 1972a, 31). I did not understand the reason why a boy dancer was allowed to teach and not me. I see the childhood memory to be full of confused emotions of the situation where I could not understand the logic in my teacher’s pedagogical choices. My feelings of unequal opportunity to be on charge as a child did not get an opportunity to be heard.

5.3. Reflection about the Kouvola case

In my opinion, there are two interesting points to reflect on here. I was a child in a public primary school. In this point of my narrative, there is verbal communication from me: a student in the class where I am opening a discussion with my dance hobby and how it could be a base structure for a dance class at the school.

My teacher at the time is ignoring this opening of a conversation. There might be some expectations towards ballet that are not meeting ballroom dance. I see that my teacher is not creating a dialogical space for the pupils to co-operate in, but rather gave one child power when he was allowed to teach new skills for the others. I see that Eeva Anttila's writing about dialogical network by asking the students to work together, is not happening. She claims the "space for spontaneously evolving interaction," needed to be happen by the authority figure in a system (Anttila 2003, 306.) In the situation where I was asking to be in the position of a dance teacher, I was ignored. I did not have access to communicating with the other student to give me the space for it. I was not seeing the support from the authority. The teacher offered a classmate of mine a position that would have needed guidance from dialogical networking to be successful. With this lack of dialogical network, the situation felt unequal to me, which then started to seem like a gender issue. I thought I did not have the space to lead my class in teaching dance routines because of my average appearance as a dancer. Rather, the special position of this boy who was celebrated for the sake of his dance-making received attention for his dance hobby.

I was possibly realizing the lack of dialogue between myself and the teacher.

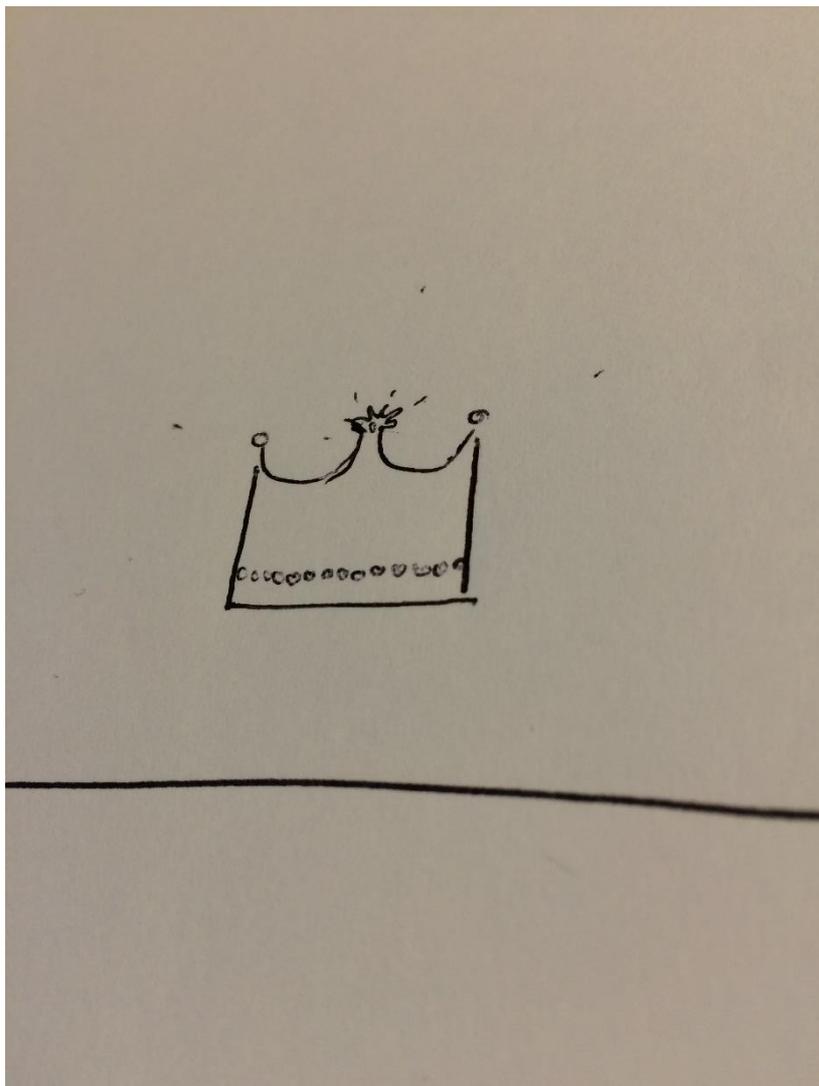
Perhaps I noticed that a learning module of classical ballet, this hobby of mine, was perceived in a girly way rather than as an educational opportunity for my peers to learn to move from. There probably were some assumptions about my classmates who would not behave when there would be an intake of information in relation to a dance style that had been presented in a pink association of aesthetics.

There is a construction of a social gender which is growing culturally alongside biological sex. This assumption of a gendered behaviour is forming a position in society depending if one is girl assumed or not (Tripodi 2014, 33.) How my urge to teach has formed my emotions here might be seen as a passion for equal treatment for a dance style that might be labelled more feminine than ballroom dancing. I am not claiming ballroom dancing would not have any social assumptions of non-masculine elements. I am forming an analysis based on the ignorant behaviour towards my request for an equal opportunity to have a position as a dance teacher.

It is argued that gender identity is a combination of deliberate and pressured (Kimmel

2004, 94). If one does analysis based on this binary idea, there perhaps is not a clear and static boundary between these factors. Perhaps there were some elements that did start gender pressure in me in the silence my teacher offered me. Active equality motive was not used in the teaching methods in Kouvola, in 2004 as I did not have space to teach my peers.

6. LONDON, 2015



6.1. Auto narrative, London, 2015

Me as a BA student at the Trinity Laban, Working with Gaby Agis: Shouting out loud.

On an average morning during my studies, I would have eaten a breakfast with the right amount of carbs, vitamins, protein and liquids. I would have walked from my Nunhead home through New Cross and Deptford to a Creekside in SE8. I would walk through these lively areas, mentally using the walk as a warm-up for the training day in the dance institution. I would have crossed shops, churches, double-deckers and people who mainly would have walked with a relatively fast pace and direct use of space.

There was a conversation situation during our 5-week-working period of Historical project, the module in the second year curriculum in Laban. It might have been a week before the dance shows would premiere. The work that I and the other female colleagues were restructuring was a 33-minute-long dance piece originally made in 1984. We were led by Gaby Agis and Mary Prestidge.

In this particular conversation, there were twelve bachelor students in dance and Agis. She asked us what made us dance in the first place. I have no memory of my own answer to this question, nor everybody else's input to the conversation. I only remember how I was sitting on the floor, which was black concrete that felt slippery and cold. Some of our group were sitting on a white bench.

I remember that one of my peers answered that it is her dream to be a beautiful princess on stage. In my memory, there was no answer from anyone to this comment. We were silent for some time.

The floor felt cold with its concrete texture being hard. Black paint on the floor was shiny. Walls were painted bright pink and green. Light design hang from the ceiling which was a bit over two meters high in the corridor where we were sitting in.

When this princess comment happened, I remember feeling a collection of emotions. I was sitting there thinking about how no-one should want to be part of a monarchy. Monarchy seemed like a pathetic way to use unreasonable power to keep money in a specific family. 23-year-old me was seeing princess games belonging to stupid and poor imaginary levels of play.

I remember our choreographer nodding to say 'okay' as an answer. In my head I saw this neutral way to react as a polite way to disagree. I was imagining that the choreographer would have had similar relatively aggressive thoughts about monarchy and titles of royals.

I placed this group member who wanted told of her princess dreams in a social box that I saw as uneducated. I did not understand how anybody could have wanted to be part of a political system that relies on binaries in gender and traditional gender roles, as well as on unequal, family related weight of power.

I was living in London, 2015. As a university student, I belonged to 6-people- group of students who were Finnish in their 2nd-year of studies at Laban.

6.2. Confusion in expectations

At those times, I was for the first time learning academic theories of feminism. I remember feeling unclear pressure from the education system. I did read Greer's *Female Eunuch* from start to the finish. The understanding of any information was based on a rather clear background. I came from an upper middle-class family from a European country that was doing seemingly well.

In this conversation my input: "When this princess comment took space I remember feeling varied collection of emotions. I was sitting there thinking about how no-one should want to be a part of a monarchy." describes a huge part of my emotions in this situation in 2015. I did not understand. My thought process was negative based on the information my body made me feel. I had no understanding of varying relation to a rather oppressive system of a monarchy. I had a clear vision that there was something that my peer did not understand. My experience in this situation as a student was react strongly based on my knowledge and understanding. This makes me now see that some evaluating of pedagogue happened in me. My thought process, as well as emotional shift took impact from my personal patterns of thinking. Mezirow argues about habits of thinking: "Once set or programmed, we automatically move from one specific mental of behavioural activity to another, and we have a strong tendency to reject ideas that fail to fit our preconceptions." (Mezirow 2009, 92). I notice in this situation in London in 2015 that my peer strongly disrupted my thought process. Perhaps different kind of facilitating by the choreographer of the university module could have made my experience different. Looking back to this group conversation, I find parts where my biased decision to create a barrier, between me and the peer, did not allow new information to be constructed. There was no space by me to offer jointly created dancers' experience that would have been creating personal and mutual knowledge by working together (Mabingo & Koff 2018,72).

Another point I am keen to look deeper into is my data where is say:

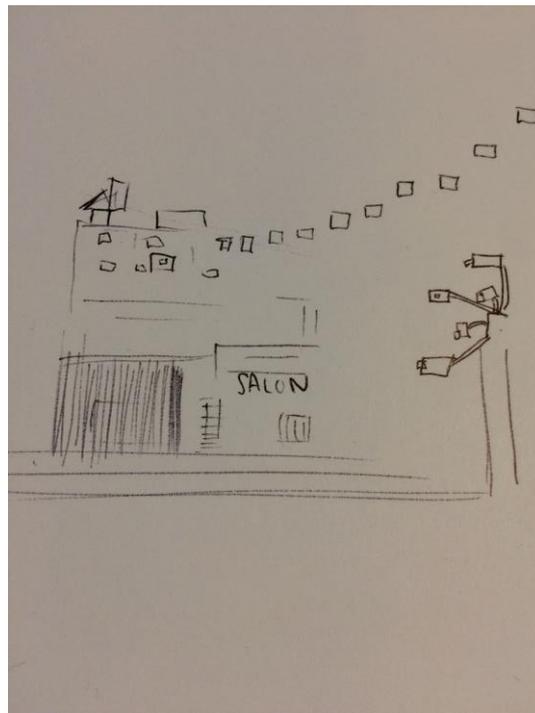
"I remember our choreographer nodding and saying 'okay' as an answer. In my head I saw this as a neutral way to react in a polite way to disagree. I was imagining that the choreographer would have had a similar, relatively aggressive thought about monarchy and the titles of royals."

It is possible in so many ways that the choreographer has not seen the information as I did. How I perceived this princess information relational to gender traditions. I was not understanding how a girl assumed peer could want to have gendered label of power. Alongside the question, why I did not start a dialogue in this situation, I can think why the authority figure of the situation did not ask any further questions. In Freire's claim, an illusion of an action takes place, if the director does not allow the group to reflect (Freire 1972b, 96-97). The situation with the group made me understand that there are situations where thinking is not deep enough to create clear, new information. My data says: "I placed this group member who wanted to her princess dreams in a social box that I saw uneducated.". Since I was thinking that this girl seemed to be stupid, I allowed myself to follow stereotypes in my thought process. I labelled princess games to be girly and stupid. Popular culture perhaps creates pressure to individual girl assumed to judge gender behaviour around them. Feminism is accepted to be performed angry (Adichie 2014, 21). With the common experience based on a verbal sharing, there could have been a meeting point to understand the different variation of being a princess. When I was assuming my own behaviour to follow a specific understanding of third wave feminism, I was ignoring the importance of negotiation. Feminism in university is needing a conversation with patriarchy which is a possibility to progress rather than an act of oppression (Rojola 2000, 305). During this situation where I was following my habits of thoughts and not getting facilitative support to change stereotyping caused me to judge. I took my personal experience as a full truth and did not see aspects that could have helped me to not judge and dismiss her. I did not have the ability or space to start a dialogue on pro-monarchy or anti-feminism.

7. AL ARROUB, PALESTINE, 2017

I did part of my teaching practice 2 in Palestine. One of the groups I worked with was a teenaged Girls club in Al Arroub refugee camp, which is some 40 minutes outside the Bethlehem city centre. In this chapter 7.1., there is an auto narrative from my experience of an event where I was going to facilitate a Girls club session in Al Arroub. I have changed some names in this narrative for ethical reasons. I describe my feelings on this event in chapter 7.2 and in chapter 7.3 I have some reflection on the frame of the dialogue and habits of thought. There is a blog post of mine, from the University of the Arts Helsinki called Crossings which I wrote with my peers during my time in Palestine. In chapter 7.4., I compare my data from the auto narrative to a blog post from November 2017.

7.1. Autonarrative, Al Arroub, 2017



When I walked into Al Arroub refugee camp for an art club meeting, it was November 2017. I travelled from Bethlehem for 40 minutes to the camp that is located on C zone in Palestine, under Israeli authority. When one leave's the bus at Al Arroub's stop they need to cross a main road between Bethlehem and Hebron.

There is a tower that belongs to the Israel army right next to the bus stop on the left-hand side. That particular Saturday I could not see any soldiers outside the camp. I acknowledged many CCTV-cameras that were pointing towards the camp. There is a food market next to the bus stop and, on that day, there were some people standing outside of that business.

The main entrance to the camp is minimalistic with its concrete blocks that are not allowing cars to enter from that side of Al Arroub. Otherwise this narrow entrance does not involve any objects. My classmate Georgina was walking alongside me on the street that was grey soil and had houses on both sides of it.

It was a less than a five-minute-walk to my destination house. The weather was hot, yet not sunny. The thickness of clouds made my eyes struggle a bit which made the atmosphere seem bright. I passed local grocery shops and two kinder gardens. There were not many people out that day on the first street of the camp. When I walked along the street, some of the local children came to say hello and joined us when entering the house.

There were laundry hanging on the veranda. I found my way to a section of the house where there are two bedrooms, one bathroom and a kitchen. When entering the house, the kitchen is right in front, on the left there was a bigger bedroom. One bedroom had a double bed. The biggest room has several mattresses, no bed, heaters to make air warmer and a noise from a mobile phone.

In the kitchen I met the mother of the family who knew me well at that point. Hugs as well as kisses to my cheek were uncountable. We were asked to wait in the salon, which is in the new section of the house. At the backside of the salon, there was a bedroom for the oldest son of the family. There were Georgina, two young boys from the extended family and myself. We were sitting in the room. The first game to entertain us was miming and guessing. Actions and subjects that we guessed with Georgina were, for example, magic, a soldier, a house and hiding. The boys used the whole space to embody those tasks that they made up by themselves.

In the room, there were three sofas and one big chair. Windows were not see-through glass and one square was broken. On the walls there were pictures from children's graduation ceremonies. Some frames on a wall had Arabic sentences in them. In the middle there was a coffee table that had tea and chocolate on it from the mother. We clarified to the mother that this would be our last visit to the camp during our journey

at the time in Palestine. One of the brothers interpreted the information. Someone from the family asked us if we would eat with them and checked if there were special diets that she should consider. One of the brothers in the family interpreted that Georgina and I did not eat other meat than fish. At the time, I remembered what was meat in Arabic but now I have forgotten. As a surprise to me, the mother of the family had a gift of clothes to me. It was given to me when I left the salon to check how Raina was doing in the other section of the house. I did not look in the baggage right then but it seemed to be something blue. The oldest sister of the family had arrived from her own home. The mother and the sister had a conversation about the gift in Arabic when I received it. I put the gift in my back bag to check it out later. Raina told me that she would join us later. I asked her how her schedule was in terms of housework and the art club. After our mime game, a friend of the family entered the salon. This man assumed was around my age and told us that he did not live in Palestine anymore. He was tall, there was a big smile on his face and his short, black hair was combed back. Suddenly there were two little children coming in and out to the room. They were siblings, a big sister and a brother. From my viewpoint, they were beautiful in looks and also had good manners to acknowledge the visitors with an eye contact and physical salutations. The sister was not older than five. The first thing when she entered the room was to come over and kiss our cheeks. The man who was a new person to me told us he would be happy to interpret the conversation between English and Arabic. The situation flowed and some brothers or cousins of the family kept coming and going. Based on the height of these males, their ages might have been 10-25 years.

The mother sometimes came in to check if we needed more tea or coffee. A couple times she sat down for a second to talk about her children. The tone of her voice was excited and the atmosphere she created was positively warm. The girl I was meant to have the art club meeting with kept cleaning up for over an hour.

The oldest sister in the family entered the space. They were her children who were the young siblings running around in the house. This sister was 26-years-old. She was wearing dark clothes that framed her pale, smiley face with dark features. Her behaviour towards me felt warm and caring from my point of view. We did not talk for long but she kept complimenting me with a word “beautiful” and also asked if I had a

partner in Finland. At that time, I was able to answer to be involved with someone so there were no further questions on the topic. I told the man that I had been organising the Girls club in the salon before. I mentioned that it had been a great time for me to get to know these your girl assumed from the camp. When having the conversation I felt slightly cold, since the temperature was not high in that side of the house. One radiator was in the corner and if one wanted to feel the heat directly, you needed to sit in the single chair.

The youngest participant of the family was the little brother of that well-mannered 5-year-old who kept coming and going. He had a children's toy phone. Music played quite loudly from the toy and if someone else tried to set the volume lower it happened to create a noisy reaction involving some tears. Otherwise there was no music to be heard in the background.

When I was sitting on a sofa that was facing towards the door, Georgina was sitting next to me on my left side. We were talking to the big sister who was sitting just opposite to me. The table was between us and I was leaning my arms on my knees. That sister, an Arab woman had folded arms. I cannot remember what was the position that Georgina would have had. The new man was sitting on the third sofa, which was on left from the sofa that Georgina shared with me. He was leaning back, and his other arm lied on the armrest looking relaxed and active at the same time. The oldest sister started to talk to me about freedom. The man kept interpreting. I answered in English, looking directly in the big sister's eyes.

The big sister mentioned "women in her country to be free only in their home".

A comment of her hijab was involved in the correlation of freedom as well. She took a hold from the scarf while telling me that this piece of clothing is meant to be worn all the times.

The interpreter kept telling me what the big sister was talking about. I listened while keeping an active listeners' presence in my body and facial expressions. With no further consideration I shared my experience of freedom from my own culture. I mentioned us to become from a different background and made a point to the fact that they are really different. I said that in my culture the freedom of a woman seems to be a larger concept to achieve. I possibly reflected on the difference in clothes and how I do not have any pressure to wear a scarf to cover my head. I remember how the man sitting on the sofa

just did not interpret my freedom comment. I noticed how a slight smile started to appear on his face. I asked if he could translate for the big sister what I have just been said. He ignored my wish. I started to talk in English directly to the big sister. I leaned towards her while I was talking. I have no memory if Georgina was in the room at this point or not.

I remember how I felt slightly furious and upset. I remember having a need to ignore the male on the sofa. When Raina arrived in our company, she came to sit on the right side armrest of the sofa that Georgina and myself were sitting on. For a while we just sat there and smiled in each other's company.

The five-year-old girl came in to talk to us in Arabic and I got the impression from her giggles that she might have said something funny. When this little girl was leaving the room, the interpreter threw a cushion at her which made this child to fall over. The girl went to cry to her mom in the kitchen. The pillow was on the floor and I was sitting on my seat when shifting my eyes back from the disappearing girl to the space between me and others in the room.

7.2. Feelings, feelings

I felt devastated because the situation seemed to me to be a result of ignorance. I felt that I trusted our interpreter to translate what I was communicating to the woman-assumed peer in the room. I remember feeling delayed and like I would have taken steps back in history when socializing. I had not met this particular kind of censoring before and felt confused when I tried to understand what had happened to me. I was disappointed with the conversation. I did not get the social satisfaction in the conversation I was looking for. I felt that there was a situation that was not under my authority. I felt that someone else had the power over the information that was coming out of my mouth. I also created a connection that would feel real for myself, where I was sharing non-verbal communication between the big sister and me.

7.3. Lack of a dialogue

From this complex multi-layered dialogue of many languages between several parties, I selected some parts for a dialogue analysis. It has been an interesting journey to transform a challenging personal experience into a platform of learning.

Because of the confused devastation, that is visible in 7.2, it took time to be able to look back at the Al Arroub meeting with neutral objectiveness. I created a conclusion in my head based on my feelings and personal values. When looking back at the theoretical combination of self-learning and dialogue, I might be able to reopen the previous conclusion of mine and look into deeper understandings of the experience. In 2017, I was disappointed with the situation, which shows in my narrative data in following way: “I remember how the man sitting on the sofa just did not interpret my freedom comment. I noticed how a slight smile started to appear on his face.” I am possibly reflecting my own manners of behaviour. Since I brought my personal input in the social communication, I saw the situation based on the knowledge that I had. My reaction was based on the sociolinguistic part of my habit of mind. (Mezirow 2009, 93.) The meeting in Al Arroub was a shared situation between many nationalities, genders, ages and professions. When looking back at the data, I notice that I did not critically consider the actual information I expected to have interpreted. I was sure there was no need to critically review the contents of my sentence. I did not behave in such a way that I would have offered an intention of trust. I perhaps did not show a supportive attitude towards interpreter’s or the big sister’s knowledge in my communication. At least I personally did not feel any active trust.

Aside from the practice of anti-oppressive dialogue, I did not consider the interpreter’s or the big sister’s knowledge to be equal to that of my own. My ignorance for actively questioning my own prospects created an unnoticed lack of dialogue in Al Arroub. Freire writes that “faith in man is an a priori requirement for dialogue; the ‘dialogical man’ believes in other men even before he meets them face to face.” (Freire 1972b, 63). There was no learned behaviour in my art pedagogical approach in Al Arroub to be able to trust that the lack of translating might be a sign of cultural knowledge that I did not have. When I recall the habits of mind, I find a connection with the ethnocentric reaction of mine. Mezirow writes that: “a resulting point is the complex of negative feelings, beliefs, judgements and attributes we may have regarding

specific individuals or groups with characteristics different than our own.” (Mezirow 2009, 93). In my own bubble, I could not see the other individuals having deeper roots in the issue beyond that incident. I notice that there was a shallow use of reflection. In learning processes, reflective activities bring mentally higher-ordered processes to an action. I analyse my generalizations as well as evaluations to be based on a thought which did not interrupt others’ variant ideas. (Mezirow 1990, 5). It could be that the moment when I recall in my data that “I noticed how a slight smile started to appear on his face” there are elements of traditions of power structures between genders. When describing this male-assumed interpreter’s reaction to the pause in interpreting there is also a lack of dialogue opening from their side. There was a situation where all English speaking parties did not take a moment to ask for a clarification or more information.

7.4. Reflection to a blog post

Our group of the Theatre Academy's students in Palestine kept a blog for communication purposes. I have translated this following post from a published text of mine from November 2017. We had a poem workshop with the Girls club which turned into a Saturday afternoon disco after the interpreter had left the space. The place was the same salon I wrote about in the Al Arroub auto narrative. This particular writing is not the same as the one described in chapter 7.1. In 2017, I posted from Palestine on the Crossings blog the following thoughts after another workshop day in Al Arroub's Girls club:

Our poem was made **WRONG**.

There was no rimes at all.

Kindly the interpreter of ours showed me how sentences would be in a form of a better sound.

First I was furious.

Then I recalled a fruitful conversation that took place a couple of days before with Helena,

the end result was the term: research.

Often my opinionated point of view to the fluent way to communicate is kind of taking a strong appearance.

There is need for remembering to put the "ahaa"-gear on.

Dancing feminist Maikki whose cultural experience is internationally shaped sees things quite differently than the people here.

As a result of this research I would like to have that personal moral theory.

Help. There is a lot to be done to get a better researcher attitude. "

(Palm 2017, Crossings -blog)

In this blog post, there was a familiar interpreter telling their opinion on the poem style at the Girls club. I had given a task to make a queue of words from dreams and

professional goals. The inspiration was in the weight of the words individually rather than in the flow of the lyrics. As I was writing the blog post, I was motivated to research rather than judge and I ought to consider the art pedagogical impact of that.

I might have many points to look into in my narrative when the big sister is pictured in the following way: “she mentions, “women in my country are only free in their homes”. “She comments on her hijab in relation to her freedom as well. She takes hold of the scarf while telling me that this piece of clothing is meant to be worn all the time.” I can question, whether the big sister was offering an idea of her own or whether she was perhaps trying to complete an idea where I now heard what a western woman wanted to hear? It could be that she literally had the attitude towards the hijab as she explained, which would make my questioning a personal learning situation of cultural appearance that I am not part of. It could be that the interpreter mistranslated my verbal output, which makes the auto narrative from Al Arroub to have a variation of truth. It might be that the big sister’s opinion changes daily, which then causes the conversation to have a unique impact in my shift in understanding the appearance of art pedagogical space sharing. I will never know what was the concrete truth in this conversation, but it helped me to develop my understanding in respecting other’s knowledge. I gained a version of that “research attitude” I was urging to have, mentioned in my blog text above.

8. SHIFT IN MY ART PEDAGOGY

In this chapter, I look into what I have learned as an art pedagogue from the point of view of feminism and dialogue. In chapter 8.3., I describe the political position of meetings between people and community members. In chapter 8.4., I examine facilitated space and respect of people's individual art making under my supervision. Chapter 8.5. is about my dreams as an art pedagogue in terms of intersectional understanding.

As a learner, I find there to be many overlapping ideas that bring visibility to new contents when making art. When being constantly inspired to gain more knowledge through theoretical studies or new experiences, it perhaps sometimes becomes challenging to realize the amount of learning I can manage to process. Kegan argues, "and even when it does make good curricular sense, we must be careful not to create learning designs that get out too far ahead of the learner." (2009, 50).

In dance pedagogy, it is interesting to hear the students' feedback in the studio on their artistic revitalisations. It seems reasonable to offer varied stimulations to some students based on the visual cues that I get from their skills as well as from their verbal feedback. An interesting question to me is: how can I create a learning plan that does not overwhelm with experiences when offering new information?

In my opinion, it is important to have the learner on board (Kegan 2009,50) the challenge when I am the facilitator with the learner's attitude.

I have my own understanding of my gender, which makes me behave in a certain way. I realise when I am performing something else than what the fluid understanding of myself stands for. It feels like home at the same time when it feels alien. I keep learning, changing, taking steps back as well as forward.

Personal hegemony arises when I notice my behaviour to be stuck in some cultural stillness that I have created for myself. This routine of ideals shows how understanding shifts to a static state that is possibly not in a fruitful relation to my cultural surroundings.

8.1. Articulation between learnings in auto narratives

I have been through different learning situations in Kouvola, London and Al Arroub. In my auto narrative situation from Kouvola, I noticed a strong personal belief towards my girlness and choice of hobby. I noticed in the Kouvola narrative that there is unsaid information that makes me and my classmate to have unequal positions in the class as dancers. There perhaps is a learned understanding of hobby stereotypes which then shows in special treatment of a boy-assumed who dances.

Rossi claims stereotypical representation to confirm mythical expectations around specific groups of people (2015, 86). When I look into my narrative of London, I notice that in 2015 I have started to form my understanding of peers' answers based on a social form. I see some qualities in my teacher's behaviour in Kouvola that have affected my thought process in the London narrative. Since I had no interest, for my part, as a student to create a conversation, I will never know if I was willing to change my need to be a girl who would not want to be a girly one.

When reflecting on the Palestine narrative, I notice these static ways of seeing the data: "with no further consideration I shared my experience of freedom from my own culture." (Page 35). I notice that I had a certain way how I observed freedom and I was not alerted to challenge that. I mentioned the older sister and I came from different backgrounds and made a point to highlight how different they really are. In this research, I must admit that there is no clear understanding of what I was meaning with these "different backgrounds". Did I know at the time what my idea of difference was? I certainly did not know what difference was for the other people in the room, which makes my statement of "different backgrounds" dominant. I trusted the verbal communication that was perhaps unclear to me. I was still able to justify my reactions with no further questioning of my own habit of thought.

I notice in all three narratives that there is a description of emotions. In Kouvola I was feeling jealousy: "since I had had a dance hobby for many year as a part of my weekly routine I remember feeling some unexplainable jealousy or confusion in the situation where I was having to learn how to dance from someone who was celebrated as a successful dancer at the school." (Page 21).

In London, I felt confusion in me: “when this princess comment took place, I remember feeling a varied collection of emotions. I was sitting there thinking about how no-one should want to be a part of a monarchy.” (Page 26).

In Al Arroub, an impact from the behaviour made me feel “disappointed with the conversation.” (Page 34).

I notice in all cases that my emotions have been affected by someone else’s behaviour. Hypothetically I could have strong emotions based on my own choice of actions. In each narrative, I attribute my understanding of the situations and the emotional shifts to a particular impact I got in the situation: the other student teaching, the other student commenting on their dream, or the interpreter not translating. Perhaps developing my pedagogical awareness could balance the impulses from others as well as my own reactions. It is interesting to combine social awareness with self-awareness in the context of art pedagogy.

Differences in my auto-narratives are due to my different positions in the situations. In Palestine, I was an adult who could have left the house whenever I wanted. When I was in primary school, there was the legal obligation to be part of the supervised education system. Perhaps aspects of my position affected my emotions and judgement of the pedagogical activity. Even though I was not aware of it, I was affected by the teaching choices in my narratives of Kouvola and London. In London, I reflected on the situation with my thoughts directly projected on to the other student. In this situation, there was the teacher-choreographer in the space who could have suggested impulses to facilitate a conversation.

8.2. Variations of meeting

As a learner in feminism I have formed different steps in education that have followed varied nuances of political debate. I have gained knowledge due to my personal interest in learning and meeting. Alongside my own interest, the effect of the community also affects one’s shifts. The impact individual’s choices have in a community is described in the following manner:

The change in the life of the community is, of course, linked to the life of the individual: every moment, individuals make decisions about their own future and that of the community. The way of life, the actual ways in which people personally lead their everyday lives, change our community.“ (Varto 2015, 173)

One interesting combination to me as a contemporary art-maker is the meeting of media and physical being. Fourth wave of feminism takes place online and in social media by way of forming activism. Meeting possibilities are not limited to just real life. Activism and political agency happen online which makes printed information move fast. Ealasaid Munro mentions about the possible fourth wave feminism that female’s knowledge of their own stance to be seen in action is to create stronger political position. Internet has a big effect on active feminism. (Munro 2013, 25.) The narrative from Al Arroub refugee camp is from a time when I was practicing arts with a group of teenage girls. I was committed to gain credits in my teaching practice module within one month. Me and the teenage girls perhaps physically created a community at the time. My blog post (chapter 7.4.) is part of my studies, as well as my 2017 version of activism. The quality of my activism is a topic to be argued in another paper. Leena Rouhiainen argues that contemporary dance artists rely on their bodily experiences when dancing. This widens my understanding of teacher’s political input to be in a space. I perhaps see my artistic problems as well as my character to be vulnerable yet strongly present in a situation where I have my pedagogy role in use. (Rouhiainen 2003, 233.) Looking back at the meeting in Al Arroub, I notice some nuances due to my position. I taught in this particular refugee camp, in Sahour’s culture centre, as well as in a town called Beit Jala near Betlehem. My position in this country was to be a dance teacher in various contexts. As my experience in the Al Arroub’s salon is specific, I did not have similar experiences in other dance groups when I visited Palestine. I still brought my teacher presence to every pedagogical situation. I am not able to articulate whether the teacher status was created by me or not and how much of the position was under the label of dance artist and how much of it was to exercise my pedagogical role. I still claim that my experience as a human formed some of my expectations and perhaps even some in the groups I worked with.

8.3. Urge for change

Trusting the other person's experience, without verbal communication can be argued to be a part of dialogue creation. There is an act of social protocol-making, that could happen in verbal or non-verbal interactions. Silence in this communication does not develop social codes that take would dialogue in the group further. (Freire 1972b, 77-78.)

In the practice of protocol making, and perhaps even culture creation, there is the version of the situation I see from my position. I notice an urge in me to create a positive impression on the community where I operate as a pedagogue. I often have an image of the communication I have with the people I operate with. Individual approach in situations where being together means values and rules can become a part of common making a protocol. As an art pedagogue I find a motivational frame to value structures from Freire's statement: "only dialogue, which requires critical thinking, is also capable of generating critical thinking." (Freire 1972b, 65).

The urge to develop my own pedagogical skills is largely about being a facilitator who allows, inspires and guides when needed. Equality in art making, in my opinion, means critical thinking being based on the potential of development different personalities in a place where manipulation does not take a dominant place. As an art pedagogue, ideally, I picture people, whom I facilitate, seeing some critical practices in me in order to understand that there could perhaps be room for critical dialogue practices.

When meeting participants in art situations, there is the unknown weight of experiences in the space. In addition to the varied knowledge, there is a possibility for meaningful joint creation which causes the facilitator's responsibility to be a shifting role. I balance my pedagogical ideals with my personal experiences as a dance practitioner. There is the urge of inspiration to develop the skills of offering beneficial knowledge to communities where I work. Since I have been an art pedagogue in places of relative privilege such as my peaceful home country without war, part of my role could be a need for balancing between offering and taking offers from people. Art pedagogue Larissa Haggrén describes a need for the awareness of students' subjective experiences that are not aspects of the topic in one's art teaching: "No matter how amazing the art lessons we offer, for the marginalized, bullied, oppressed and othered pupils, a huge part of that holds very little meaning compared to the social situations that drain their

energy.” (Haggrén 2018, 141). When facilitating in places such as Palestine where a war zone gives the locals knowledge and lived bodily experiences I would have never even imagined, there might be a lot of change in my understanding. As a pedagogue, I dream that I could take many experiences I have learned from on board from the people I meet. The shift in the practice perhaps needs to be actively thought through in order to avoid ignorance in routine. As a pedagogue, I may have dance sessions with unexpected attendees. Especially when student’s negative subjective experiences (physically, socially or mentally) are not in our shared knowledge, it is important for me to have an ongoing practice of allowance. The experiences might be from the art sessions or due to some other situations. There is so much information from the people I dance with during the learning events that it takes a form of a dance class. It might sometimes be challenging to be emotionally free in situations where humans move together and bring some of their past weight in the common space. In my experience, art makers bring impulses in the common space. I find it a responsibility to stay alert for changing situations and unsaid information. When I met the male assumed person in the salon in Al Arroub, in 2017, my reactions to the situation included several nuances.

First, I was forming assumptions of the information that I was aware of. I listened to the comments and verbal cues of the participants without flexible understanding. There was a situation where I got information from social situations that I was willing to consume. According to my thoughts about judgement, in conversation a state of freedom might have specific potential. Perhaps assumptions are something that might block freedom in dialogue. In queer-studies, the narrow way to label genders or sexualities in the binary system is shaken with a deeper understanding of the fluid range of identity and norms. I am often representing the majority in my context, for example in Finland. A question of representation has started to rise in conversation culture since 1990 (Rossi 2015, 76). A privilege to be able to represent the majority in the society where I live might influence one to have a stronger self-confidence in being an individual in the art world. When I walked into Al Arroub to perform an assumption of an art pedagogy meeting, I brought a heavy experience of representation of politics of the everyday routine of my normal life. I reacted negatively towards the male interpreter in Al Arroub when “the man sitting on the sofa just would not interpret my freedom comment. I noticed how a slight smile started to appear on his face. I asked if he could translate for the big sister what I had just said. He ignored my wish.” as discussed in chapter 7.1.

Perhaps there are possibilities in art to be represented differently in the cultures where I come from, in comparison to the cultures of this interpreter. I was not paying attention to the possibility of my common understanding of representation in translation, or in a social situation where communication would need assistance. I understood some different behaviour which created a hierarchy through an understanding based on differences (Rossi 2015, 84).

There is the urge for developing skills and simply getting better. After all, even when studying in an institution, there is the personal understanding of development. When the dialogical understanding that creates truth (chapter 3) is formed by the common knowledge of the dialogue I am experiencing, it also effects my personal understanding development. The unique truth I hold in my understanding is perhaps created through my own expectation, experiences, present time and aspirations. When reflecting my Al Arroub experience alongside theoretical feminism, I find new awareness of learned forms that then create norms. I see that understanding variations in gender, rather than thinking it in a binary way, might be an example of tradition meeting knowledge. Experienced feminist pedagogues Anniina Suominen and Tiina Pusa write:

It might be unrealistic to re-gender or de-gender art education isolated from its context, as binary divisions of gender and heterosexual norms surround us and are ingrained in us so deeply that it is hard to even imagine what it would be like for us if we did not assume gender through binaries.” (Suominen & Pusa 2018, 11).

When I reacted with my feelings in a gender situation where a male assumed interpreter did not translate my words for the female assumed big sister, it might be that I had stronger gender norms in that situation. Rather than meeting the male assumed and the big sister’s (chapter 7.1) experience about their gender, I judged the situation from my personal gender experience. Being there as a girl coming from a culture of knowledge expansion in feminism, I behaved in a confusing way. As I have written in this thesis many times, I assumed the parties in Al Arroub to be a female and a male. I did not think for a second to question my assumptions of their genders. I was a girl who reflected the gender experience in an intercultural situation

of a strong heritage of binary in genders. When this labelling was happening in my thought process, it is possible that I also had certain expectations of how they would behave in the space. I did not listen.

8.4. Responsibility

Every social situation is a specific moment with set and/or random circumstances. Freire saw it as a positively productive factor to be part of an individual's own history-making and creation of circumstances. (Suoranta 2019, 119.) Pedagogical responsibility comes to my critical observation when making contemporary culture with individuals. When I am part of other peoples' art learning processes, as I was in Al Arroub, there is the question of responsibility taking care of art pedagogical moments that create experiences that make history. If the fundamental base for the individual's experience of identity would be that "each and every one of us goes through a process of self-identification which is located in a specific history, a specific structure, a specific culture and interaction with these aims." (Whittle 2005,115).

I would be interested in reflecting on the effect I have on my surroundings from two viewpoints: firstly, my effect on people who I am in social contact with; and secondly, the reality of not being in an effective relationship with everything in social relations. There are practical choices that could possibly be seen as taking responsibility while creating space. When working from a position of authority figure, it is a challenge to remain fully self-critical towards my own work. As a pedagogue or a facilitator in a specific situation, it is my dream to create a space that makes it possible for the students to be themselves. Space making develops students' art-making. Growing in situations where social context supports individual's artistic exploration might be where pedagogical skills need to take place in.

According to hooks, collaborative work in the community of theoretical feminism reshapes the communication of ideas. Privilege offered a biased understanding of the equity work. (hooks 2000, 23-24.) For the shift from feminist theory to practical behaviour in pedagogical work, I would urge to notice previous misunderstandings. Giving space where I have the responsibility of the space, perhaps offers concrete elements to understanding personal art making of people whom I facilitate. Critical thinking happening in art pedagogical situations might not be

visible to the pedagogues themselves. Feedback might take place in echoes of past events of an art situation. I tend to reflect my practice of responsibility by constantly trying to understand my own art practicing. I was writing for the Crossings blog in 2017 that “I’ve heard that a pedagogue does not often see their end result”. Now in this thesis research, I have lost the understanding of an “end result” in art pedagogical situations. Since I grew up as a girl, there are some learned forms of gender roles. When learning to live up to structures and behaviours, there might be some unseen qualities of oppression in my own way of carrying an authority position. “On the contrary, the less we discuss the forms of oppression and the ways they materialize, the harder it is for us to recognize them and realize the ways in which our own behaviour is supporting the reproduction of oppression.” (Haggrén 2018, 141). Active anti-oppression is forming an interesting question to reflect on. Authentic dialogue as a practice could offer a situation of deeper understanding for all parties in a learning situation. To counterbalance the dialogue makers, everyone’s truth needs to be heard. (Freire 1972a, 31-32). The questioning of oppressive behaviour causes a need to learn more about the balance between professional knowledge in work and the exposure of hegemony. I find myself trusting my own understanding of moral knowledge. As I have committed to perform the position of a professional art pedagogue, there is also a responsibility to offer my knowledge for the community where I work. The practice of active questioning of gender stereotypes or other traditions is perhaps well supported by listening to others. I can combine a practice of listening with my previously gained knowledge which would then create an active practice to allow other genders’ experiences to take the space that they need. When examining my responsibility in social situations from the point of view of equity, I notice that I can make the uniqueness of every student more valuable with my own behaviour. I must avoid a judgemental tradition I was practising in chapter 6.1 when I judged someone else’s desire to be a princess. As a pedagogical mind, I need to actively come out of the comfort zone to respect others’ dreams and actions.

In the future, I am keen on keeping researching the living dialogue when creating a space to express individuals’ potential. It is tempting to keep alive some kind of dream factory as an art pedagogical concept. The Girls club in Al Arroub surprised me in a Saturday afternoon disco session by giving me an impression that there is need for intercultural time taking place in artistic context.

8.5. Dreams with intersectionality

In the future, I am interested to practice more intersectionality for progress towards better listening and more sensitive communication as an art pedagogue. Questioning my own position needs to be active to achieve evolving feministic attitude as a pedagogue. From the investigation of dialogue in pedagogy with a feminist point of view, it is interesting to broaden the understanding of equality in multiple aspects. Jane C. Desmond, a professor of gender studies and anthropology, describes the difficulty of intersectional knowledge:

Gender systems are always political in the most fundamental sense of articulating a division of power. They operate in complex and often contradictory ways and intersect with other categories of social differentiation such as race, class, ethnicity, age, national origin, and so on.“ (Desmond 1999, 309).

For my feminist art pedagogy to achieve an active process of intersectional awareness when aiming towards equity, Desmond offers a legitimate list to keep in mind. When knowledge of politics in gender is forming complex structures, there could be a big need for an ongoing questioning of inequality.

Respect for parties in the space is shown by the action of listening and reflection (Freire 1972a, 31). The combination of dividing aspects of a mass that has been in an oppressed position creates a need for intersectional equality work of feminism. In an art pedagogical situation, in my opinion this means the responsibility to take onboard a dialogical practice of shared information.

9. CONCLUSION

In this master's thesis, I looked into three auto narratives where I have been in a situation of learning. The theoretical frame of my research was feminism and my desire for equal dialogue. The aim of this written work was to examine the shifts in my understanding of gender in art pedagogical situations. The point of view of the gender situation was the stereotypical expectations of a female assumed performance of gender. In my auto-narrative from Kouvola, in 2004, I was a little child facing a lack of equal dialogue while in the position of a pupil at a primary school. When studying in London in 2015, I faced a group dialogue where I was not able to offer my opinion of the representation of a professional dance status from the viewpoint of a female dancer. In Al Arroub, in 2017, I was committing to my dance teaching practice of the Theatre Academy of the University of the Arts Helsinki. I faced a complex situation of layered dialogue where I felt confusion due to the surprising lack of information flow during a translated conversation. My information was not translated by an interpreter, which started the quest to research intercultural effects on my understanding of feminism and gender assumptions.

In this master's thesis, I articulated my findings of respect when being in a situation of an art pedagogical event. I examined my previous behaviour as an art pedagogue which led me to critically analyse my own habits of thought and practice. I found out in this written work how feminism and dialogue offer value for opinions in social communication.

Art pedagogy that is aiming to evolve and build positive experiences might be in a position of respect. As a huge fan of self-irony, I am interested to look into the author Roxanne Gay's description of a bad feminist. When being an enthusiast of complex and shifting theories of feminism (chapter 2) it might be interesting to look into the progress and mercy of my own feminist practice.

In the future I am interested to do some research on popular culture and its effect on theoretical feminism. Gay is bringing hopeful flexibility to an atmosphere of hopeless change making by writing: "I embrace the label of bad feminist because I am human. I am messy. I'm not trying to say I have all the answers. I am not trying to say I'm right. I am just trying --- to support what I believe in, trying to do some good in this world,..." (2014, xi). As a feminist with a background of many privileges, such as a good

education, my social class and ability in society, there is some balancing to do between allowing myself to be “a bad feminist” and questioning my failing choices to see the need for change in my behaviour when it occurs. As a pedagogue in the contexts of various understandings of feminism, I have the desire to question my identify with the concept of ‘bad feminism’. I have ideas of how the ideal would fail or allow me to achieve what I aim to do when being a facilitator of a group. Alongside my urge for mercy, there is also a need for aiming to practice more supportive ways of being a feminist. Perhaps if I am not actively aiming to question how the community where I operate sees gender, I could effectively practice stereotyping as well. To be an active feminist I am keen on staying alert in my art pedagogical progress and to listen, talk, build and check on what I have been privileged to experience. My aim of researching feminism is to maintain an evolving practice that relies on equity in art pedagogy. I am not interested in justifying how the practice is good or bad, rather I am naming a feminist practice as a means towards interactive communication with people who are with me.

Development of equity is interesting to me because of the variation in potential. What comes out of art pedagogy if there is positive potential in it? Who could collaborate with artists if there is the aim of evolving pedagogy?

I trust my impact with this investigation to offer ideas of my experience that perhaps is something that can be used as an example of feminist pedagogical research. Openings of mine in this master’s thesis are personal experiences deepened to theoretical research.

I am keen to offer my input in the community of phenomenology and art pedagogy. I recall on a personal level, this master’s thesis as the starting point for quest in understanding many genders’ effects on situations of intercultural art-making.

Intersectionality will be a theme in my work and research to follow. I will go further with the investigation of intersectional aspects with the aim of equity. My thesis takes part in a canon of auto narrative evidence and theoretical feminism aiming to have art pedagogy of progress.

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[Translations from Finnish to English are done by Maijastiina Palm]

ART PIECES MENTIONED IN THIS THESIS:

Agis, Gaby: Shouting out loud (2015/1984) [Contemporary dance piece]

Gavron, Sarah: Suffragettes (2015) [Movie]

APPENDIX:

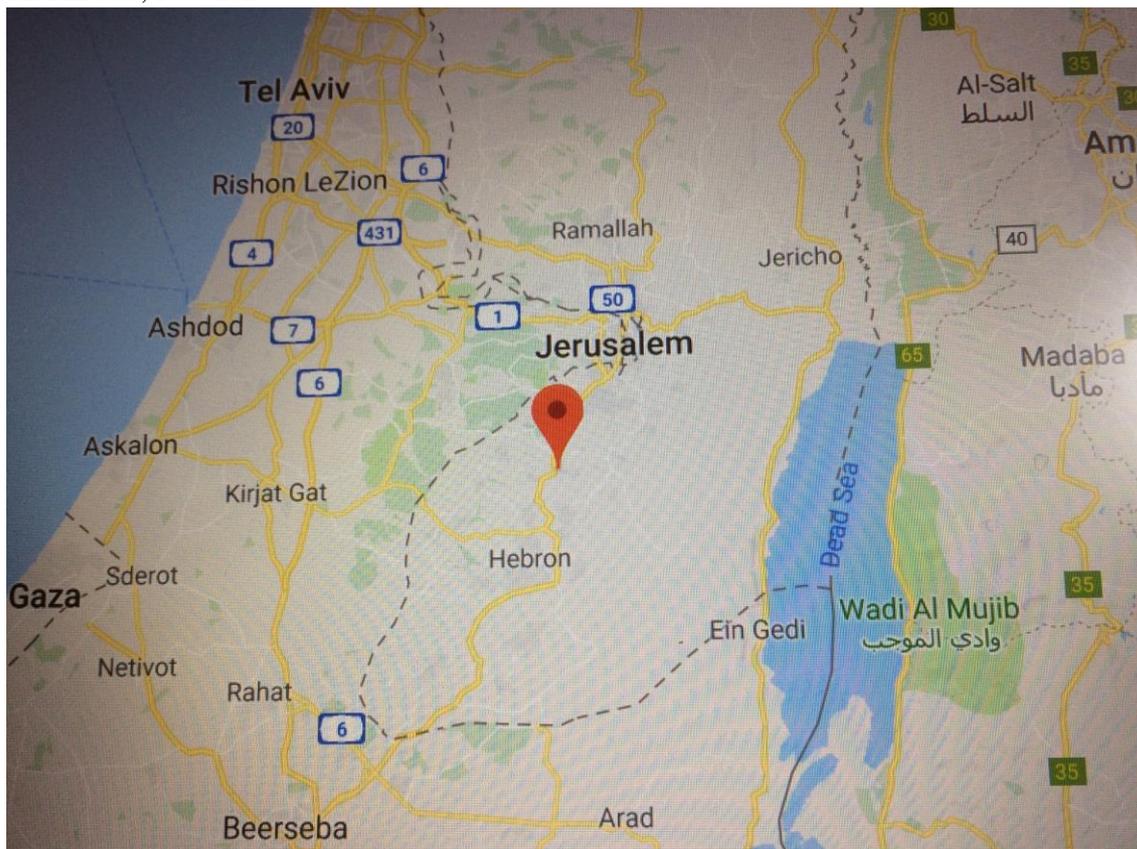
Description for teaching practice 2,
which is referred to in this thesis, was at the time I completed the module following:

“Students are able to plan and implement a large-scale project or event in art pedagogy as independent and responsible team leaders. They are able to set goals and create meaningful tasks for themselves and the group, and are able to articulate their own views while taking into account the hopes and needs of others. They are able to negotiate the assignments, responsibilities and aims of the team so that teamwork runs smoothly. They are able to give and receive feedback, tolerate differences, place themselves in another’s shoes and take part in another’s experience. In interactive situations they can identify their own feelings and those of others and are able to steer the team and its dynamics in a constructive direction.”

Retrieved from:

<https://artsi.uniarts.fi/documents/764271/4016859/Teaching+practice+guide+2017/501b7700-7e73-4ba8-8714-b0bb2244cc5f>

Al Arroub, location:



Picture taken from Google maps

Drawings and the cover picture: Maijastiina Palm