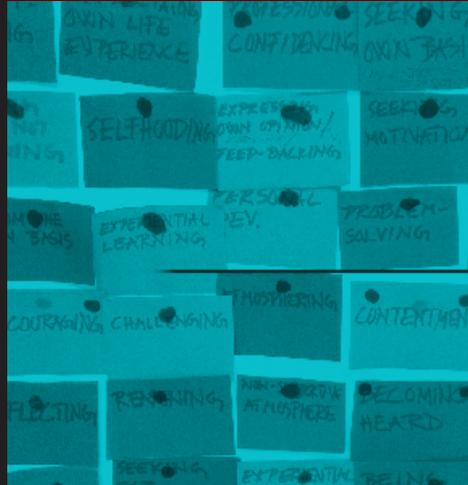# Coping with Not-knowing by Co-confidencing in Theatre Teacher Training: A Grounded Theory

ANNEMARI UNTAMALA

# Coping with Not-knowing by Co-confidencing in Theatre Teacher Training: A Grounded Theory

ANNEMARI UNTAMALA

# Coping with Not-knowing by Co-confidencing in Theatre Teacher Training: A Grounded Theory

ANNEMARI UNTAMALA

# Contents

# Acknowledgements

Coping with not-knowing has become a familiar state of mind to me during this research process. I am grateful to so many people who have helped me with this study and from whom I've gained confidence to appreciate what is so fascinating about the unknown and the opportunities it presents. I wish to thank them here for their support.

There would not be this work without all of my theatre teacher colleagues and students of thirty years. They lit in me the will to learn more about teaching theatre and that led me into this research project. I thank them all for their questions and offerings. My special thanks go to the great students at the Stadia who shared their thoughts and experiences in their professional development process with me.

My deepest gratitude goes to my supervisors. When I first mentioned grounded theory to Dr., Academy Research Fellow Teija Löytönen, she shared her interest in it right away and ever since has encouraged me in learning and using the method. Professor Eeva Anttila has also supported my way of doing things differently throughout my project, understanding my need to cope with the chaos of concepts, codes and categories. My supervisors' high professional competence, wide knowledge, wit and never-ending patience has supported and challenged me forward. Their countenance has been invaluable for me in finally completing this thesis.

Theatre Academy Helsinki has provided the best possible base for my work. I warmly thank Adjunct Professor Pentti Paavolainen for believing in this project and for being my advisor at the very beginning of it. I thank Professor Emerita Soili Hämäläinen for her support in pedagogical seminars. My gratitude also goes to Professor Esa Kirkkopelto, Professor Leena Rouhiainen and Dr. Annette Arlander for sharing the perfect words of encouragement just at the times when I have needed them most. I appreciate the efficiency and the positive attitude with which Research coordinators Annika Fredriksson and Katja Kiviharju guided

# Abstract

In this doctoral study, I have examined the process of co-confidencing in the context of theatre pedagogy. I conducted this research using the classic grounded theory method. The data used in this research process was collected from participants of a theatre teacher training program that I was responsible for. This program took place at The Metropolia University of Applied Sciences in Helsinki in 2006. The processes among the participants in that training program became the focus of my research.

In this report I view the development of Finnish theatre education field in order to gain understanding of the conditions in which theatre teachers are being trained and in which they work. I give a brief summary of the grounded theory methodology and explain the steps taken in developing the theory. By asking "What's going on in the data?" I found out that the main concern of the participants was insecurity and uncertainty caused by not-knowing. I coded incidents in the data, named concepts and categories and wrote memos. This is how I discovered the ways that the participants worked to resolve their main concern. The core category of co-confidencing emerged and it guided the following stages of the analysis: theoretical sampling, coding, sorting memos and finally writing up the theory.

The generated theory of coping with not-knowing by co-confidencing points out how the participants built confidence together in theatre teacher training. Through the stages of supportive sharing, meaning-making and practicing they gained acceptance, appreciation and competence that enhanced their feeling of confidence and strengthened their professional and personal development process. This study demonstrates the suitability of classic grounded theory methodology for research in theatre pedagogy.

In theatre it is inevitable that people face not-knowing. This study suggests that operating in the unknown is an essential part of creating new knowledge and skills in professional development of theatre teachers. By co-confidencing

the participants are able to face feelings of not-knowing. Earlier studies about the participants' experiences of theatre education suggest that they gain self-confidence in the theatre learning process. This study provides new knowledge of how that happens. I examine the generated theory in comparison with Ronald Barnett's studies of learning in an age of uncertainty and his notions of "will to learn" and supercomplexity. In the light of this discussion I share visions for theatre pedagogical development that takes into consideration the process of co-confidencing.

Keywords: co-confidencing, not-knowing, grounded theory, theatre pedagogy, theatre teacher training, professional development

Location: Theatre Academy Library

# Tiivistelmä

Tämä väitöstutkimukseni käsittelee luottamuksen vahvistamista yhdessä (co-confidencing) teatteripedagogiikan kontekstissa. Tein tutkimukseni noudattaen klassista grounded theory –menetelmää. Tutkimukseni lähtökohtana toimi Metropolia Ammattikorkeakoulussa Helsingissä toteuttamani teatteriopettajien koulutus, josta keräsin aineistoni. Tutkimukseni keskittyi tähän koulutukseen osallistuneiden opiskelijoiden keskinäiseen prosessiin.

Tässä tutkimusraportissa tarkastelen suomalaisen teatterikasvatuskentän kehittymistä luodakseni ymmärrystä niistä olosuhteista, joissa teatteriopettajia koulutetaan. Esitän lyhyen tiivistelmän grounded theory –metodologiasta ja selostan askeleet, joilla tutkimuksessani etenin kehittäessäni teoriaa. Kysymällä "mitä aineistossa tapahtuu?", sain selville, että osallistujien olennainen huoli liittyi ei-tietämisen (not-knowing) aiheuttamaan epävarmuuteen. Koodasin aineistossa olevat tapahtumat, nimesin käsitteet ja kategoriat ja kirjoitin niihin liittyviä muistiinpanoja (memo). Siten sain selville tavan, jolla osallistujat ratkoivat ongelmaansa. Pääkategoria "co-confidencing" (luottamuksen vahvistaminen yhdessä) ilmaantui ja ohjasi analyysin seuraavia tasoja: teoreettista aineistonkäsittelyä (theoretical sampling), muistiinpanojen koodaamista ja järjestämistä ja lopulta teorian kirjoittamista.

Kehitetty teoria "coping with not-knowing by co-confidencing" osoittaa miten osallistujat rakentavat luottamusta yhdessä toistensa kanssa teatteriopettajakoulutuksessa. Edeten kannustavan jakamisen (supportive sharing), merkityksenannon (meaning-making) ja harjoittamisen (practicing) kautta he saavuttivat hyväksyntää(acceptance), arvostusta (appreciation) ja pätevyyttä (competence), mikä lisäsi heidän itseluottamustaan ja vahvisti heidän ammatillista ja henkilökohtaista kehitysprosessiaan. Tutkimus osoittaa klassisen grounded theory -metodologian soveltuvuuden teatteripedagogiikan tutkimiseen.

Teatterissa on väistämätöntä, että ihmiset kohtaavat ei-tietämistä (not-knowing). Tämä tutkimus esittää, että tuntemattoman alueella toimiminen on olen-

nainen osa uuden tiedon ja taitojen luomisessa teatteriopettajien ammatillisessa kehittymisessä. Osallistujat pystyvät kohtaamaan ei-tietämistä (not-knowing) kun he vahvistavat yhdessä luottamusta (co-confidencing). Aikaisemmat tutkimukset osoittavat, että osallistujat kokevat teatterioppimistilanteiden vahvistavan heidän itseluottamustaan. Tämä tutkimus tuottaa uutta tietoa siitä, miten luottamuksen vahvistaminen tapahtuu. Tarkastelen muodostamaani teoriaa suhteessa Ronald Barnettin tutkimuksiin, joissa "halu oppia" (will to learn) ja superkompleksisuus (supercomplexity) ilmenevät osana opiskelua epävarmuuden aikakautena. Tämän pohdinnan valossa avaan visioita sellaisen teatteripedagogiikan kehittämiseen, joka huomioi ryhmän tuella tapahtuvan luottamuksen rakentamisen prosessin (process of co-confidencing).

Asiasanat: co-confidencing, not-knowing, grounded theory, theatre pedagogy, theatre teacher training, professional development

# 1 Introduction

*Theatre is not just a place, not simply a profession. It is a metaphor. It helps to make the process of life more clear.* (Brook 1998, 225.)

This study focuses on theatre teacher training and on participants' processes during such training. Using the grounded theory method, a theory was discovered to explain how participants resolved their main concern. This study was conducted in connection to a specific theatre teacher training program. This program was a professional development course led by the teacher-researcher of this study. The study was consistent with the tradition of qualitative and practice-based research in art pedagogy and based on classic grounded theory methodology. The experiential voice of both the teacher-researcher and the training participants were included in the data as it was analyzed. The study reaches out from practice into a theory that can then be put to use in future theatre teacher training programs.

## 1.1 Travelling far to see up close

This study was initiated out of my passion for theatre and my will to understand my work as a theatre pedagogue. Learning, making and probing theatre is an important part of my life. Looking back now, I can see that the seeds of loving theatre and exploring life through theatre were planted in my early childhood. These experiences guided my approach in the field of theatre. Studying Drama at upper secondary school during an exchange year in USA gave me a new perspective of theatre. Before that, theatre had been something fun and exciting to do with friends and to view as an audience. Now it became something to also be studied and learned without it losing its miraculous character. Creating theatre seemed to take both skills and magic. I found that enchanting.

Years later, after completing a MA degree in theatre studies, having graduated as a theatre teacher and having worked for more than twenty years as a

theatre teacher at the Kallio Upper Secondary School of Performing Arts, this fascination is still with me. My professional experiences in the field of theatre pedagogy consist of teaching, teacher training, and serving in several organizations and working groups. I have been the chair of the Finnish Association for Drama and Theatre Education (FIDEA), served in a national level group to develop assessment in theatre education through a diploma-course, and worked as a part-time theatre teacher trainer. Seeking of the core of my own theatre concept has both been driven by my experiences and provided a reason to proceed to those tasks. These professional experiences have given me a wide perspective on Finnish theatre pedagogy and strengthened my will to examine the field from the position of a practitioner.

A professional training program for theatre teachers in 2005–2006 is an essential part of this research. The creation of this program was a fulfillment of my longtime dream of exploring and developing theatre education both in practice and through research. The program became the focus of my study, but the way I approached the data changed after the program was over. Instead of being an action research study of an educational program, I implemented a grounded theory approach to a theatre teacher training process. This change was the result of an eye opening experience at an international theatre education congress in Hong Kong.

In Hong Kong I led a workshop for a group of theatre professionals that were from different cultural backgrounds and lacked a common language. The workshop was based on ideas that I had followed when planning the training program in focus of this study. The program emphasized the use of reflection as a means of teaching theatre. Although I felt that during this workshop at the congress I did not quite manage to get across my ideas about theatre teaching, the participants were active and pleased with what they experienced. This left me wondering what had been going on during this workshop that I had not understood.

I came back home and continued to ponder this. I realized that in my research data, too, there was something that I had not recognized, likely due to my preconceptions of what should be taught when training theatre teachers. I became more interested in the training process than in the skills or methods of teaching and started to seek new ways to analyze the data. This search led me to the grounded theory method and to a basic question from it: "What's going on?" I gave up my preconceptions and the action research methodology. Instead I began to look at the process of becoming a theatre teacher. I had travelled far to begin to ask and see what was really going on with the participants and instructors who participated in the professional development program.

## 1.2    The theatre teacher training program in focus

The main source of the data of this study is a theatre teacher training program that took place at the Metropolia University of Applied Sciences in Helsinki (until 2008 called Stadia University of Applied Sciences). I was in charge of both planning and leading of this professional development program.

This professional development program was designed for participants who had graduated as theatre instructors or were qualified teachers or artists teaching theatre with some experience from the field. It was primarily directed to teachers at upper secondary school level but there were participants from other fields of theatre education.

The theoretical background of the program was based on theories and practice of artistic learning, experiential learning, professional development and theatre, especially on the writings of Inkeri Sava (1993; 1997) and Eero Ropo (1993) on the artistic learning process, and the notion of experiential art understanding by Marjo Räsänen (2000; 1997); the studies of becoming a teacher by Sava and Arja Katainen (2004) and Sava and Teija Löyönen (1998), and Hannu L.T. Heikkinen (1999; 2000; 2001; 2002); and the ideas of the theatre theorists and practitioners such as Peter Brook (1971; 1987; 1993; 1998), Robert Cohen (1986; 1978/2013) and Jerzy Grotowski (1968; 1993). These studies were my guidelines in the planning of the program. The views of participants were taken into account and applied to the training. These views were collected through noted discussions, observations of participants' workshop actions, notes and reflections of teaching practice and notes from various additional tasks.

I was aware that the choices concerning the curriculum of the program were based on my subjective views on theatre and learning. For me, the core of theatre is examining what it is to be a human being. Through action theatre reveals human behavior. Theatre is a meeting place to experience and reflect on the lives of participants, theatre makers' and viewers' as well as others lives in the world around us. Creating theatre based on physical activity involves the participant's whole body and mind. Besides concrete actions, theatre involves imagination, intuition and will power. Theatrical actions build on the encounters and contact between different kinds of people, having counterforce in the heart of the activity. Playfulness is an essential element of theatre, but also, according to my conception of theatre, it engages something secret and sacred that Peter Brook (1971, 42) calls Holy Theatre.

Theatre is an art of a moment, and none of the actions in theatre are ever repeated in exactly the same way, but developed and based on the experiences

from the previous actions. This same aspect holds together my personal view on learning. According to John Dewey (1997, 39) all learning builds on earlier experiences and "[– –] genuine experience has an active side which changes in some degree the objective conditions under which experiences are had." Artistic learning is a holistic process that integrates knowledge and experiences. It is a way of creating new knowledge and changing the world. David Kolb (1984,38), who adopted and further developed Dewey's ideas into his model of experiential learning, points out the importance of understanding the nature of the knowledge that is created through the transformation of experience. Marjo Räsänen adopted Kolb's theory into the process of experiential art understanding, stating that it "[– –] is based on three forms of knowledge-seeking and transformation: reflective observation, conceptualization and production" (Räsänen 1997, 38). According to her this process aims at meaning giving, understanding and, acting and it takes on the form of a spiral.

The interaction between people is an essential part of a learning process. This is in alignment with Eeva Anttila (2011, 170) who claims that knowledge in art is created by encounters. Learning and knowing is situated by nature and thus makes new challenges for education in an ever changing world. The supercomplexity of our times calls for the activity of the learner and a will to learn, as Ronald Barnett (2000b; 2007) sees it.

The extent of the training program that provided the bulk of the data for this study was a 30 credit points' course developed through the Metropolia University of Applied Sciences. It was made up of eight contact periods during eight months, each lasting from two to four days. As part of the program participants took part in several peer group meetings; one teaching practice; and peer observations. These participants wrote reports about their practice and created written reflections about their coursework. They created presentations on teaching theatre, prepared group performances, and wrote learning journals.

The application process for the professional development in theatre program took place in fall 2005. Written applications were submitted that included statements of applicants' theatre teaching experience, arguments for attending the course and reflections of their abilities to teach theatre. At the end of November 2005, 16 participants (12 women and four men aged 26–45 years,) were chosen for the training program. They were teachers, actors, theatre instructors and theatre practitioners.

The lack of an official national curriculum for theatre education took its toll on the planning and later on the realization of the program: how does one teach

something that does not officially exist? However, this lack of curriculum had a positive side. It provided encouragement to put emphasis on sharing experiences in theatre teaching by participants. Woven into the program were the principles of co-operative learning that would make it possible for the participants to utilize their different levels of ability and professional backgrounds (Saloviita 2006).

The group building process was emphasized in the program. Especially during the first contact period there were many actions taken to help participants get to know each other. The participants were asked to work in pairs, in peer groups and in other small groups on the tasks. The teaching practice was largely solitary although the participants partnered with another participant in reciprocal observations and discussions.

Completing the program required finishing all practical and written assignments, sufficient participation in the contact periods and submitting all self-reflections and evaluations. These course assignments were not graded. Work was assessed using participant reflection discussions with the teachers and the assistant about their teaching practice. All participants completed course requirements and obtained their diplomas.

The program consisted of four main substantial areas including theatre learning, teaching, skills and knowledge. Learning and teaching processes of theatre were in focus during the whole program. Theatre skills and knowledge were integrated. These included such skills as dramaturgy, directing, acting and the use of one's own body as an instrument in artistic work, and scenography. The program introduced possible elements to be included in upper secondary school context. It examined both schools and theatres as learning environments for theatre. It also included some theatre history aiming at helping understanding and planning courses for theatre knowledge. There were opportunities for the development of the participants' pedagogical skills, professional abilities and theatre skills as all of these are necessary for theatre teacher effectiveness.

The contact periods took place in 2006, starting in January and finishing in August. The periods were titled as:

I   The journey begins. Lets' tune the instruments!
II   In a role and without a role
III  Is the director needed?
IV  Getting ready with the performance at school and in theatre
V   Pull out the story!
VI  The technology as a storyteller

Each period built on earlier content, while introducing a new aspect and substance of theatre making and teaching. Although there was a schedule for every contact period, the timetable was not always stated in detail to participants. This, as the data showed, was one of the causes of not-knowing for participants. Explicit schedules for performances and the beginning and ending times of each day were provided to participants. The approach to curriculum planning for theatre courses was based on experiential learning. The contact periods supported the participants in planning and implementing their teaching practice and gave them a chance to reflect their experiences from the field.

I taught during every contact period. In addition professionals from different fields of theatre and theatre training taught, shared their areas of specialization and illuminated the diversity of practices in art pedagogy. An assistant attended classroom sessions. Her main task was to take care of the practical matters such as making reservations, booking performance tickets, facilities' arrangements and device management. As this assistant was a qualified theatre instructor, she also supervised some of the teaching practices. A planning officer, who represented Metropolia, was tasked with taking care of the budget, the announcement of the application procedure, providing certificates of completion and other necessary formalities.

Professional theatre visits were part of the program. Participants attended one upper secondary school theatre performance, one theatre High School Diploma performance and one guided tour to a professional theatre. Connected to these, the participants met and had a chance to share ideas with upper secondary school students, theatre teachers, theatre instructors and an audience developer. The aim of these performances and discussions was to introduce the participants to some ways of co-operation with schools and theatres and to the possible frameworks of a theatre teacher's profession.

I decided to focus on this particular teacher training program because it coincided with my permission to pursue doctoral studies. This choice was not only practical and convenient, it also offered me a possibility to do research on theatre teacher training, a topic close to my heart. The coding and analyzing of data was done mainly in 2008–2010. The writing of this theory and this report was done from 2011 to present. The conditions under which this data was collected are still relevant. The common circumstances of theatre teaching in

Finland have not improved significantly. Theatre is still not an official school subject in Finland despite some attempts to change its status and teachers are struggling with same kind of questions about theatre training than at the time of the program. Some theatre programs have already been closed because of the financing problems. Moreover, theatre teacher training programs are being terminated in two locations in Finland. These conditions cause uncertainty to exist in the field. Despite this the area of theatre pedagogy has developed from a growing research base and the continuity of qualified teachers entering the field especially outside official school system. Although the program that was focus of this study may appear to be a lesser program (30 credit points) compared to a full teacher legitimation program (60 credit points), it is fair to say that in light of these conditions professional development continues to be an important aspect in developing theatre teachers' craft.

## 1.3   A guide for reading this report

This report depicts a phenomenon that goes on continually in theatre teacher training. The study catches moments of a process that took place among people that had gathered together to learn to teach theatre. The emerging theory seems to make the elements of it stand still. However, life goes on, the processes like the one under this analysis go on and may change under the different circumstances. The results of this study form a theory that can be tested and developed by the further studies.

This report was written in English for two reasons. The classic grounded theory literature and its central terminology are in English. Some of the concepts have been translated into Finnish (Anttila 2006, 376–384; Martikainen and Haverinen 2000, 133–157; Siitonen 1999), but translating the whole methodology into Finnish was not the aim of this research. The use of English in this work was more appropriate for participation in the discourse of written grounded theory studies, to participate in the grounded theory seminars and to get guidance for the use of the method from the fellow researchers around the world.

In order to differentiate between the various individuals when referring to the training program the following terms are used. The term teacher is used when referring either to myself or to the other program instructors. Those who participated as students of the program or of the workshops are referred to as participants. When the participants refer to their own students, the words pupil or student is used. The quotations from the data are in italics and marked with (P & number) when referring to a participant's comment, (I & number) when

referring to an incident in the data, and (M & number) when referring to my memos. If the point of time of the quotation has meaning for the study it was stated separately. The gender of the participants was of no significance. Although both "she" and "he" was used when coding data, to aide in fluency, "she" was used throughout the document.

The phases and instructions of the grounded theory method guided my writing and the other procedures of the study. Grounded theory is a method of crystallizing the core of a process from an excess of incidents. The temptation of assuming things is minimized by proceeding through specific stages of analysis explained in Chapter 3. The final outcome emerges; it cannot be forced. (Glaser 1978; 1998.)

I have divided this report into six chapters and organized them as a compromise to standards in writing a dissertation and clarity in reading and understanding this grounded theory. In Chapter 2, the focus is on theatre history and on searching the roots of Finnish theatre education, as well as on the meeting points of theatre and pedagogy. I discuss the reasons for and the consequences of the lack of an official status of Theatre in our national curriculum. I also ponder possible connections of this situation for theatre teacher training. The impact that amateur theatre has had in our country to training both theatre makers is another topic of consideration, as well as the international influence on Finnish theatre teacher training.

Grounded theory is a research method developed in the 1960's (Glaser and Strauss 2007). During the years, it has been tested and developed. The original idea of building theory without preconceptions and hypothesis has been tried in many ways. In Chapter 3 I describe the background of the method as well as how grounded theory was used for this particular study.

The generated theory of co-confidencing forms the central body of this research. Chapter 4 illuminates the building of the theory and introduces the different stages and characteristics of the theory. I explain through the use of concepts how the participants in the training program worked to resolve their concern. In Chapter 5 I compare and contrast the theory to earlier studies and literature related to the phenomena of co-confidencing in theatre pedagogy.

In Chapter 6 I discuss issues of rigour and evaluate the significance of the research to the development of theatre teacher training and the other impacts it may have. I discuss the meaning of coping with not-knowing in general and weigh it in connection to theatre. Considerations of the need for further research raised by this study conclude that chapter and this report.

## 1.4    The action reveals

*Simplicity is not simple to achieve; it is the end result of a dynamic process that encompasses both excess and the gradual withering away of excess.*
(Brook 1998, 85.)

Doing research in the field of theatre is challenging. The analyst moves both in reality and in the world of make-believe. In theatre, as well as in theatre teacher training, real life and imaginary life are tangled together. Grounded theory was a helpful tool for me in grasping the essential from the theatre teacher training process.

When I first learned about grounded theory, the basic idea of the method appealed to me right away: "The researcher is not testing the theories of others but is creating a theory of her own" (Anttila 2006, 376).

A bit later I ran into an article about a grounded theory study (Martikainen and Haverinen 2004, 133–157) and a grounded theory dissertation on "stabilising of life" (Jussila 2004). I became even more interested in the inductive method of using different kinds of data to focus on the main problem of the participants in a substantive area and then see their ways of resolving the concern. The method was directed primarily at sociologists, but the originators, Anselm Strauss and Barney Glaser believed and later have shown, that the method "can be useful to anyone who is interested in studying social phenomena – political, educational, economic, industrial, or whatever – especially if their studies are based on qualitative data" (Glaser and Strauss 2007, viii). Having found a method that helps to interpret the participants' behavior made it possible for me to understand the process of teacher training.

Using grounded theory in an art institute was not self-evident. Because of the strong liaison of the method to sociology, I had some doubts that would work on my study and was concerned that it would be too limiting in the area of art pedagogy. However, the impression that I grasped early in my reading about grounded theory, assured me that it was worth trying in art pedagogical research. I soon realized that it offered a new perspective to my data by raising the social phenomena of professional development of theatre teachers into the focus. Grounded theory is a package, as Glaser puts it (1998, 12), that provides a method for analyzing data with rules at every stage and yet it is open enough for a theory to emerge without any preconceptions, unlike some remodeled versions of the method (Strauss and Corbin 1990) that lead into description. It was

meaningful for me that the method can be followed using personal pacing. I could leave the study resting at any stage of it in order to continue whenever it suited me best without needing to worry about losing or forgetting any of the earlier work (Glaser 1998, 12–16).

According to Glaser (1998, 19), grounded theory is not about findings. Its power lies in the meaning it can have for the people in the substantive area under focus. The results of a grounded theory can provide help and understanding in that area. I chose classic grounded theory instead of the adaptations of the method because in it the emerging theory guides the analysis. The method diverges from the use of description and preconceptions to conceptualization with four key points. The main idea is to let the categories of the theory fit the data. It is important that the emerging theory explains the behavior of the participants in the substantive area. The theory is to have relevance for the people in the field of study in general, and it should be modifiable in order to fulfill the requirements of the method. (Glaser 1978; 1998.)

Grounded theory is a method that the researcher can apply step by step; while using it I gained an experiential learning experience. It also reminded me of my artistic processes. Even if not included as data, the play directing processes I experienced during these years of doing research have implicitly impacted my study. I was able to test my discoveries in practice. By comparing these teaching and practical experiences I have found similarities with grounded theory research process on theatre teaching and artistic research. Professor Esa Kirkkopelto (2008, 24) sees that theoretical objectives give distance for the author from her work and takes her to the point where her art becomes a manifest. I was involved in the training program (planning, teaching, participating in it) gaining experience from practice, yet through grounded theory I also gained objectivity and a way of perceiving the process without having my own expectations hinder me from seeing what was going on.

The rules of coding and forming concepts framed the research process; yet the method was very open to the emergence of the theory and called for my sensitivity as a researcher. The method is laborious, but also very rewarding with the moment of realizing the core of the emerging theory. (Glaser 1998, 12–16.) The realization of how the method of grounding the theory works, and the impact that the emerging theory can have for the theatre pedagogy field, dispelled my concerns about the suitability of the methodology for my data.

Kirkkopelto (2008, 26) sees that the artistic researcher positions oneself between art and unknown and then, begins to ask questions. The aim of my study

was to understand the training process. Choosing grounded theory helped me to be open to the things emerging in the process, trusting that they would lead me to the research question. I acquired greater character in my role as a researcher when I positioned myself between the training program and the unknown that was hiding in the process, and started to ask: "What is the main concern of the participants and how are they solving it?" My research sought to make visible different ways of being oneself and by that, to increase discourse about these ways and to discover possibilities to strengthen, improve and change them.

In this research project, I was positioned as a teacher and a researcher. As a teacher I was an insider and during the course I concentrated more on teaching than on my research. I ended up with a lot of different kinds of data. The data was not useful for action research, nor did I feel that the data was adequate for researching my own work as a teacher.

As a researcher, I took a new look at the same data, and the use of classic grounded theory gave me tools to examine the process which I had been part of. In my role as researcher on the outside I had the awareness of the teacher throughout the study and had to be careful not letting preconceptions lead the work. In the beginning of the coding, I could recognize the participants from their writings, remembering even the incidents they were talking about. This was both a challenge and a benefit. It was a challenge, because I had to concentrate on not filling in what I thought the participant meant and, just look at only what was said. A benefit was my knowledge as an insider about what had taken place in the program. From this I was able to use even short comments from the participants since I knew what events they were related to.

From my own experiences connected with the data I wrote memos and interviewed myself. This helped me recognize my preconceptions in order to avoid following them. I was able to dialogue with my own writings words when they were treated the same way as the other data I had. The role of a researcher helped me distance myself from the incidents of the program and not value or feel criticized by comments made by participants in the data. When the original data was left behind, the incidents changed into concepts. As both the teacher and the researcher during this one project, it was essential that the role of a teacher took place two years before I started coding the data. It provided distance. Although I could still hear the voice of the teacher the time and distance made it possible to be just one voice among the voices of the other participants.

The insights that came from the data and connected to the theory are something that the researcher achieves through systematic work. There are

no short cuts from one stage to the other in grounded theory. Participating in three grounded theory seminars organized by Grounded Theory Institute played significant role for me in learning the method and pacing this project. In the troubleshooting seminars researchers present their studies. This is done individually. Participants choose the main research or methodological concern they are struggling with at that moment to share and get help with. They get instant feedback and instruction for their work by experts from different professional fields, yet all using grounded theory. These grounded theory seminars are "[– –] one of few face-to-face arenas where novice researchers are trained in specified procedures for generating new theory" (Gynnild 2011, 31). All the seminars that I attended were led by Dr. Glaser.

In my first Grounded Theory Seminar in Mill Valley, California, USA, May 2008 my main interest was whether I would be able to use the data I had collected during the teacher training program and if so, how to begin to analyze it. I was advised to use it as what Glaser and Strauss call library material (2007, 163–167). Glaser also calls this secondary data meaning previously collected data that can be analyzed for any purpose depending on what emerges: "The grounded theorist simply theoretically samples the data that has been obtained [– –]" (Glaser 1978, 54).

I attended my second grounded theory seminar in October 2008 in New York. By that time I was doing substantial coding of my data and was insecure of the main problem of the participants in my study. It had started to emerge from the data that the participants, instead of the professional skills being the main aim of their studies, were seeking and gaining support from each other. In the seminar there was a suggestion by Dr. Glaser to name the concept for *co-confidencing*. Back home I started to do theoretical sampling on the code. This was a long process that took almost a year. Later, I collected additional data by observing a workshop on process drama at the Theatre Academy led by Allan Owens. It helped me complete the sorting and start writing. My third seminar took place in May 2011 in Mill Valley. There I presented the emergent theory of coping with not-knowing by co-confidencing and was encouraged just to go on and write it out.

The process of writing this report cemented what it takes to achieve simplicity. Brook (1998, 225) refers to theatre as a metaphor. My research is a study moving in the area of that metaphor. The aim for theatre and my research is yet the same; to make the process of life more clear.

# 2 Weaving together theatre and pedagogy

*How to survive is an urgent contemporary question [– –]. Not only how to survive, but why?* (Brook 1998, 220.)

In this chapter I trace the development of Finnish drama and theatre teacher training. Looking at the Finnish theatre tradition gives some perspective for the position that theatre and theatre pedagogy have in our society today. I outline the reasons why it has not gained the status of being part of the national curriculum. This lack of the status has consequences for teacher training. Research in the field focusing on the significance of theatre education can often be seen as advocacy; an attempt to get theatre into the school curricula.

My interest in this research is to understand theatre teacher training process in the Finnish context where participants of a training program face this not-knowing (and insecurity and uncertainty) connected to theatre and theatre pedagogy.

## 2.1    Roots in collectivity

Throughout history, theatre has had a complicated position in the Western world. There have been times when making theatre was appreciated and times, when actors have been almost outlawed. Theatre represented pagan tradition and served religious means in medieval drama from the sixth century to the fifteenth century (Wiles 2001, 49–92). Theatre was part of the Enlightenment in the eighteenth century, when "comedy was useful in the correction of vices" (Holland and Patterson 2001, 282). Theatre was also banned by the church and considered politically questionable or dangerous by the society. Much of this also occurred in Finland.

Awareness of the ambivalent relationship between theatre and the surrounding society brings some understanding to the connection of theatre and

pedagogy. Early theatrical activities can be connected to education. By telling stories around the bonfire people tried to help audiences gain knowledge to understand, to heal, to learn. Theatre as a form of collective activity promotes interaction between people. Although training theatre professionals in Finland is barely 150 years old, the roots of Finnish theatre pedagogy go far back in history, to storytelling and other cultural traditions.

The early days of Finnish theatre were investigated mainly as part of history of literature. Theatre researcher Timo Tiusanen (1969, 18–19.) connected the development of Finnish folk poetry to the development of the ways of performing it and outlined the basis of our theatre. To find the first theatrical elements, Tiusanen went back to the prehistoric time and connected performing with the shamanistic rites. These rites were a matter of life and death to the participants rather than anything satisfying aesthetic needs.

The second phase of Finnish theatre development was connected to Finno-Ugric language development and dated in 3500–2500 BC. The elements of theatre are seen in Ob-Ugric Bear-Feast Tradition; hunting ceremonies devoted to a newly killed bear. Performers were men. During the Proto-Finnic period (1000 b.Ch–100 a.Ch), people were settling around the Baltic Sea and new theatrical elements were seen in the folkloristic tradition. These were connected with the annual fertility rites of farming, and later the presentation of laments, usually connected with funerals or weddings. Women were allowed to perform. During the next thousand years and through the Middle Age the Finns, now settled in Southern Finland, gathered elements from different parts of the world and a variety of mismatched cultures. There were rites and paganism from the East and the religious elements from the West, first Catholic elements and then Lutheran elements that influenced the development of Finnish theatre. (Tiusanen 1969, 20–22.)

These developments are just a shadow of the development of the Ancient Greek theatre. According to Tiusanen (1969, 30), the aim in the rites in Finland was to preserve the tradition unchangeably. In Greece one of the aims in theatre making was from the very early days to compete with others and to develop skills; in the Finnish tradition the position of the shaman was inherited whereas the Greek artist was a unique individual.

The next phase in the development of Finnish theatre is interwoven with the cathedral schools. The Swedish Duke, later King Johan under his rule between 1556 and 1563, rewarded the teens performing in the Shrovetide play in 1557 and prompted the development of a religious/church law (year 1575) requiring plays to be performed at schools; this demand is repeated in the years 1611 and

1649. At the inauguration of the Turku Academy in 1640 students performed a play called "Studentes". It was inherited from the Middle-European tradition from the Middle Ages and Renaissance periods. It was typical by this time that the drama literature came from the West. The plays had a didactic tone with a moralistic message but also included humoristic elements to capture and keep the attention of the school youngsters. (Tiusanen 1969, 31–35.) The plays were used for practicing performing skills and for teaching languages, such as plays of Roman Terentius in order to learn Latin (Paavolainen and Kukkonen 2005, 12).

In 1653 Earl Per Brahe, who favored theatre, left Finland and soon theatre was banished from the facilities of the Turku Academy, where a first play in Finnish had been performed in 1650 (Paavolainen and Kukkonen 2005, 17). A tradition of amateur theatre was gone and no connections found between religious-peda-gogic theatre and the folklore. At this time renaissance drama was blossoming in England and in Italy, but in Finland there was little support for theatre after the reign of Duke Johan and Earl Per Brahe. (Tiusanen 1969, 49.) Years of famine and wars paused theatre activities in Finland for several decades (Paavolainen and Kukkonen 2005, 17).

When conditions for theatre groups in Sweden in the 18th century became difficult (performing in university towns was prohibited 1759), these displaced groups started touring in Finland. Turku had been among the towns hosting theatre performances in the end of 17th century and in less than hundred years it became one of the towns that prohibited the performances. These legal prohibitions could not stop all theatre activity. Public servants and officers especially appreciated the fact that theatre was bringing joy and refreshment for both the audience and the amateurs. It was not long before theatre performances were again allowed in Turku, Viipuri, Helsinki and the northern towns as Oulu. (Tiusanen 1969, 51–55.) The years from the end of 18th century to the end of 1910 were good for the touring theatre groups (Seppälä 2010b, 15).

In the late 18th century theatre was performed in Swedish, German or French. Theatre buildings were established. Many of the critics writing about touring theatre were also performing themselves, a Finnish Swede writer, jour-nalist and historian Sakari Topelius was just one of them in the middle of 19th century.  Theatre during this period had a low status; directors of the touring companies received invitations to the aristocratic society events, but actors were poorly paid and were of equal status to circus acrobats and clowns. Yet thanks to the groups and theatre companies that came to Finland from abroad and traveled to the small towns performing in stables and such, the understand-

ing of theatre art in Finland was cultivated. Sakari Topelius was among the first ones to discuss the lack of Finnish theatre in 1840's. The structure of our own theatre in the form that we recognize it today was established. (Tiusanen 1969, 50–71.)

The acting practice was developed by the active amateur actors. The first Finnish actors were the ones that had seen the touring groups perform, joined touring professional groups and gained knowledge of doing theatre. The founding of the first theatre school 1866 was a step up status for the actors' profession. (Kauppinen 1960, 10.) This school was connected to the amateur theatre led by Nils Henrik Pinello. Although this school only existed for two years, it made way for the founding of the Finnish Theatre in 1872 by Kaarlo Bergbom and his sister, Emilie Bergbom; both of whom gained skills from excursions to Europe. (Tiusanen 1969, 72–87; Paavolainen and Kukkonen 2005, 45.)

The Finnish National Theatre had a school of its own from 1904–1918. In addition a private Finnish Stage school operated from 1920 to 1940. The Finnish Theatre school was established 1943. The Theatre Academy was founded 1979, when the Finnish school and Swedish Theatre school were combined (Kallinen 2001, 63).

## 2.2  Amateur theatre – a way to learn

It has been said that Finland is the promised land of amateur theatre. There are hardly any sports clubs or other free time activity groups that would not have put on a play some time in its history. The tradition of amateur theatre was adopted from interactions with local people and visiting theatre groups.

Workers' theatres in Finland have been documented since 1860, but after 1890 they became more common (Seppälä 2010a, 62–66). One aim of these theatre groups was to train workers to hold speeches, spread political messages and to enable workers to express themselves more freely (op.cit., 231–237). Many of these amateurs became professional actors after attending evening schools arranged by their associations. The Finnish Association of Actors (Suomen Näyttelijäliitto) was founded in 1913. It did not consider the large number of actors a problem; more problematic was that there were wild contracts, non-skilled actors and non-skilled touring groups. (Seppälä 2010a, 249–250.)

Both workers' theatre groups and amateur theatres were usually part of different associations. Buildings constructed for these associations served as a place to meet and for groups to perform and thus, they always had an assembly hall and a stage (Laaksovirta 1993, 92). This was because acting was such a com-

mon activity. In 1920 the Association of the Workers' Theatres was founded, and in 1948 The Association of the Finnish Amateur theatres was established. They both offered training, courses, festivals, financing and professional assistance (Laaksovirta 1993, 95).

Many theatres at the time had an employed director, some professional actors, and many amateur actors. This tradition was a long lasting practice in the field of Finnish theatre. It still has influence on many theatre groups that may have amateur actors but are led by professionals. One example of this is the Karelian Stage (Karjalainen Näyttämö) in Helsinki. During the 1980's and 1990's this semi-professional theatre group was directed by theatre director Paavo Liski. The group employed professional costume designers, musicians and producers but the actors were amateurs. This national level group toured around Finland and abroad. Similarly, Hamina Theatre, had professionals responsible for production but amateur actors were used. This group has served the local community for 40 years. Both of these groups arrange training for their members in different areas of theatre work such as speech, singing, dancing, character building, physical theatre, stage technology, puppet theatre, mask theatre and dramaturgy. The financing for these types of groups vary; however, seldom are the actors paid. On the contrary; usually there is a fee for belonging to the group.

There are many these type theatre troupes in Finland. In the 1980's, participating in amateur theatre activities was a common way to study theatre outside the Theatre Academy. For many, it is still a way to improve one's theatrical skills as a theatre and for some, it is also a step toward a profession.

## 2.3   Theatre at schools and in basic education in the arts

In the cathedral schools in the 16th century and for university students in the 17th century, creating theatre meant mainly performances. In the 19th century theatre started to make its way back to schools as part of festivals and annual celebrations, but also as part of the everyday life of schools. Often theatre activities were included in Finnish language education aimed at creating performances. New forms of theatrical programs in schools and in other educational fields are quite recent.

I prefer using the term theatre when referring to an independent school subject. In Finland, both terms drama (draama) and theatre (teatteri) are used in school context whereas in England, Canada and Australia the term drama is more common. In the university level both terms are used. The authors writing about theatre or drama education try to define the framework in which they working,

yet it is hard, if even impossible task to do extensively. Hannu Heikkinen (2002) in his dissertation draws together the insights of Finnish research, Anna-Lena Østern in her articles (2000; 2001; 2003) and Stieg Eriksson in his dissertation (2009) have done so in Nordic discourse. All of these authors examined art and pedagogy in theatre and drama education. Drama educator Michael Fleming (1997; 2011) attempted to knit together the gap between pedagogy and art in drama and theatre education field by looking at the origins of its development. He suggested that these origins, especially the English theatrical tradition have provided examples for many other countries. According to Fleming (1997, 2), the emphasis in drama education has begun to shift more on participant's personal growth, the social nature of drama and  the importance of the development of understanding instead of a theoretical focus.  Fleming claims that although there are different viewpoints and disagreements in theatre and drama teaching, they are welcomed in order to keep the field alive and in development.

During the last 50 years theatre education in Finland has taken big steps. The first school known to adopt theatre as a subject into its curriculum was the Helsinki Finnish Upper Secondary School (Helsingin Suomalainen Yhteiskoulu) in 1963 (Kautto 2010, 108). In 1984 creative activity (ilmaisutaito), became a voluntary subject in Finnish high schools (Tanttu 1993, 114). Kallio Upper Secondary School added theatre into its curriculum in 1981. Other upper secondary schools were given permission to add theatre into their curriculum using special regulation from the ministry of education. These included: Minna Canth's Upper Secondary School in Kuopio 1987 (see *Minna Canthin lukio* 2012), The Tampere Arts-Oriented Senior Secondary School in Tampere 1991 (see *Tampereen yhteiskoulun lukio* 2012)  and Juhana Herttua's Upper Secondary School in Turku 1995 (see *Juhana Herttuan lukio* 2012). In addition to these, there are several upper secondary schools in Finland that have theatre as an extra curriculum subject.

Upper secondary schools have made it possible for students to earn a national diploma in Theatre since 1999 *(Lukiodiplomi / Teatteritaide* 2004*).* The requirements for completing the diploma include basic outlines for the curriculum (Toivonen 1997, 31).  According to a survey completed in 2010, there were 64 high schools that offered High School Diplomas in Theatre (*Raportit ja selvitykset* 2011). In sum, theatre has made its way in the school curriculum mainly as a voluntary subject.

The Act on Basic Education in the Arts was implemented in 1992 (*Taiteen perusopetus* 2012). This law was aimed at supporting voluntary art activities

outside the public school system with partial funding from the government. The system included core national curriculum to guide arts education provided by public or private organizers. Basic art education in music is available in 89 schools and 41 schools offer education in other arts (such as theatre, visual arts, dance), but the exact number of schools with theatre in the curriculum is not specified.

The evaluation report of The Basic Education in the Arts (*Taiteen perusopetuksen arviointi* 2012) reveals that arts education is not available equitably around the country. The report also raised concern about the availability of theatre teachers asking: who was qualified to teach theatre?

## 2.4 Trained theatre teachers

Only a few schools in Finland have permanent positions for theatre teachers. Theatre teachers work in institutions that offer basic education in the arts and in several other fields such as community work. Theatre teacher training developed despite of the uncertain situation of future work. At the end of the 1980's the University of Jyväskylä, with a long tradition of educating teachers, was tasked with planning a theatre/drama teacher qualification program. The first program was organized in 1991. It was planned for qualified elementary, secondary and high school teachers already working in the profession.

Almost at the same time, a program for Theatre Instructors was established 1991 in The Turku Polytechnic School of Art and Media. The degree provided participants with qualifications to teach in the field of free-time activities, but not to teach at schools (Louhija 1993, 109). In order to enter the program the applicant was required to have basic theatre art skills and possess experience in theatrical performances. This training program was used as an example for the program now taking place in Helsinki at Metropolia (*Metropolia. Opinto-opas.* 2012). This program is being phased out after the current class graduates in 2017. This is due to the major organizational and financial matters at the university of applied sciences.

These programs increased awareness about the need for developing pedagogical skills among theatre professionals and for university level programs in theatre pedagogy. Further education for theatre teachers first began in 1993 at the Centre for Continuing Education in the Theatre Academy Helsinki. A degree program was soon launched at the newly founded Department of Dance and Theatre Pedagogy of the Theatre Academy. The first students in this program started their studies in 1997. (*Degree Requirements 2012–2014* 2012.)

Theatre Academy (since 2013 part of the University of the Arts Helsinki) and the University of Jyväskylä offer programs that lead to teacher qualification in the field of theatre. Jyväskylä concentrates on training people with pedagogic background while the Theatre Academy offers a Master's program with the following goals:

> [– –] to train professional teachers of theatre [– –]  who can cooperate with others while still conserving their own personal conceptions of art pedagogy, to enable them to create a vital interrelationship between the nature of the artist and that of the teacher and to acquire the skills need-ed to participate in discussions pertaining to societal issues" (*Degree Requirements 2012–2014* 2012, 2).

In the Theatre Academy the program consists of pedagogical studies and advanced studies in theatre.

In Finland, professional theatre training has influenced amateur theatres and theatre pedagogy at schools. What is being done at the Theatre Academy can be imitated, but also adapted to fit new circumstances outside the Academy (Kallinen 2001; Kumpulainen 2011). The lack of the long-term curricular development has been a problem in the training of the professionals. According to the director Katja Krohn professional education in the theatre field in Finland "has traditionally been personified, the teachers have been artists and not pedagogues. So this pedagogical knowledge and thinking needs to be gained and considered again" (Krohn in Silde 2004, 11, my translation).

Krohn and the director Erik Söderblom (in Silde 2004, 11) both suggest that there is a lack of continuity in Finnish theatre pedagogy and what does exist is inadequate; only providing a cursory pedagogical tradition to training actors. They refer to professional actor training but this lack of theatre pedagogical tradition is evident also in schools and in the amateur theatre field.

During the past 20 years theatre in Finland has become increasingly participatory and interested in the historical and traditional roots of Finnish theatre. This has occurred while theatre makers have sought new forms and roles of theatre. Theatre offers a common experience, rite and collectivity. At the same time technology is taking up room on stage. The theatre makers of our time question what the role of theatre is today. (Lehman, 2009; Ruuskanen, 2011.) This same questioning is going on in schools: Why should we teach theatre? How should we teach theatre? Theatre teachers are coping with challenges that

contemporary theatre and the obscure pedagogical tradition pose to their work in this rapidly changing world. Those challenges cannot be achieved only by skills and knowledge. Theatre teachers need abilities to cope with not-knowing.

In order to advance the status of theatre in schools in the 1990's, more qualified teachers were needed. Only estimates exist as to the number as there are no exact statistics. This is partly because Theatre is not an official school subject as part of the national curricula but it is estimated that there are about 800 people with drama/theatre teacher's qualifications and close to 3000 teachers have accomplished the basic studies of drama/theatre education. (Julkilausuma "Draama/ teatteriopettajakoulutus Suomessa" 2010.)

Every ten years, there seems to be a strong attempt to get drama or theatre as a subject into the national curriculum, but so far the effort has not been successful. The latest attempt was in 2009–2010 (see Julkilausuma "Teatteritaide oppiaineeksi perusopetukseen" 2009) when the working group "Teatteriopetus kouluihin" ("Theatre for Schools") actively participated in a new effort, but the effort failed at the last minute by political disagreement.

As mentioned above, theatre teacher training has been designed for either persons with previous teacher training or for artists, or for both groups, and students have graduated with several different titles. The title of the school subject varies, but the substance and the objectives for Drama and Theatre have converged during the past 20 years.

There have been attempts among practitioners to develop the tradition of theatre pedagogy. The co-operation of teachers involved with creative activity started in 1972 with the founding of the "Society for creative activity at schools" (Koulujen luovan toiminnan yhdistys ry). This association was created for those educators interested in drama, theatre and creative activities to promote the use of the pedagogic drama in education and teaching and to organize education (Karppinen 1993, 83).

At that time there was a lack of literature in Finnish focused on drama and theatre education. The association began a program of translation. The first book translated by Tintti Karppinen was by the British drama educator Brian Way (*Development through drama*), and in 1984 Tintti Karppinen translated "Towards a Theory of Drama in Education" into Finnish. This book was written by Gavin Bolton, who had been teaching association sponsored courses in Finland. The association changed its name to "Finnish Theatre and Drama Education Association" in 2000. Since this change in title the association has shifted from teaching theatre to political action by participating actively in the

national discussion about the situation of the theatre education in our country and in the international co-operation.

## 2.5   Seeking knowledge

Finnish literature about drama and theatre education is limited. It can be divided into three categories: edited reports about experiences of teaching drama and theatre, teachers' hand books and research literature.

Internationally, there are numerous books, guides and lists about teaching theatre and drama in school and on the demands it puts on teachers. The term drama is used often when referring to school contexts. The drama teacher trainers Andy Kempe and Helen Nicholson (2003, 22) summarize the requirements into: "[– –] knowledge, skills and understanding necessary to understand and contribute to the rapidly changing world." They see that "[– –] teaching drama rests on three different, but related, forms of subject-knowledge:

- knowledge of drama as an art form, as practice and as a field of academic study;
- knowledge of different approaches to drama education as a practical pedagogy;
- knowledge of how drama relates to broader educational contexts which influence and sometimes prescribe how it is taught in schools." (Kempe and Nicholson 2003, 22.)

Kempe and Nicholson (2003, 22) acknowledge that drama is "[– –] a very broad subject and good drama teachers, however experienced, are always developing their own knowledge and extending their skills as drama practitioners and as teachers."

According to Kempe and Nicholson, knowledge of theory and practice of drama education has increased notably over the last forty years. As a result teachers need the ability to apply their own subject-knowledge into teaching and be able to analyse different disciplines related to drama teaching.

Østern examined the genres of drama pedagogy as a way to begin discourse on the subject and as a support for drama teacher training.  She sees the defining of the genres as a way of developing the subject, the language used in the professional field and the professional identity of a drama teacher (2000, 13). She points out 15 different genres, but mentions, that the frames of the genres overlap and the same kind of strategies and methods can be used in different

genres. However, each genre, such as Process drama, Theatre in Education, Improvisation, Playback Theatre, Improvisation and Script-based performance also demands special knowledge and skills of its own from the teacher in order to be able to successfully act within its framework. (Østern 2000, 13.)

Each dramatic genre has its own special knowledge. There are different methods of acting and the knowledge needed to both teach and use them. There are also many areas of theatre. According Kempe and Nicholson (2003, 23) drama teachers need to have knowledge of the context in which drama is being taught: national and local curriculum, relations to other art subjects, other school subjects and disciplines. Allan Owens and Keith Barber (1998, 10–12) state that theatre is democratic and critical action by its nature and it has always been part of society and culture. The roots of drama education were noted at the beginning of the 20th century in England, and since 1945, there have been many practitioners developing a variety ways of using drama in education and theatre education. The leading countries in this field have been Great Britain, Canada and Australia. In the USA there is a tradition of emphasizing theatre art in schools, although the subject is called Drama.

Kempe and Nicholson (2003, 146) discuss the concept of professionalism. They state five requirements that need to be taken into consideration when teaching drama professionally and responsibly: The drama teacher should offer equal opportunities to pupils and balance learning; she should be aware of legal obligations and responsibilities; drama should be seen as an active part in building bridges in the school community and promote integration with other school subjects; drama should play an active part in building bridges with the surrounding community; a drama teacher should see herself as learner and continue one's own development after initial training.

Drama teacher Michael Fleming (1997, 6) describes the artistic character of drama teaching:

> Precise targets, clear objectives, predetermined learning outcomes and mechanical processes do not by themselves guarantee successful teaching. Any engagement with human beings which is intended to bring about learning is of necessity a subtle and fairly uncertain process.

According to him, drama teaching requires sensitivity to context and employment of artistic form in meaning-making. Fleming (1997, 3) suggests that term

'competence' could be appropriate "to embrace the complex forms of knowledge and understanding which are needed in making and responding to drama".

Theatre education at schools in Finland has a heavy emphasis on the actors work and using oneself as an instrument. However, there are many other elements of making theatre from writing and directing to theatre lighting and costume design that are also present and important in teaching theatre. Is it possible for a one person to possess knowledge of them all? What happens when the teacher does not master all this knowledge? Since the beginning of 2000's some drama and theatre educators have channeled the curiosity concerning their profession towards doctoral studies.

The beginning of the 2000's could be called the golden years of drama/theatre pedagogical research in Finland. The first academic dissertations in Finnish on Drama/theatre education focused on the experience of participants. These showed that participants gain self-confidence from theatre activity and training. Tapio Toivanen (2002) examined the experiences of Finnish 5th and 6th grade comprehensive school pupils in theatre education settings. Soile Rusanen (2002) studied theatre and drama pupils in grades 7–9. The experiences of student teachers in drama sessions were investigated (Laakso 2004) as well as the experiences of amateur theatre players (Sinivuori 2002). Instead of a focus population Heikkinen (2002) researched serious playfulness in Drama Education as a university subject, as a school subject and as a scientific discipline. In his findings and the others, the empowerment of the participants can be seen in a significant position.

Toivanen collected his data during the school year 1997–98 from a "Project Theatre" where student teachers worked with the 5th and the 6th graders. The study focused on learners' experiences. Toivanen collected and analyzed the experiences of the children and teacher trainees. He found that theatre activity supports the identity building. Both the children and the adults experienced that the theatre process supported them, improving their self-confidence and means of interaction. (Toivanen 2002, 213.)

The findings of Toivanen (2002, 189–201) link participation in theatre and the strengthening self-confidence and self-awareness. When gaining the experiences of success and when given the opportunity to create their own solutions, people learn to appreciate their own actions and to trust their intuition. Toivanen described how participants developed feelings of security in connection to the theatre learning process and the experience of belonging to the group. This growth in self-confidence added to participant's ability to take challenges and

to support their fellow participants. Toivanen presented his findings in the form of a cyclic process of developing abilities. His findings suggest that a participant needs to feel herself appreciated and competent in order to gain self-confidence. The importance of belonging to the group is significant because co-operation is a way of developing one's self-awareness that lays a foundation of self-confidence.

Rusanen focused on drama education in the secondary school level. She argued that studying drama at school has a positive impact on a student's relationship towards life (gaining confidence), school (supporting studying other subjects), theatre (gaining theatre knowledge), other people ( strengthening the abilities to interact) and oneself (gaining self-knowledge and self-confidence) (Rusanen 2002, 180). Her dissertation pointed out the benefits of having drama as part of the curriculum.

Rusanen identified eight themes that were central in the participants' experiences of theatre and drama work. Courage was the theme mentioned the most. Some of the pupils experienced the growth of courage as a process: Rusanen found that as the quantity of feelings of security increased, the process of learning theatre advanced. Some participants felt that courage increased as their familiarity within theatrical situations increased. These feelings of self-confidence increased with whole group participation and when the playing was approached seriously. Rusanen found that gaining the acceptance of the group seemed to be important for the participant. In learning theatre the participants gained security in performing. Practicing made the situations more familiar and less frightening for the participants. In this process the participants gained knowledge about themselves through both self-reflection and feedback from their peers. Rusanen surmised that perhaps the opinion of oneself becomes more realistic and this increases the amount of self-confidence. (Rusanen 2002, 119–131.)

Noting that the pressure to get theatre/drama education in schools is increasing, in his research Sinivuori (2002) studied the meaning of theatre activity for the members of four amateur theatre groups. He found that it was important to be aware of the different motives (cognitive, professional, emotional and social) of the participants when planning theatre education both at school and in voluntary fields. The participants gain self-confidence in theatre pedagogical activities. Theatre activity provides ways for the participants to express themselves, their hopes, feelings and thoughts, and by that they gain greater understanding of themselves and of others. The participants become more aware of their skills and knowledge, gaining greater self-acceptance and self-appreciation of the way

they are. The participants learn to co-operate, and gain support from the group. This strengthens their self-confidence. (Sinivuori 2002, 176–249.)

Laakso (2004) focused on the learning potential of process drama. The participants in this study were 27 university students, most of them (25) teacher trainees.  The results of the study show that process drama "proved to be a rich working method offering diverse and very individual experiences" (Laakso 2004, 194). Process drama promoted learning (in art) and personality development. Through this the participants gained empowerment. They strengthened their self-confidence by working in a dramatic fiction. Participants learned about themselves by participating in group activities. Laakso saw that the appreciation of the participants' life experience was very meaningful for the learning potential in process drama. This author found that one way for increasing this learning potential was by sharing of these experiences in the group. (Laakso 2004, 171–179, 191–197.)

Hannu Heikkinen (2002) explored the playfulness of drama education sharing philosophical grounding for drama as a school subject, a university subject and a scientific discipline. Basing his thinking on the theory of Johan Huizinga Heikkinen focused especially in education and learning through/in drama. This research compares and contrasts the British drama education tradition with the writings of Scandinavian theorists such as Bjørn Rasmussen, Janek Szatkowski and Østern. According to Heikkinen drama education is very challenging. He believes that it is important for the participants to feel secure in theatre activities in order to be able to attend the work. Security is developed and maintained by creating a supportive and safe atmosphere. Heikkinen (2002) outlines ways that group development can be fostered.

Heikkinen's study shows that one duty of drama education is to let the participants safely experience the incompleteness of the world. In drama activity, they can face the fact that often there are no right or wrong answers but many, comparable solutions to the problems under examination. Heikkinen suggests that further study is needed to better understand the empowering effect that the educational drama has for its participants. (Heikkinen 2004, 124–141.)

The studies of Sirkka-Liisa Heinonen (2000), Riitta Korhonen (2005) and Molla Walamies (2007) examined the drama process in kindergarten children. Heli Aaltonen (2006) found that the creative drama processes promoted intercultural identity building among the teenagers.

There are similarities in the dissertations of Toivanen, Rusanen, Sinivuori, Heikkinen and Laakso. The authors come from different backgrounds but

have all been part of the new wave of the theatre education in Finland; they are teacher educators, drama/theatre education leaders, and participants of theatre education. With an awareness of the Scandinavian and European theatre education development these pioneers shed light on theatre as a solitary subject or integrated in art education that should be taught in schools. They ask: why theatre should be put into the curriculum and why it should have national objectives and substance. Their studies address the benefits of learning theatre pointing out how theatre and drama activities help participants develop feelings of self-confidence and security and help to build a solid foundation for learning, developing and becoming oneself.

After some years of silence among researchers on theatre teaching at schools, there is at least one study about gaining a Theatre Diploma (Maissi Salmi 2013) and a research study still in progress on the experience of the upper secondary school students on physical work in the context of theatre by Hannu Tuisku (2010).

Theatre provides an artistic means to examine human life. In educational contexts it offers the possibility to develop self-confidence, social skills, and experiential knowledge related to being a member of society. In an ever changing world it is important to gain experiences of how to face the demands that life presents to us. The way human beings deal with these demands can be viewed and examined through theatre.

This study contributes to the field of theatre teaching by studying theatre from the viewpoint of the teachers. It aims at understanding what goes on in theatre teacher training. Looking into the theatre teacher training process with grounded theory illuminates how the participants act and why they do so.  In the following chapter I will unpack the concepts and procedures necessary for understanding how grounded theory method works.

# 3 Generating theory: Grounded theory

The discovery of theory from data aims at creating knowledge of a phenomenon that fits, works, is relevant and modifiable to the substantive area of practice. Grounded theory deals with what is going on, not what ought to go on. It contributes to both researchers and laymen as it strives to grab the interest of the people involved by making sense of the action under survey. For analysts it offers the possibility to transcend current theories by dealing with existing activities and raising the conceptual level of actions to a theory using a constant comparative method. (Glaser and Strauss 2007; Glaser 1978; 1998; 2001; 2005; Glaser and Holton 2007.)

My approach to the method was one that Barney Glaser, one of the originators of grounded theory, calls minus-mentoring. The term was generated by a grounded theory researcher Phyllis N. Stern and it refers to doing grounded theory without access to formal training from an advisor or professor (Glaser 1998, 5). Instead the method is studied on independently from the literature. Minus mentor may at times feel lonely and isolated but these feelings are connected with the isolation requirements of the method. Generating grounded theory includes several phases, such as memoing, writing and subject formulations, and it is advisable not to talk others about them during these periods in order to save the motivation for the writing-up stage. However, when there is a need to share doings, there are several ways to interact with other researchers such as the seminars I attended later on during my research process. (Glaser 1998, 5–7.) Despite being minus mentor those seminars and encouraging supervisors helped to turn what could have been very difficult into a fruitful learning process.

## 3.1 The classic grounded theory background

Glaser (1998, 93) emphasizes that grounded theory is "a general research method that works well on qualitative data" although it can be used both in quantitative and qualitative research. Glaser and Strauss developed the approach in late 60's when they investigated the awareness of dying (Glaser 1978, X). They introduced the method in order to gain understanding of empirical situations and stated that "generating grounded theory is a way of arriving at theory suited to its supposed uses" (Glaser and Strauss 2007, 2–3). The aim of Strauss and Glaser was to seek new perspectives on sociological research and to move the emphasis from verification of theories into discovering them (op.cit., vii–viii).

While developing the method, Glaser and Strauss felt that the capacities of researchers in the field of sociology were already strong in testing theories and in improving the methodology of verification. Instead, they proposed, there should be more research aiming at discovering theories that could provide predictions, explanations, interpretations and applications. The pressure for verification, often linked with the growth of quantitative research (Glaser and Strauss 2007, 223) would easily discredit the qualitative research and generation of theory. Glaser and Strauss made a lot of effort to be explicit about ways of ensuring the credibility of the emerging theory. At each step of the research there are ways for ensuring the plausibility and trustworthiness of the emerging theory. Attention is paid to the accuracy of data by comparative analysis, to the integration of a theory and to the fit and relevance of the theory to the substantive area (op.cit., 223, 224). Thus, classic grounded theory is not about the verification of a theory but about creating a hypothesis to be challenged or tested by future research.

The comparative analysis used with grounded theory can be used for social units such as school classes, organizations, nations and world regions of any size (op.cit., 21). It doesn't aim at collecting accurate evidence but at generating conceptual categories and their properties from evidence (op.cit., 23). Empirical generalizations are used to make the emerging theory applicable and to increase the power of the theory in explaining and predicting the phenomenon under survey (op.cit., 24).

The paths of the two researchers, Glaser and Strauss divided during the 1970's. Glaser continued to develop the method holding onto the principle of induction. Strauss, together with Juliet Corbin, developed the method in another direction, one more towards an inductive-deductive procedure that allows the application of preconceived logic: the researcher can utilize her preconceptions of the area under study in her work (Strauss and Corbin 1990). Siitonen, in his

dissertation (1999, 31–34) compared the two orientations and looked for differences in them. He found that to Glaser, the research question arises from the data and it cannot be preconceived or stated beforehand. Strauss and Corbin allow the given questions and problems to be drawn from the literature or personal and professional interests as the basis of a research. Both orientations use open and selective coding (explained in 3.4), but Strauss and Corbin also use so-called axial coding for clearing out the causal conditions of action. In the approach by Glaser, all the categories emerge from the data, and they cannot be forced or preconceived while Strauss and Corbin allow forcing of the data to some extent. According to Siitonen, Glaser states that accepting the use of preconceptions provides conceptual description that is not a grounded theory based on data. (Siitonen 1999, 31–34.)

Siitonen suggests that the researcher should be aware of these existing alignments when making early decisions about whether to use one, the other, or a combination of these two types of grounded theory. This choice influences the whole research procedure and the results of the research. The decision guides the researcher to the methodological literature that helps to lessen the insecurity connected with the contradictions between these different views of grounded theory (Siitonen 1999, 42).

I chose classic grounded theory for this research study because the methodology was clearly communicated and because it was well suited to the area of research: A theatre teacher training program. There was enough literature and training about the method available for the researcher to feel confident and learn to use it. Some of the elements of classic grounded theory, such as trust in emergence, tolerating uncertainty and focusing at action felt familiar for me as a theatre practitioner and thus strengthened the daring to apply it as a researcher.

## 3.2   The process of generating theory

Classic grounded theory offered me a fresh start in seeking new information about professional development in theatre teacher training by simply asking: What is going on (in the data)? Earlier studies conducted in Finland about teaching theatre provide information on the experiences of participants in theatre activities and about learning in teacher training. Because I was moving in the area of my own profession, I benefited from the use of a method that guided me into recognizing my tacit knowledge and helped me put my preconceptions aside in order to be open to the incidents in the data. The grounded theory method helped me to look at the behaviors of participants and how people behaved. With

this substantive population the use of grounded theory aided me in finding the mechanism of how people acted during their participation in a development program in theatre teaching.

Doing grounded theory research can be seen as capturing a moment in a time (Glaser and Strauss 2007, 31). According to Glaser and Strauss, theory is a process that "[– –] renders quite well to reality of social interaction and its structural context" (2007, 32). In theatre teacher training there are several processes going on and in this study *co- confidencing* emerged as the core phenomenon.

The generation of theory consists of several steps and the researcher moves back and forth between those steps, sometimes working on two different processes at a time. The researcher collects data, open codes incidents line by line while constantly comparing incidents. Throughout the whole research process the researcher generates memos by name and writing about the ideas connected to codes and their relationships. The analysis goes on with more selective theoretical sampling, coding and memoing concentrating on the core problems of the participants until the saturation of the memos takes place. (Glaser 1978, 16.)

When the researcher starts to see the same thing over and over again in the data and in the memos and when there are no surprises, saturation is reached. "Theoretical saturation occurs when coding and analyzing both no new properties emerge and the same properties continually emerge as one goes through the full extent of the data" (Glaser 1978, 53). As the number of memos increase the researcher sorts them. The memos are organized by chapters and by chapter sections. When saturation is clear the memos are written up. Resorting of the memos may happen when reworking the first draft. Later in this chapter these phases and procedures will be introduced in more detail.

Glaser refers to grounded theory method as a package that helps in inductive generation of theory from data: it is highly structured, systematic and rigorous, yet it "fosters the researcher's fundamental autonomy" (1998, 13) allowing her the freedom of discover an emerging ongoing phenomena. Glaser mentions five S's as guides of the package (1998, 15). These five S's are: subsequent, sequential, simultaneous, serendipitous and scheduled. He explains:

> Sequential is what must be done next. Subsequent is what is to be done later as part of current activity. Simultaneous is doing many things at once, as collecting, coding, analyzing, memoing, sorting and writing [– –]. Serendipitous is being constantly open to new emergents in and from the data and analysis [, – –] schedule means [– –] the project should

have an overall rough schedule with periods set out for collecting data, analyzing it, sorting memos and writing the product. (Glaser 1998, 15.)

While I conducted this grounded theory study I completed sequential tasks; in collecting data, I coded it in order to be able to place common behavior under a category. I grouped categories together with other categories forming the body of the theory. Subsequent activities were triggered and connected to the current activity noted for later attention; the naming of codes with the concepts had to be refined later, but served the purpose at that moment. In my study there were many things going on at the same time; I was coding data, writing memos, analysing and sorting simultaneously. The process was serendipitous as I could not tell in advance what concepts and categories would emerge and, thus, I tried to be open for the realization of the concepts and the connections between them. I made a rough schedule for my work, and although it had to be adjusted several times due to life situations, the guidance and framing that the five S's provided made it possible to continue on where I was interrupted even after longer breaks.

## 3.3   Theoretical sampling

Theoretical sampling is an essential procedure of grounded theory. It is a way of bringing forward codes from the data through constant comparison. The codes discovered in each iteration phase are used in future data collection. They direct and guide the emergence of the theory. All is data for grounded theory from "the briefest of comment to the lengthiest interview [– –] or whatever may come the researchers' way in his substantive area of research is data for grounded theory" (Glaser 1998, 8). Codes are elicited from raw data and cultivated into a theory by theoretical sampling. As described by Glaser and Strauss (2007, 45):

Theoretical sampling is the process of data collection for generating theory whereby the analyst jointly collects, codes and analyzes his data and decides what data to collect next and where to find them, in order to develop his theory as it emerges.

Grounded theory consists of procedures that use primary data collected by the researcher but also secondary data. Grounded theory enables the researcher to use library material that is data collected for other purposes or studies and literature. All of these data can be analyzed, using the method of comparative analysis: "Various procedures, or tactics, available to the field worker for

gathering data have their analogues in library research" (Glaser and Strauss 2007, 164). Theoretical sampling is an ongoing process that guides the work of the researcher by pointing out emerging categories. These emergent categories guide the researcher to look at which incidents should be coded next.

In my study, grounded theory method provided tools to use with data already collected during our teacher training program: "[– –] the data is the data even if the researcher does not particularly care for it. It is his or her job to let the data emerge in its own right and induce its meaning as it is happening" (Glaser 1998, 9). I begun coding the data I had obtained with the following research questions: What is going on (in the theatre teacher training)? What is the main concern of the participants and how is it processed or resolved?

The data consisted of the following material connected to the theatre teacher training program: participants' learning journals, my learning journals and my observation notes connected to the theatre teacher training program. After discovering the main concern of the participants and the process by which it was resolved, I did some observation connected to a process drama course led by Allan Owens and a teaching session at the Theatre Academy Helsinki, Department of Dance and Theatre Pedagogy in order to elaborate my theory. Grounded theory principles made it possible to treat all of this data in the same way and with the same emphasis to create a theory of what was going on during the theatre teacher training program.

While coding, I simultaneously wrote memos, that is, notes that captured ideas about the coding. These memos were free from the formalization, that is, I did not think about the grammar or the style of my writing. The memos were for my own use to restore my thoughts during sorting in the future.

In the beginning I read the data, wrote notes from the data and then coded them. I also went through all the journals from one contact period at a time and the observation journals and notes taken during this period. In the beginning I didn't know where the coding would take me or whether it would be necessary to code all the material collected. The first few emerging concepts were codes that helped me to start the comparison of incidents and to find more categories. This open coding led to the discovery of the core variables. The main concern of the participants was coping with not-knowing. Driven by this concern they worked towards resolution by co-confidencing. Co-confidencing is a process by which the participants share their experiences and make meaning of the situation. They put into practice their knowledge gained. This all is connected to the process of professional and personal development.

The process of sampling guided the focus on the emerging theory as data was coded and analyzed, and then selectively coded by concentrating on the co-confidencing -concept. When the categories started to saturate, that is, the same properties could be seen over and over again, it was time to move on to theoretical coding. This meant seeking the connections between the categories and taking the study onto a more theoretical level.

In creating a grounded theory one should avoid description in order to capture the essential from an incident and to compare it with the other incidents and to place the incident under some category. As the coding proceeded, it became easier to raise the conceptual level of the work instead of describing the incidents in the data. The source of data faded into the background and the contents of the data became more meaningful. While coding, I wrote memos as well as personal notes about the relationships between codes. These memos became another source of data and reflected my thoughts inspired by the research.

The main source of the data came from the learning journals of participants in the theatre teacher training program. 16 participants with different educational, professional and life experiences took part in the program. Some of the participants were qualified Finnish language or music teachers, some were professional actors while others were theatre instructors, amateur theatre directors, actors or theatre instructors. Most had been teaching theatre at schools or as free time activities. Participants were both male and female, all aged younger than 50. However, since data in grounded theory uses incidents of concepts as data this background information about the participants did not play a role as data. The heterogeneity in educational background and experience in the theatre field was taken into account in the analysis when it emerged (see Chapter 4).

Participants wrote their learning journals at the end of each contact period, or by e-mail a couple of days after the workshops. I as the teacher in the program then responded to participants' writing with comments or answered questions. The participants began every new contact period by reading the responses. The participants agreed to the use of their written work as data for this study. Journal writing was guided by two questions: "What have you learned?", and, "What has been meaningful to you during this contact period?" The participants were also allowed to write whatever they felt important during the contact periods. The length of journal entries varied from short comments to a couple of pages.

The data for this study cames from over 500 pages written material from which I coded more than 1500 incidents and wrote more than 1200 memos. I did not use some material, such as final evaluations and practice reports, based on

two principles connected to grounded theory: First, I was not aiming at covering the whole training process from the beginning to the end and secondly, when the categories started to saturate, no more data was needed. These data were also excluded as the exact questions posed in the evaluation sheet provided answers that were not as open as would be of optimal use in a grounded theory study. (Glaser 1978; 1998.)

Journals were written in Finnish. At first I made some footnotes on the incidents in the data and then started to code them directly in English. I did not make the specifics of these coding decisions in advance. These decisions evolved as I analysed the data. Open coding soon guided me to look at the data through one contact period at a time, instead of taking the writings of one participant from the first period to the last. This coding decision was consistent with the grounded theory methodology: I was not tracing the development of an individual participant but looking at the process that was going on in the teacher training program. (Glaser 1978.)

Coding guided the work and the emerging categories guided my direction suggesting where to go next in the analysis. I soon realized that in addition to having the learning journals of the participants as the starting point of my theoretical sampling, I could also use other material I had gathered during the workshops. This included my comments in the participant's journals, my own working journals and observational notes taken while other instructors were teaching the workshops.

Towards the end of theoretical sampling I stepped away from the specific workshop data and compared codes and memos with additional data. This included observational notes from the first day of an advanced course for process drama conducted by Allan Owens and notes from my own instructional practices as a teacher at the department of dance and theatre pedagogy the Theatre Academy Helsinki.

At times I felt insecure about whether the data would be enough or adequate. The advice by Glaser (1978, 11) provided a lot of help: "Work with what one has, not apologize for what one has not." I had to remind myself that I was aiming at partial closure because grounding theory from data is an on-going process where the theory can constantly be modified by new data.

## 3.4    Naming concepts by substantive coding

Substantive coding begins with open coding and proceeds into selective coding. Substantive coding refers to coding of the incidents in the data from the

substantive area, such as theatre teacher training. As part of substantive coding, open coding refers to generating categories and their properties. It helps the researcher to see the direction for theoretical sampling. Selective coding means that the researcher is delimiting her coding to only those "variables that relate to the core variable in sufficiently significant ways to be used in a parsimonious theory" (Glaser 1978, 61). Next I will describe these phases in detail.

*Open coding*

In open coding the researcher identifies incidents in the data, naming the properties of a category and coding a category. It is a way for the researcher to gain distance from the data and to get a view of one's own field-work. There are several rules that guide open coding. The first rule is that the researcher should keep asking questions to find out what is happening in the data. The most general one is "What is this data a study of?" (Glaser 1978, 57). When studying the field notes, the analyst should ask: "What category or property of a category, of what part of the emerging theory, does this incident indicate?" (Glaser 1978, 57). "Lastly, the analyst asks continually: What is actually happening in the data" (Glaser 1978, 57). All these questions help to generate core category.

The second rule directs the researcher to analyze the data line by line. According to the third rule the researcher has to do the coding herself; it is not possible to let someone else do the work as in some quantitative studies. The codes emerge one by one; there are no codes in the beginning. (Glaser 1978, 57–58.)

The fourth rule is to "always interrupt coding to memo the idea" (Glaser 1978, 58). While coding, I got new ideas that I might want to revisit later. Writing memos about these ideas helped me to stay conceptual. The fifth rule advises the analyst to "stay within the confines of his substantive area and the field study" (Glaser 1978, 60). It is easy to lose the relevance, fit and workability if one moves into other substantive areas too quickly. The sixth rule reminds one not to assume "the analytic relevance of any face sheet variable such as age, sex, social class, race, skin color etc., until it emerges as relevant" (Glaser 1978, 60).

The co-confidencing process is not connected to such variables; it went on among the participants that were of different age, sex and educational background, for example. I began open coding by going through one participant's learning journal. I then compared and analyzed the emerging codes from this journal with material from other journal entries connected to the first contact period and then compared again to journal entries from the other class sessions.

I read the data line by line and compared an incident to another incident. An incident refers to an expression or a short sentence in the data highlighting what is going on such as:

*The participant feels that the comments of her own peer group were especially meaningful for her. The fellow students felt like they received a gift from the performers. (I1082)*

I coded these incidents by naming them with a concept. I found codes in phrases or a sentence; rarely in a full paragraph. In the coding process I compared the properties of the categories, such as *getting encouragement from the positive comments of the peer group members,* to other similar incidents and conceptualized it first as *gaining encouragement* and then as *encouraging. Encouraging* later appeared to be a property of *support*; a sub-category of *supportive sharing*, that is a sub-core category of *co-confidencing,* the core category.

In another example a participant mentions that

*[– –] being a teacher is a state of mind (I12).*

I initially coded this as *being a teacher takes a (certain kind of) attitude* and into a category of *attitude-adopting.* Later, I coded *attitude-adopting* as a property of *one's own basis*, a sub-category of *practicing*.

I coded the data into as many categories as possible by comparing one incident to other incidents. I found categories during the open coding process and the concepts defined the properties of the categories.  These early concepts were quite rough at first. They developed and became refined in a slow and painstaking manner. As the codes emerged this process became easier and faster. During this period I returned to the data repeatedly in order to be sure that nothing was missed.

Open coding, self-evidently, showed that the participants were studying theatre and pedagogy. Later, this basic finding gave properties for sub-category of *developing professional skills*. However, the main concern of the participants appeared to be *coping with not-knowing*.  It caught my interest; why was it so? When coding my data I had asked the questions mentioned above, and they led me realize the uncertainty and insecurity among the participants when they were faced not-knowing connected with learning to teach theatre. These participants appreciated the common sharing and interaction within the workshops.

Participants were seeking support in order to build self-confidence. They were working to resolve their concern by *co-confidencing*.

## Selective coding

The switch from open coding to selective coding is an important move in the grounded theory process. Starting to code for a core category is the main delimiter in achieving a more focused theoretical perspective: the "core category will organize the theory" (Glaser, 1998, 150). The decision to code for a single core category helps the researcher to see the other categories as subservient to the main category.

The emergence of the code *co-confidencing* triggered a shift to selective coding that meant theoretical sampling for it and for the categories related to it. The relevant prominence in the data of *co-confidencing* indicated that the other possible core variables belonged in subcategory positions in the theory.

Concepts and their dimensions earn their way into the theory "by systematic generation from the data" (Glaser 1978, 64). By returning to the data again and looking for the variables of the categories and "the interchangeability of indicators" the researcher works to saturate the categories.

Grounded theory is a method that is learned by doing. The researcher is advised by Glaser (1998, 145) to keep moving and trust in preconscious thought. In the grounded theory process the researcher names the concepts as they emerge but during comparison re-naming and their placement within the theory can occur. When coding for the category of *co-confidencing*, other categories emerged. One of them, *development of professional skills* had such a heavy emphasis in the data that at first it seemed to be a possible co-core-category. There is usually only one core category in a grounded theory study (Glaser 1998, 150). After more coding and comparing it was apparent that *development of professional skills* was a sub-category of *practicing*.

Glaser (1978, 72) states that "theoretical codes conceptualize how the substantive codes may relate to each other as hypotheses to be integrated into a theory. They, like substantive codes, are emergent; they weave the fractured story back together again". Glaser (1978, 73) initially described 18 coding families and then added more of these families in his later writings (1998, 170). By these coding families, such as process, degree, dimension and strategy, he refers to the possibilities of theoretical coding and the ways of putting the theory together so that it renders an empirical pattern (Glaser 1978, 74).

In this study, I developed the connections between the categories but it took time to see the emerging patterns. *Co-confidencing* was a basic social psychological process that connected the categories and the properties of the theory. It consists of three stages: *supportive sharing*, *meaning-making* and *practicing*. These stages progress in an overlapping manner and proceed in a continuous spiral-like movement.

The different properties of *interaction* and *support* come together with *supportive sharing* as a sub-core category. *Meaning-making* is a sub-category consisting of *reflecting, explaining, challenging* and *realizing*. *Practicing* is a sub-category of *co-confidencing* and consists of *development of professional skills, knowledge and of one's own basis.*

## 3.5   Organizing ideas in memo writing

The writing of memos is an essential part of grounded theory methodology. Memos are the theoretical "write-up of ideas about codes and their relationships as they strike the analyst while coding" (Glaser 1978, 83). Memoing takes time and it can be tiring. To stop and memo may interrupt coding, but it is crucial to do so in order to generate a memo fund that can be used as a basis for the theory. In writing memos the aim is to theoretically develop ideas (codes), with complete freedom in order to develop a memo fund that is highly sortable (Glaser 1978, 83).

I started the memo writing for this study simultaneously while I was coding the data. I wrote first few memos in Finnish, but I soon changed the language into English in preparation for their use in writing up the completed theory in English. Length, grammar or content was not important. It was important to have a large fund of memos that was only for my use. It helped me to capture my thoughts and ideas. Here are two memos from this study:

> *INVOLVING THE WHOLE LIFE*
> *The co-confidencing process goes on during the training but involves the whole life of the participant. The co-confidencing effect is not only for the theatre-teaching part but for the whole life. !!!!!!!!!!!!!!!!!!!!!! (M1226)*

> *WHAT'S THE PART OF THE GIVEN TRAINING IN THE PARTICIPANT'S MAIN CONCERN AND HOW THEY ARE PROCESSING IT?*
> *It is obvious that the students write about their learning, it is why they attend, they want to learn more about theatre teaching and develop their skills. How about the confidencing? The training was built so that in the be-*

*ginning the students learn to know each other and they feel relaxed and the atmosphere supports their learning. So if they write about it happening, is it because it was built in or is it something that would have happened anyhow? What if the grouping would have not succeeded? What would the students have said then? – Am I being blind to the processes in the group? Am I being blind to the core? What is their problem? If they feel insecure, would they still have been co-confidencing even if they could not have trusted the others in the group? Or done something else? How about the chaos-coping? How are they doing it? attitude-adopting, frame setting, confidencing, co-confidencing, reflecting, analyzing, using intuition, learning from own experiences. (M57)*

When going through the memos, the researcher may write new memos about another memo. This captures and clarifies even additional perceptions on the matter.

It is easy to describe what is going on in the data and to become unit-bound when trying to explain the experiences of the participants. Knowing in grounded theory is theoretical (Glaser 2001, 35). In grounded theory the abstract patterns emerge and they have general implications. Initially it was difficult to write at the conceptual level and to avoid description, but it helped when I stopped trying to memo formally, which Glaser recommends. The correct language, spelling or grammar is irrelevant because memos are for the analysts work and there is no need to present them to others. The memos can be modified and become presentable when they have been sorted and written into drafts. (Glaser 1978, 85.)

A memo fund is a collection of memos that serves as the source of all writings from the study. In order to be of good use, memos need to be highly sortable: they have to be easy to organize and to sort by the emergent ideas. I gave titles to my memos according to the category or the property that it addressed. I highlighted other categories that appeared in the memos as well as the possible relationship between two categories. I wrote the memos by hand and then switched to computer for convenience and documentation. I created hard copies of the files for sorting. These hard copied could be easily cut up without a fear of losing the originals. I identified the memos with running numbers and marks to help connect them with the incidents if needed.

In large studies memoing can take several months; in smaller studies less is needed, but it is important to sense when to stop writing memos. I was careful not to stop memoing too early because it would have prevented me from generating a rich theory.

## 3.6    Revealing the structure by memo sorting

During the stage of theoretical memo sorting the researcher starts formulating the theory for presentation to others. Knowing the right moment to move from coding and writing memos to sorting comes naturally. The researcher gets the feeling that the categories are saturating and keeps seeing the same thing over and over again in memos. For me, it was exciting to begin the sorting and watch this process unfold.

Theoretical memo sorting keeps the study on a conceptual level by clearing up the connections between categories and properties. It provides an outline for a dense theory and guides the analyst to take her writing forward (Glaser 1978, 117). The outline is not preconceived; it emerges as the sorting advances. Glaser (1998, 189) reminds that the basis of grounded theory is present at the stage of sorting: it is the task of the researcher to find out what is going on and to trust in the emergent nature of creating the theory instead of trying to force preconceptions on it. The process of social organization goes on in this process despite the researcher.

There are some analytic rules in grounded theory related to theoretical memo sorting. They are meant to guide in generation of the theory by helping the researcher stick to the focus of the work. The rules relate to different operations in grounded theory. They guide how to start sorting anywhere with the memos, how to focus on core variable, how to ensure the fit by comparison, how to stay on the conceptual level, how to know when it is time to stop sorting, what kind of mechanics to use and how to pace the sorting. (Glaser 1978, 121–127.)

One can start sorting from any part of the data. The categories and the properties have to relate to the core category. All ideas need to fit somewhere in the theory and the sorting is about concepts, not incidents. If the memos can be used in several places of the theory one can mark them to guide where to pass them and one can make notes on sorting. The pacing of sorting should be regular but allow flexibility and the personal maturing process of the researcher. (Glaser 1978, 120–127.)

To ensure the emergence of the theory it is important that the researcher doesn't plan where to start sorting; she may begin anywhere and the sorting will organize itself. For this study I had a large pile of memos. I put them on the table, a memo at a time, examining each and trying to see how they related to each other.

I asked where the memo would fit and compared each idea to the outline of the theory. Some of the memos fit in two categories. I sorted them into one and

pointed out by a "pass on" -mark that they would be forwarded into another category. When I was not sure about the placement of a memo, I coded it under the most likely category with a remark that it might possibly change. I stopped to memo or to take notes whenever I felt it was needed. My aim was to stay on a conceptual level and to avoid dropping into a level of data description.

Sorting stopped when it seemed that the core category of *co-confidencing* and the sub-core categories of *supportive sharing*, *meaning-making* and *practicing* were saturated and when I ran out of memos. Even at this point, I resorted the memos again to diminish the amount of concepts by collapsing them under related headings. Glaser (1978, 125.) reminds of the theoretical completeness of the sorting: it is achieved when the analyst "explains with the fewest possible concepts, and with the greatest possible scope, as much variation as possible in the behavior and problem under study."

Glaser refers to pacing when giving instructions to follow the grounded theory procedures. In some of the stages the analyst can cycle her interest; the study can be left resting for a while and it is easy to pick up work again later. However, there are times when the researcher should avoid interruptions and to give full concentration to her work. No discussions about the study should be conducted at the time of coding or memoing, and especially at the time of sorting, because it is so easy to talk away one's ideas, which hinders one's work. (Glaser 1998, 49; 1978, 127.)

I had a schedule that was flexible but had a deadline to ensure that it would be done. I concentrated on it fully and focused for long days doing the last part of the sorting. After it was complete, I had captured the basis of the theory that was now waiting to be written.

## 3.7 Turning it all into theory with theoretical writing

Grounded theory can be regarded as a systematic research method that guides the researcher on a pathway to generate a theory from data. From the first moment of theoretical sampling to the time of publishing one's work, the method provides instructions about what to do next. The final stage in the research process is to write up the sorted memos into an emerging substantive theory. Glaser (1978, 130) describes the writing of the sorted memo piles (called sorts) as a "construction job". Instead of paying too much attention to how to write, one should concentrate on what to write. The researcher should trust that everything needed for the theory is already there in sorts and her job is to get it out for others to read.

Glaser (1978, 134) advises the researcher to write conceptually: "The most important thing to remember is to write about concepts, not people." One should also avoid too much illustration and by that, storytelling, but it is not easy and usually the first draft mixes both conceptual and descriptive writing (op.cit., 134). Textual illustrations make the theory more readable but the use of them should be kept efficient and limited by necessity. By funneling down in writing style and format from the core category to its closest properties accompanied by a presentation of the outline of the theory that emerged, the reader is provided with a clear picture of the theory.

In writing up the theory one should keep in mind that the task of the analyst is not to verify anything. The concepts "as grounded [– –] are not proven; they are only suggested" and "Proofs are not the point" (Glaser 1978, 134). The credibility of the theory is based on the fit, workability, relevance and modifiability (Glaser 1998, 18).

I kept these issues of rigor in mind from the beginning of the study, they are important to highlight while writing. By comparing the concepts and the categories fit was met and I knew that the theory expresses the pattern in the data. I ensured the workability by demonstrating how co-confidencing accounts for solving the concern of coping with not-knowing. The relevance of the theory was apparent and I discuss it in Chapter 5. A grounded theory is never just right or wrong. It is flexible and any new data modifies it.

Several months passed between the sorting of the memos and the writing of the first draft. Since the fieldwork was completed by myself, it was good to have a break and to gain some distance from the data. It provided an opportunity for me to move on to a more conceptual level.

The first draft of the manuscript contained a very rough outline of the theory, yet it captured the essentials of the process. Even here there was a need to remove description and to increase the conceptual level of the theory by linking the concepts, sections and chapters together clearly. Having a short respite from writing, my mind still worked on the theory, reorganizing the material, thinking of the clarifications and new locations of the ideas. When it was time to start reworking the draft, my preconscious work had more fully prepared me for the work.

# 4 A substantive theory of coping with not-knowing by co-confidencing in theatre teacher training

In this chapter I introduce *the substantive theory of coping with not-knowing by co-confidencing* in a theatre teachertraining program. The core category *co-confidencing* with sub-core categories *supportive sharing, meaning-making* and *practicing* is defined. I will also discuss the connections between the core and the sub-core categories. In the four following sections (4.1–4.4) I will discuss the details of *the substantive theory of coping with not-knowing by co-confidencing*.

### *Coping with not-knowing by co-confidencing*

Becoming a theatre teacher is a basic social process of personal and professional development that is connected with a paradox: one gains knowledge in theatre by moving into the area of the unknown. This study conceptualizes how participants at the theatre teacher training program cope with not-knowing and how they work to resolve their concern by building confidence together. The more one dares to, the more one gains confidence, with the help of the others and by helping others. This is accomplished both consciously and unconsciously. *Co-confidencing* is a mutual process affecting everyone involved. *The theory of coping with not-knowing* in theatre teacher training operates on a common and on a personal level. It captures the means and the activities that are used in *co-confidencing*.

### *Not-knowing*

The concept of not-knowing is applied to the situations and incidents that the participants designated as such. Not-knowing was identified in the reflections

that participants wrote and observed in their behaviors during classroom interaction. Participants consider uncertainty an essential element of making theatre:

*The tolerance of insecurity belongs to the artistic process. (P594)*

Not-knowing makes theatre very fascinating and enigmatic, but it can be frightening and confusing, too. One may feel insecure when facing not-knowing. The participants also connect not-knowing with something that is uncontrollable.

In addition to uncertainty and insecurity being part of theatre, not-knowing refers to a lack of knowledge and skills as well as the situation of facing the unknown connected with theatre teacher training. Broadly theatre knowledge in the context of this study consists of a set of skills that are artistic or pedagogical in nature, or a combination of both. Artistic skills in the field of theatre may include skills such as actor's, director's, dramaturge's or theatre technician's craftsmanship. The skills in art pedagogy encompass the ability of understanding, planning and guiding the artistic learning processes. These skills have a historical perspective but contemporary theatre also poses challenges for them.

The theory of *coping with not-knowing by co-confidencing* encompasses this broad theatrical knowledge needed in teaching theatre that the participants of this study were trying to acquire or improve. This theory focuses on the participant's personal feelings, perceptions and knowledge and the lack of these when they were learning to teach theatre. This theory also addresses the socio-cultural issues surrounding the situation of theatre education in Finland that impact participants' professional lives.

There is a lot of seeking going on in the theatre teacher training process besides gaining knowledge in theatre and pedagogy and developing one's own professional skills. Facing not-knowing makes one ask questions, such as: "Am I enough?", "Am I able to?", "Do I dare?". In the training program the participants exposed themselves to possible criticism during exercises, demonstrations, performances and discussions. For some the possibility of being criticized caused insecurity and uncertainty.

When one faces not-knowing in theatre teacher training, one solution is to seek ways of building confidence to resolve the situation. It emerged in this research that while one is becoming a theatre teacher, *coping with not-knowing* activates a co-confidencing process that helps participants to find one's own resources in teaching theatre with the support of the others.

## Co-confidencing

*Co-confidencing* is the action of building confidence together with the others involved in the theatre teacher training process. In the program the substance (such as theatre history, skills, methods and own artistic skills) and the method (pedagogy including teaching methods and practices) were woven together. Learning was woven with the process of co-confidencing. The participants built confidence together to cope with not-knowing: the knowledge gained in the training process became connected to their personal development. This process was supported by other participants. They were at the same time developing their own professional practice in teaching theatre, and going through a process of becoming themselves.

Theatre teacher training calls for acting that uses one's personal background from *one's own basis*. The participants developed their skills in theatre and pedagogy by combining new skills with their personal abilities. They built on what they were already able to do, and in the *co-confidencing* process, the *supportive sharing*, *meaning-making* and *practicing* brought them strength to work from their personal views. The *practicing* of skills involved the participants' whole personality. They became aware of the fact that they were on their own as they combined their personal experiences and learned skills into their teaching. The competencies they gained in practice consisted of both professional and personal development processes. Through diverse stages of the theory of *coping with not-knowing by co-confidencing* the participants built their feelings of competence, acceptance and appreciation.

The theory of coping with not-knowing by co-confidencing consists of categories and properties that conceptualize a way of building confidence. The sub-core categories of *supportive sharing, meaning-making and practicing* form three stages of the theory. They are explained by the subcategories of *interaction, support, reflecting, explaining, challenging, realizing, development of professional skills* and *one's own basis*. Each category has its own properties that also relate to the core category. The three stages overlap and weave together. Together all account for this process by which the participants gain acceptance, appreciation and competence. This ongoing process does not proceed chronologically with the training but instead all the stages go on simultaneously throughout the program. During this period individuals are in different stages at the same time and one can experience the same stages several times.

*Supportive sharing* forms the basis for the co-operation of the participants. When facing not-knowing in theatre teacher training the participants seek

*support*. With *interaction* during training they seek attention. The *heterogeneity* of the group makes one feel safe. Different kinds of knowledge and skills are accepted in the group. This sharing is mainly polite as people use self-control to keep their sharpest opinions to themselves. The participants aim at *reciprocation* by building a common ground for equal interplay, to learn with and from each other.

Participants seek to build both *supportive environments* and *supportive actions*. They *pay attention* to and *encourage* each other in order to share *support*. Participants achieve feelings of acceptance in *supportive sharing* as they address acceptance to their peers and at the same time gain it themselves.

In order to control the chaos caused by not-knowing groups make meaning together and through this, they build confidence. In *meaning-making* participants look for the meaning of their own actions and value their own work. In doing this they *reflect* on the action by *explaining*: they *define* and *reason* about what they are experiencing. When feelings of being accepted exist, the participants *challenge* the others opinions by giving feedback. In the process of making meaning together participants *realize* the *objectives* and the *responsibilities* of their actions. They learn to appreciate the work of others and themselves.

*Practicing* is the third stage of the theory. During this stage participants apply the knowledge and skills gained during the teacher training program but also during one's life. They use skills and develop ways of *coping with not-knowing*. Acceptance and appreciation received from others and from oneself build daring. With practice, the participants gain new experiential knowledge that can be combined with previously acquired knowledge. Professional development and strengthening of self-esteem are combined to increase personal and professional competence.

## 4.1    Supportive sharing

The first stage of *the theory of coping with not-knowing by co-confidencing* refers to both the *interaction*, that is sharing ideas, thoughts and practice, and to the *support* that the participants show to each other. *Supportive sharing* gives means for the participants to co-confidence in a situation where they face not-knowing in a theatre pedagogy learning environment. Participants gain acceptance through co-operation that is positive in character. This co-operation forms the basis for the following two stages of the process, yet elements of it can be present at all the stages of the process of *co-confidencing*.

*Practicing* and teaching theatre is a holistic phenomenon that involves the whole person. When entering the theatre teacher training program, participants

bring their life experiences with them. They aim at *developing their professional skills* and are willing to adapt these skills into their work. However, moving into an area where there are no right or wrong answers participants face the need to share their experiences to better understand the variety of possibilities in teaching theatre. Participants gain acceptance from their fellow participants. This *reciprocal* sharing provides co-operative giving and taking.

The participants seek *support* and support each other in several ways. They long for *support* in co-operative situations and aim at having a *supportive environment* for their learning process. Participants pay attention to each other and confirm others' actions by attendance and agreement. In the process of co-confidencing *supportive sharing* is a mutual process. Participant *support* can occur for person who seeks support and for the supporter. *Supportive sharing* is provided to the participants of the training program and to the course instructor. This gives participants courage to move on despite the confusion caused by the uncertainty present in the theatre teacher training process.

### 4.1.1  *Interaction*

In the stage of *supportive sharing*, the properties of *interaction* account for the *co-confidencing* process. In this section I discuss how *seeking attention*, *heterogeneity* and *reciprocation* are connected to this main category.

Theatre is a collective art form. Thus it follows that theatre teacher training is a collective effort. During the theatre teacher training program, the participants strengthen their confidence together in a group.

The concept of *interaction* includes interaction between two persons, within a peer group and among whole group. It can take place during co-operational exercises and discussions as well as via e-mails or phone calls. Co-operation includes the observations of a partner in a teaching practice situation, and preparation for a task with a partner. *Interaction* includes interactions with the participants, visitors (teachers, performers etc.) and any personnel from places visited during the training program. In addition to all of this, participants interact with each other outside the training program.

### *Seeking attention*

There are many different kinds of seeking that occurs among the participants during a teacher-training program. In *the theory of coping with not-knowing by co-confidencing* the category of *seeking attention* and its properties *belonging to the group, enjoying company, appreciating sharing, difficulty of sharing, sharing of*

*personal life* and *self-control* explain how confidence is built into the interaction of the participants in the theatre teacher training program. *Seeking attention* and gaining acceptance deals at the basic level of human needs. To become accepted as a member of a group helps to strengthen participants as they face their own possible lack of abilities or personal development aims. When sharing thoughts with the group one notices that she is not alone with her fears or concerns.

Participants *seek attention* or recognition so that someone will notice them, and they appreciate gaining that attention. Becoming noticed is a rewarding, confidencing experience for them. Many of the seeking-codes identified in this study (such as seeking contact, seeking authority, seeking acceptance, seeking courage, seeking sharing, seeking own basis, seeking support and seeking co-confidencing) are all properties of *seeking attention.*

Participants identify or wish to identify with the other members of the group. They appreciate sharing skills and knowledge in the group:

> *[– –] it is very nice to get to do exercises and tasks with this great group, one could do what so ever; working in the group is unlimited. (P1327)*

At its best, the participants feel that

> *[– –] it was a lot of fun to make the lesson plans together in a group. It was very pleasant to notice how easily the co-operation went on with the peer group that was together for the first time to plan something. (P1210)*

The participants enjoy the company of the other members of the group:

> *[– –] the whole group was working well together and enjoying each others' company and it left a good feeling for a long period of time. (P1116)*

The enjoyment can simply be *enjoying happy moments shared* together. The group offers a possibility for members of these groups to share their experiences and to *become heard*. It is meaningful for the participants to show (to each other) or *share something personal* such as skills and interests.  In discussions, in performing, in exercises and in practicing they expose themselves to the observation of the others. They seek attention and they long for others' opinions of their actions and through that, acceptance for themselves. Gaining acceptance builds confidence. The participants are thankful for those opportunities.

The participants appreciate the feeling of being able to share all kind of experiences:

> *[– –] the improvisations about the teaching practice were fun to do. But the most I got out of the exercise by watching the others do them. How different viewpoints people took to others works! [– –] it was very liberating to 'give flesh' to my fears and to get some response from the others. (P1299)*

It is a rewarding experience for participants to notice that in a group of people there are many kinds of opinions and points of view. This removes their pressure that comes with the feeling that they need to be correct and know everything. Sharing one's thoughts either in a group or with a partner (fellow student, teacher) provides a means to gain acceptance from the others.

The participants seek positive attention and acceptance, allowing them to make choices in their own behavior and sharing. Some participants are afraid of other members' opinions. The will to be accepted is so high that they don't risk it by stating something that they think might be dismissed by the others. If it is possible that they will not be accepted, the participant avoids the situation and keeps quiet out of fear. However, the need to become heard in such situations may be so high that some participants solve this problem by talking privately or writing to the course instructor about their thoughts or opinions. The teacher is assumed to be "neutral"; not taking anyone's side. It is assumed that she will listen and understand the participant's concern.

Sharing is based on a confidential relationship. The participant can both show confidence and *seek acceptance* by sharing her feelings and something about her personal life. If the participant does not trust the group, sharing thoughts in a personal journal that is read only by the teacher provides a channel to express oneself. It can be considered a vehicle for seeking *interaction* on a personal level with teachers. It helps participants to conceptualize their thoughts and to gain the acceptance they are seeking; even if they don't feel free to express themselves in the large group.

Some participants express their need to be noticed directly in their journals:

> *I felt myself stupid. [– –] I notice that my relationship to [– –] the visiting teacher] is the kind that I somehow admire her and hunger for acceptance and when one feels like she is not getting it, one is disappointed, becomes truly depressed. Really good to remember also this, regarding to one's own teaching... That someone might admire you. (P1209)*

Some participants do this unconsciously. Participants share things n their journal writing with the course instructor that they for some reason do not want the others to know, for example, asking for permission to be absent from a contact period. The participant knows that one should attend all the contact periods, and that's why she asks for permission, but also because she wants her decision to be accepted and herself to be accepted.

*Seeking attention* appears in participant's excuses or explanations for one's own behavior. It can be seen in apologies for doing a task late; in explanations concerning one's tiredness during attendance; and it can take place in the moment when the participants are writing their journals at the end of a contact period and feel unable to analyze the course.  The participants think they should and could do better. They wish to become accepted even if they do not do what they are asked to, or at least not as well as they think they could. There is a paradox in the participants feeling that they cannot reflect on their actions and yet they reflect beautifully in their journals writing. They want their tasks to be done right and in their worry about it, they *seek attention* with their comments and gain acceptance and confidence.

When participants find that their thinking is similar to the thinking of other members of the group, it *confirms,* backs up, strengthens and reinforces their own thinking. They enjoy discussing topics with the group that are important for them. When participants find this common ground they feel safer in facing questions from the group. Appreciating the co-operation provides feelings of empowerment. When *seeking attention* the participants gain confidence when working together.

When participants engage in *supportive sharing* their interactions are polite. The participants aim for amity in their behavior. Sharing is self-controlled and any emotional outbursts are followed by apologies. Avoiding disagreements within the group is a way of creating feelings of acceptance.

Identification with the other members of the group helps participants gain confidence. They appreciate the input that the other participants bring into their interactions and enjoy the feeling of togetherness.  *Belonging to the group* is a property of *seeking attention* and it helps participants meet their need to become heard, seen and accepted.

## *Heterogeneity*

The *heterogeneity* of the professional backgrounds of participants brings meaning to the *co-confidencing* process. Participants are aware of the differences between

and among group members and these differences are beneficial to the interactions. This *heterogeneity* lessens the need for competition between the participants as the variety of skills and knowledge brings a perceived added value for participants. The analysis shows no relevance of age or gender to the theory; this heterogeneity was always discussed as it was connected to the actions and participation of the participants.

In the co-confidencing process the *heterogeneity* of the group is considered mainly as a positive property. Participants understand that there are a *variety of* professional *skills* and ways of being a theatre teacher. These different kinds of backgrounds characterize the work. There is no need to be alike in the profession in order to be accepted. However, *heterogeneity* can also be seen as *paradoxical* as *heterogeneity* is both interesting and fear inducing. This causes difficulties in *interaction* and in the *co-confidencing* process.

## *Variety of skills*

Participants appreciate the wide range of know-how that the members of the group present. Their impressions are based on the experiences they gain during *interactions*. The members of the group participate in exercises and practice theatre teaching. By these, they share and show their skills and knowledge. The participants feel that these different professional backgrounds make it possible to create something good and diverse in theatre teaching:

> *I have enjoyed seeing the variety of ways of [teaching]. There are different ways that take to the same target — all roads take to Rome. (P1106)*

In trying to learn to know each other safely, little by little participants appreciate and respect the *heterogeneity* of their peers' artistic and backgrounds in pedagogy. It is meaningful for them that every person brings her own knowledge to the common sharing; in accepting others one entitles herself to be the way she wants to be. *Seeking acceptance* in the process of co-confidencing appears sometimes directly as the participants mention it in their journals:

> *[– –] without the preconceptions of the others I feel great and easy to throw myself into [– –] (P103) and has had the possibility to participate on my own premises  [– –.] I've been allowed to be in peace. (P24)*

The appreciation of *heterogeneity* can be seen indirectly when the participants are appreciating being a member of the group:

> *[– –] to get to meet all these people and to realize that they have the know-how that one is longing for. (P8)*

The participants have a good time with other members of the group:

> *Meeting new people, who represent different kind of knowledge. These people have become a well-functioning group. (P42)*

It is interesting for the participants to hear about their peers' favorite exercises and important experiences. Seeing that there are several ways of teaching theatre in action is important for the participants. When they practice theatre teaching in the group, the variety of the teaching methods makes the learning more inspirational. *Heterogeneity* helps the participants to build confidence together.

While interacting with the others, the participants encounter different kinds of people. They have perceptions of the others and notice that these various personalities play a role in the way people do their tasks. It is enjoyable for them to see their peers show and use their unique personalities and not hide behind some authority mask or a role. This emphasizes the insight that in practicing theatre there are no right or wrong ideas or actions. Same exercise may appear different when a different person leads it. During these interactions different personalities and personal strengths are valued because they remind participants of that they too can be accepted as oneself.

## Paradoxical heterogeneity

The *heterogeneity* of the group can be both a strength and a weakness. At its best, in a heterogeneous group it is accepted that there are different kinds of people with diverse skills and knowledge that benefit everyone. Each member has a right to express themselves and there is respect for each other's opinions. There is a possibility to be oneself as everyone is unique. Problems appear when an individual in a group feels that the other members have ideas that are too different from their own. This situation makes her afraid of expressing herself. Teaching a heterogeneous group is a challenge: a teacher must think about and prepare to motivate everyone. A heterogeneous group was defined by one participant as *a teacher's dream and nightmare (P1084).*

Group *heterogeneity* can cause difficulties in co-operation. However, this study shows that even if participants come from diverse professional backgrounds they achieve professional skills and personal development that they need from the training program. The *heterogeneity* of the group takes the participants in unknown areas. Overcoming the difficulties that exist in reaching these areas feels good and builds confidence. These difficulties might not exist if the group was too homogeneous, but maybe then new experiences would not be found, either. *Heterogeneity* makes the participants experience and reach unknown areas. The uncertainty makes them work harder and achieve more than they would if they solely participated in an atmosphere of consensus or familiarity.

## *Reciprocation*

When facing not-knowing participants take an active role in common sharing. Common sharing entails that participants engage in *interchange*, *seeking for equality* and *changing their position*. These are properties of the concept *reciprocation* and they invite everybody to attend to the work. *Reciprocation* is both self-motivating and motivational as participants share knowledge. While participating in *reciprocation* participants are willing to decide on matters that affect their studies (schedules, practical matters, substance of the training program). They are willing to examine their own position as a student, teacher or artist. This interaction and decision-making strengthens the participants.

Reciprocal interaction calls people to attend to a common activity. Participants seek out contact with other participants and, thus, are stronger as they face insecurity and uncertainty. There is a strong need among the participants to be part of a group of people that are active and competent in the theatre field. Especially in the beginning of the training program, the definition of competence is based mainly on their impressions of the other participants. It has a mirror-like effect: when treating each other as competent, the participants confidence themselves.

Participants gain feelings of confidence from the reciprocal actions and experiences. They enjoy the activities of other group members (such as leading exercises for the others):

> *I feel great to be part of this kind of a new and enthusiastic group. [– –] to be part of, one of the really excellent and competent group that only the sky is the limit for it. (P48 and P49)*

Having confidence in other people is a way of coping with not-knowing; when one is not alone one gains confidence to face the unknown.

Participants intentionally share their experiences and knowledge. They adopt these experiences and use them to cope with the concern of not-knowing. Sharing or interchange is mutually co-operative interaction that is consciously targeted at gaining acceptance and confidence. In *supportive sharing* the participants are deliberately seeking to have *equal interaction* among themselves. Participants exhibited traits of equal interaction when they carefully wrote suggestions about program organization and time-scheduling taking care in these suggestions that each participant was provided with equitable work demands and time.

When using collective planning the group targets a kind of *reciprocation* that strengthens the feeling of engagement and confidence. Participants develop perceptions of their position in the group. The diverse tasks in the program make them change their role from a student (when participating in an exercise) to an expert (when teaching), no matter what their original status is in the structure of the education process (a teacher, a student). Participants make these *changes of position* flexibly.

Group and individual interaction is based on *reciprocation*. The participants appreciate opportunities for common sharing (such as group discussions, reflection and giving and receiving feedback). Most of those are kept positive and polite. This sharing happens in different forms and inspires participants. When discussing first with a partner, then in small groups and then among the whole group, everybody has a chance to share and talk to various group types and not just in large group situations. In this way, everybody has the opportunity to talk and reflect on one's own thinking and is heard. The opportunities for co-operative work, for example exercises of teaching in pairs is appreciated and seen as an example of a good practice. In this kind of co-learning all participants learn and participate in co-confidencing.

The properties of *interaction* in *the theory of coping with not-knowing by co-confidencing* have some similar characteristics. However, the sub-categories *seeking attention*, *appreciating the heterogeneity* and *reciprocation* partially overlap. Thus drawing a distinct line between them is difficult in some cases.

### 4.1.2  Support

In this study, *support* refers to the help, assistance and aid that strengthen self-confidence among the participants and instructors in the training program.

*Support* can be emotional, social, personal, practical and moral, and it takes place between individuals as well as within the group. *Support* is also a sub-category of *supportive sharing*. There are numerous ways of supporting someone including providing *supportive environment, attention-paying, encouraging* and *confirming*. Each of these properties of *support* was generated from the data.

## Supportive environment

The concept of *supportive environment* refers both to the atmosphere and to the physical environment, as well as to practical arrangements such as space, schedules, circumstances, facilities, and equipment of the teacher-training program. Even if many participants feel that the group spirit emerges and cannot be created, many also feel that it can be enhanced by *positive interaction* and *supportive atmosphere*. It is important for participants to be able to feel safe in the group. Feeling of safety helps them concentrate on the learning process and to face the not-knowing connected with it.

The participants comment that the facilities provide a supportive environment. The premises that are designed for theatre training support the participants in their learning process. Such premises consist of plenty of room as well as lights and sound equipment that work well. Also, supportive physical environment is created when there are disturbances from outside of the premises, when the space is tidy, and when the temperature and ventilation are well adjusted for the work.

The scheduling of the program is connected with *supportive environment*. Complains about feeling rushed are indicators that the participants are not pleased with circumstances that affect class atmosphere. When schedules are too tight participants feel that their ability *to cope with not-knowing* is threatened. Instead, having enough time to complete the assignments helps the participants relax, feel safe, comfortable and accepted. A *supportive environment* enables the participants to feel the support of their fellow participants. It helps to build confidence and to more easily face not-knowing.

Participants seek a *supportive atmosphere* that encourages them. When they feel no pressure to perform, they are able to notice when they succeed. Trusting the group and believing that the group makes one feel stronger and able to perform builds a supportive atmosphere. Many of the actions mentioned earlier in section on *interaction* promote a supportive atmosphere. Doing exercises and having discussions enhances participants' feeling of self-confidence. During *interaction* participants often consciously control their comments so they do not

disturb their peers or the atmosphere of the lessons. Participants share their opinions more freely if they feel that the group can take it and if the *supportive environment* allows for different kind of opinions.

There are a lot of variables that influence the atmosphere. Participants build *supportive atmosphere* by their attendance and the way they relate to each other. They find the role of the teacher meaningful in creating the *supportive environment*. Taking care of practical matters falls naturally to the teacher, but there are other things that the participants feel the teacher can or should do to create an inspiring and *supportive atmosphere*. These include such tasks as designing the structure of the session and the exercises, organizing and setting up the classroom space. These matter to participants. Support is built when the exercises start simple. These "low risk" exercises build a *supportive atmosphere* and confidence among participants. This exercise structure also helps participants get to know each other and become familiar with the facilities. The teacher helps to create an atmosphere that meets the needs of student's individual experiences and needs by structuring the ways of working in pairs and peer groups. Dividing the participants in small groups provides more time for them to express their own ideas and to listen to their peers than in larger groups.

During the training program the participants observe how their teachers act. They respond by *reflecting* on and developing their own way of being a teacher. They ponder how to make their students explore their limits and how to face not-knowing with confidence in a supportive environment. They think about how they can facilitate ways to help their students feel safe and prevent them from feeling fear. They give the teacher the role of an authority by noting that doing exercises that are designed and structured by the teacher or working with the teacher in exercises is a strengthening experience. It is empowering for the participant to share similar ideas with the teacher whose competence is appreciated; it is a way of gaining support for one's own thoughts. With a supportive environment and a trusted teacher participants feel safe. The teacher spreads the atmosphere of confidence by *trusting* the participants and having confidence on them.

The co-confidencing process goes on whether or not the supportive aims are built into the training program by the teacher. However, if the teacher does not succeed in creating a safe atmosphere and fails to invite the participants to build the atmosphere together, the participants empathize with the position and status of their own students. These participants think about how their students would feel in the same situation. A supportive atmosphere allows them to try new ways of doing theatre and learn from each other.

## Attention-paying

In the theory of co-confidencing the concept of *attention-paying* is used in the wide meaning of both giving and gaining attention. *Getting attention* that is mainly positive and polite is an empowering experience to participants. *Paying attention* to others is a way of showing acceptance. It is also strengthening for the one who pays attention; she is gaining acceptance herself, too. In the category of *supportive sharing*, *attention-paying* is a property of the sub-category *support*. This support is both intentional and subconscious, it can be open (said aloud in a group) or done more privately (for example written in learning journals), and it involves the students as well as the teachers.

Attention-paying takes place in exercises, discussions, actions, small talks in between the lessons and in the written questions and comments in the learning journals. *Attention-paying* may concern practical matters of the program as well as more private things. It is a way of being in contact with others; noticing and becoming noticed by ones and teacher. These incidents show that the aim of *attention-paying* is to encourage and confirm the participants' thinking as well as their professional and personal development by ensuring them that their process is noticed.

Noticing occurs when peers and teachers take into account a participant's questions, feelings, opinions, needs and wishes. The participants gain acceptance when their comments, criticism and feedback are acknowledged. It is *co-confidencing* to be able to ask questions and to get answers.

During the training program participants and teachers get to know each other and behave less formally than in the beginning. The teacher-student –relationships change. The participants pay attention to each other and work at building confidence by sharing their own opinions, showing that they notice the concerns of the other participants and by paying attention to the coursework and to more private matters shared by others. *Attention-paying* takes place when peers share the joy of the participant as she develops skills or provide support for each other in their personal growth processes. These participants are supporting the work of the others by commenting, questioning and answering. *Attention-paying* is a mutual process of *co-confidencing*; while *giving attention* one is gaining attention from the recipient of it.

Attention-paying is not only noticing; it also has an effect on change-making. It makes changes possible. Recognizing the comments and the needs of the participants leads to reactions among participants of the situation; these can be situations such as making new plans for the program, providing feedback to

a peer or teacher, sharing information or re-scheduling the program. Because they are heard, the participants increase their opportunities to learn about each other. Their opinions and feelings are taken into consideration and they gain acceptance for themselves and for their thoughts.

It is empowering for the participants to become noticed and to have someone to pay attention to their concerns. *Attention-paying* strengthens the participants and enhances their self-confidence.

### Encouraging

When one is facing not-knowing, *encouragement* from fellow participants helps to increase ones belief in her abilities. *Encouragement* by other participants develops feelings of self-acceptance and peer acceptance.

Participants are encouraged by the actions, words and written comments by their peers and teachers to share their thinking and to believe in their own ideas. They are *encouraged* to express their ideas although they might feel unsure. Participants get positive feedback and comments in order to build trust in their theatre concepts and their way of being an artist. They are *encouraged* to participate fully in the professional development and to examine their actions by self-reflection.

*Encouragement* from fellow participants is often in the form of feedback following some action. *Encouragement* is given between participants and their peers through positive comments following a performance or discussion about thoughts and theatre concept that are mirrored or shared by a peer.

*Encouraging* also takes place when participants are faced with participating in something that is new for them or requires a change. For example when the training program is coming to an end, the participants are encouraged to trust in the good experiences supporting them in their following tasks and work. These words of *encouragement* are between the teacher and participant.

### Confirming

This study shows that in some situations the participants, when confronting not-knowing connected with theatre pedagogy, lack the courage to take action. Thus they need to be ensured that they have the resources that they can use successfully. *Confirming* helps them put their abilities into use when facing this concern. *Confirming* is a means of gaining acceptance as well as helping to learn to accept oneself. In the process of co-confidencing *confirming* is positive by nature. It appears in actions and in comments. Gaining *confirmation* for one's own thinking leads towards the courage to face not-knowing:

> *During the weekend [I] once again got a reminder that one should not stick to one's old patterns and habits but to go towards the new and unknown; theatre is a trip to the unknown. (P769)*

Participants' beliefs and thoughts about theatre and theatre teaching are *confirmed* when they participate in actions or observe thinking that is common with their own:

> *[The exercises] arose thoughts and gave strength for my pondering about the question of the cruelty of theatre training [– –]. [The visiting teacher] confirmed my will to break the idealization and usage of these [cruel] things. (P865)*

The feeling of being successful in some tasks is empowering to participants. These feelings/experiences confirm their beliefs and thoughts (about the learning skills involved). Not all the experiences are great, but processing them offers the possibility to learn something new and to gain confirmation:

> *She learned that one should hold onto one's intuition; not to give up to the expectations of the others and process her own experience. (I1500)*

When others act in ways that are not appreciated by a participant her own feelings about teaching and theatre teaching are *confirmed* and her self-confidence in her own abilities and professional knowledge is strengthened. For example, after a performance and a guided tour in a theatre a participant stated that she did not like the performance. She felt that the experience made her stronger and braver because the performance gave her the feeling of having nothing to be ashamed of when making judgments based on her own concept of theatre or professional knowledge.

Observing others serves as a reminder of the importance of listening to the others:

> *[– – people] are different and one's truth is not necessarily the only truth. Being able to listen, to understand; and the ability to receive feedback are welcomed characters also in [theatre field]. (P1450)*

The participants provide a confirming affect on each other by attending to and implementing positive ways of giving feedback after performances. The teacher

can be an example to the student: her way of doing and being can be appreciated or criticized. This brings up thoughts about what it is to be a theatre teacher. When finding someone else's thoughts similar to her own ideas, the participant gains confirmation to her own pedagogical thinking:

> *She was glad because the assistant also remarked that the participant's attitude towards the pupils was good; the participant thinks that it is most important thing, everything else one can learn by studying. (I1386)*

It is meaningful for a participant to know the teacher in advance and to acknowledge her as being part of the professional theatre field. Appreciating the competence of the teacher and experiencing that the words and thoughts of the teacher *confirm* their own, adds to the participant's feeling of confidence in her teaching. Having feedback discussions and reflecting together with the teacher can be a *confirming* experience and aids the participants in their ability to successfully learn and use the methods provided. The teacher in these situations may need to step in to *encourage support* and action and provide assistance the participants need to gain everyone's attention. These feedback discussions provide participants with the opportunity to gain constructive critiques by teachers and peers and ways and opportunities to improve. As there is variety of participants with a variety of experiences participant peers may come into workshops with a host of or just a small amount of experience and training.

    *Confirming* can be focused on something that the participant has experienced and the others have seen her doing. *Confirming* in theatre teacher training is often directed to support the learning process of the participants. The participants gain *confirming* experiences or are confirmed for learning new artistic skills. Confirmation can take place when sharing perceptions and opinions for learning something essential from teaching theatre, showing that they have met course objectives and using the knowledge they have gained. *Confirming* can be focused in the learning process by pointing out a specific attribute found in written or drawn assignments. Skills that may be highlighted can be: co-learning, interaction, gaining confidence, realizing something essential (about own learning in this education). Giving or receiving positive comments about these traits from a member of the peer group confirms the participants' professional skills.

    Participants receive *confirmation* for their thinking, doing and shared feelings, from feedback provided by their peers and teachers. *Confirming* is aimed at confidencing and at strengthening the process of becoming oneself. *Confirming*

operates the other way around, too: the person, who is *confirming*, is gaining confirmation herself:

> *In an incident the teacher confirms the participants' opinion, which is con-firming the meaningfulness of the teaching practice. So: who is confidencing who? The teacher and the student, both each other! The participant is sup-porting the teacher about making the right choice when deciding to have the practice as part of the training program, and the teacher is supporting the student's opinion. (I1279)*

## Agreeing

One way of confirming is to give positive feedback to someone by *agreeing* with the person and her opinions. In the training program discussions about the exercises, use of teaching methods, ideas of developing one's work and agree-ing with presented ideas confirmed the participants' confidence. *Agreeing* with someone creates a common value system. *Confirming* participant's ability to reflect and be perceptive enhances *co-confidencing*. This helps the participants cope with the chaos.

The process of *co-confidencing* is connected to the professional development that goes on during the program. *Professional development* is a sub-category of *practicing,* but in the sub-category of *supportive sharing* it is a dimension of *con-firming*. *Confirming* is a way of empowering the participants in their professional development.

### 4.1.3 Acceptance

In the process of *co-confidencing*, at the stage of *supportive sharing*, the partic-ipants are, by accepting others, gaining acceptance for themselves. The data explains that the participants, when facing not-knowing, try to solve insecurity and uncertainty by *coping with not-knowing*, not overcoming it. Not-knowing urges one to take an action and to create something new, to find ways of solving the concern and to move into the area of unknown. The participants gain the courage to do this by co-confidencing.

When participants are coping with not-knowing their concerns about teach-ing theatre are connected both with the program and their work as well as with their personal life. The participants set objectives connected to their (future) work, and they feel fearful about coping with it. Feeling insecure about facing the difficult elements in teaching theatre makes the participants seek for confidence.

The participants are *coping with not-knowing* with the awareness that teaching theatre involves one's personality. In the training program they seek knowledge about themselves in order to develop their behavior. They become more aware of their concepts about life and sometimes encounter conflicts with the realities of life. They learn to accept others and also, themselves.

Fear and insecurity lead to seeking and gaining acceptance as well as *supportive sharing*. In her need for acceptance, the participant seeks support from her fellow students and from her teachers.  Especially, when she disagrees with the group and is not willing to reveal it, the participant seeks contact with the teacher and uses her authority in solving problematic situations; a way of coping with not-knowing. This *seeking for attention* is seeking for confidence. When a participant thinks that her fears can be both a challenge and a barrier, she seeks confidence to face those fears.

In the theory of coping with not-knowing, *supportive sharing* assists in the gaining of acceptance. Although it can take place at any stage of the *co-confidencing* -process, it serves as a foundation for the following stage; *meaning-making* and gaining of appreciation in it.

## 4.2   Meaning-making

When moving from *supportive sharing* into *meaning-making* acceptance is gained from positive *interaction* and *support*. During *meaning-making* participants feel a stronger need to question their pedagogical thinking and professional practices. They seek deeper understanding of their own and in others' actions and thoughts.  Questioning guides the participants towards situations where they might not have definite answers concerning either the training program or their work.

Participants seek out ways to internalize and construct meaning out of the activities they are involved in during the program. They attempt to make these activities meaningful for themselves and connect them to their professional practice. *Meaning-making* goes on throughout the program and it involves the participant's whole life. It has a deeper dimension for the participants than just finding meaning from concrete actions. Participants ponder the meaning of their lives, career choice and decisions about their future that are in some ways connected to the activities during the course. Together with their peers they examine their pedagogical thinking and practice as well as theatre education in general. This way, they strengthen their perceptions about the importance of it.

The category of *meaning-making* has four subcategories *reflecting*, *explaining*, *challenging* and *realizing*. These have the properties of *changing position*, *defining*, *reasoning*, *criticizing* and *setting objectives* that the participants use to make meaning of their experiences together with the group. In the process of *meaning-making* participants build confidence together. *Meaning-making* provides them with appreciation from each other and from themselves.

*Meaning-making* usually takes place among the participants and is connected to the exercises, discussions and actions that are part of the program. It provides the participant with an opportunity to gain knowledge and experience as a practitioner or contemplate an event that the participant and peers have attended as spectators:

> [After seeing a performance at upper school] – – I begun to ponder what sense does teaching theatre [at school] make, when a highly artistic performance cannot be the point. (P871)

If *meaning-making* has been done in solitude (perhaps in literal tasks or training practice), the impetus for this meaning-making is connected somehow with the training program. However, the participants may also act on impulses that arise outside the program. Through *meaning-making* they may connect these reflections to their learning process and the training program.

### 4.2.1  Reflecting

Participants use *reflection* in order to organize, analyze and understand things that are happening to them during the training program. They learn about the processes they have been involved in and about themselves. They gain tools, the means and confidence to cope with pedagogical situations. The participants make meaning from both their own experiences and the stories and incidents shared by the other members of the group by *reflecting*. Through reflection one is at the same time distancing oneself from the experience and taking a closer view of it. One can get the impulse for reflection from various experiences, including a theatre visit, a lecture or an exercise. *Reflecting* can take time and it may be difficult to accomplish right after the experience, but sometimes it can happen at the same time as the activity or action.

*Reflecting* is a way of analyzing. It helps the participant to understand something that she didn't previously know. To develop this understanding she works to conceptualize her thinking and to find reasons for her own actions. By *reflecting*,

she is able to share her experiences with others. The on-going processing that the participants are involved in throughout the program encourages the connection of personal meaning to teaching. This processing serves as a foundation for professional development requiring understanding of the common features in the field of theatre. The understanding of theatre that participants developed earlier in their career may have been less conscious. The current program facilitated a more conscious and active process of *reflecting* for the participants. This was done because participants were inspired and challenged by the program and their peers. This meaning-making generates new reflections and a clearer focus for understanding the field of theatre. *Reflecting* works as a tool for development; it is a way of making meaning out of everything that participants have experienced during the program. It is also a way to evaluate the program.

*Reflecting* can be done in several ways, such as discussing, writing, acting and drawing:

> *The participant is expressing her thinking about theatre history by drawing it. She has drawn a picture to describe her learning and the atmosphere: there is a profile of a woman's head with a long hair in a spiral- kind-of – movement. There are human bodies in the hair, having one arm stretching out. The woman seems to be smiling. (M1167)*

Time seems an integral element of reflection. Sometimes, a lack of time does not support constructive reflection and causes dissatisfaction.  With too little time it is hard to reflect on actions and experiences, even if one wants to. It takes time to reflect.

## Changing position

When the participants face something unpleasant that they don't agree with, or when they see others in such a situation, they may react by *changing positions*, that is, by identifying with someone else. For the participants, *reflecting* and analyzing about how their students would feel or react in such a situation is one way of coping with the matter. This helps them to develop their own skills so that such occasions could be avoided in their own pedagogical practice.

Despite the emphasis towards creating a positive atmosphere and strengthening *interaction* participants sometimes felt uncomfortable during professional development activities. They responded to these feelings by *reflecting* on the reasons for them and by considering the position of a teacher. Following these

situations they pondered the differences in their role as a teacher and as a student. They felt that a student is more often in the position of being coerced into doing things they do not want to do. In contrast a teacher holds a power position and control over much of the decision-making. The participants question if it should be that way.

Identifying with someone and walking in their shoes' enables one to perceive their role from a new viewpoint. It provides tools to cope with insecurity and to make choices of how to act in the future. Participants can experience and examine both the learners' and the educators' position and then change positions. They can then see the value of taking risks and experience moving in each area of not-knowing in both of these roles.

*Reflecting* on one's own experiences as well as seeing something from another point of view offers a widening of perspective to one's own professional practice in teaching theatre. Discussions about assessment and feedback enhance reflection on one's own theatre concept and artistic thinking. *Reflecting* helps the participant to understand her own teaching better which in turn enhances professional confidence.

### 4.2.2  Explaining

*Explaining* is a subcategory of *meaning-making* and it is characterized by *defining* and *reasoning*. The participants explain their experiences to make themselves understood. The concept of *defining* refers to stating ones' opinions whereas when *reasoning* the participant looks for causes or even excuses. While *explaining* ones' own behavior becomes connected with theatre learning, understanding of oneself and the substance of that understanding is gained. These phenomena become more visible, conscious and meaningful when they are conceptualized by explaining.

*Supportive sharing* serves as a basis for *explaining*. When one has enough trust and confidence to be able to share ones' thoughts and to make meaning of them they are shared. These experiences inspire the participants to explain and to try to make meaning of a situation. They are not necessarily positive; for example interruptions and disturbances in the training program may trigger a participant to reflect about the situations in their own work when things do not go as planned. They reflect and show understanding that teaching is sensitive to disturbances.

When facing not-knowing, participants apply their own conceptions of theatre to help them develop solutions. These conceptions are further developed

by new experiences. In the *meaning-making* process participants use these conceptions to explain their behavior. The participants allow their conceptions to be observed through their actions. In doing this they risk criticism but also gain an opportunity to obtain appreciation from others. This appreciation is received because they were open in expressing their conceptions or found agreement with their stated opinions.

By *explaining* to the participants why they assign certain exercises the teacher makes the teaching process transparent. She shares her way of teaching, that is, her pedagogical thinking. *Explaining* can happen in the moment of chaos, providing the participants tools to cope with not-knowing. Explanations can be related to participants' comments or to the assignments completed within the training program. When the aims of an action are explained others have the opportunity to understand, find meaning, value and appreciate the action.

In the training program the participants learn from each other. They explain their experiences, such as handling difficult pedagogical situations. This *explaining* strengthens participants' concentration and enhances the presence of the group and supports the positive spirit of the group.

## *Defining*

*Defining* is a way of conceptualizing ones' own and other participants' thinking and actions. *Defining* occurs when participants specify and state their own conceptions of theatre. They define their conceptions of learning theatre, they seek answers to their questions of why to teach theatre, and discuss what to teach when teaching theatre. When reflecting on the activities conducted in the training course they define the targets of learning. During this time they gain the opportunity to gain awareness of their own knowledge and manage it.

*Defining* helps participants to adjust their conceptions of theatre to a more abstract level. During the teacher training program they observe and experience different ways of teaching theatre. Experiential learning helps them pay attention to the student's role. This affects the way they define their conceptions of learning and teaching theatre. Participants value the guidance they are given when they reflect on their actions. They also appreciate being asked to focus on the core of the exercises by *defining* the main idea in theatrical learning activities.

When participants define their thoughts and share them with others they provide opportunities for joint discussion. Participants value the definitions provided by their peers as these offer them an impulse for reflection.

## Reasoning

Participants give reasons for their actions and try to justify their behavior to themselves as well as to the others. They reflect on the process and gain appreciation for their work as theatre teachers.

When facing a situation where one does not know how to act, excuses may be used to hide feelings of insecurity and uncertainty. As a property of *explaining*, *reasoning* is a way of making ones' behavior meaningful and justifiable. It includes both seeking and making excuses. *Reasoning* provides a way to build confidence in participants. When *reasoning* participants *seek support* for their decisions. This *support* in turn increases their feelings of having made the right decision during moments of not-knowing. Seeking approval for right decisions is paradoxical because there seldom are rights or wrongs in making theatre.

Facing difficulties and not-knowing can be hard to admit, but participants sometimes reflect on their behavior quite honestly:

> *[– –] I managed to get myself here [to this training weekend]. I could nothing but laugh incredulously when I woke up on Friday morning and noticed that I was once again [– –] becoming ill. I have been more or less ill during every contact period [of this program]. Is it some kind of a defense system [against fear and insecurity] or what may it be? However it takes its toll. (P1074)*

Participants may recognize their own behavior and even when they are willing to attend the course they may seek excuses so they can avoid participating fully when feeling insecure. For the others, an illness of a fellow participant might serve as permission for her to participate only partially. By *recognizing* and seeking reasons for these hesitations participants can work to overcome them. This overcoming becomes a meaningful experience. Fuller participation and becoming an unconditional part of the group is rewarding.

Participants try to cope with not-knowing and uncertainty by avoiding difficult situations in teaching. Some participants reason they try to avoid them or ignore them because they don't know how to handle those situations.

Besides one's own actions and feelings, participants seek reasons for exceptional episodes in the program. For example, they may seek meaning for hysteric situations during contact periods, citing group dynamics or specific participant behavior as the cause of spreading frenzy. Both the event and the reasoning caused them to ponder the role of the teacher and to reason about how difficult situations could be handled.

*Reasoning* also works as a way of escaping from feelings of insecurity, not-knowing or fear of not being accepted. When participants write about difficult situations in their reflections, it is often a way of reasoning their way through the situation. They feel that they cannot come to terms with these difficult situations but seek acceptance instead. However, there is a need for *reasoning* when one cannot, does not want to, or does not dare to analyze one's actions. Instead of admitting it, one makes up an excuses such as being tired. These participants may think that they should be able to reflect their own learning in a certain way and if they don't know how or feel unable to do so, they create excuses or find reasons for not reflecting. By *explaining* and giving reasons they seek appreciation for their actions or non-actions.

### 4.2.3  Challenging

*Challenging* serves as a subcategory of meaning-making. It works as a tool for the participants to motivate each other into reflection and into action despite uncertainty or insecurity. Acceptance gained at the stage of *supportive sharing* is put into use in order to build confidence. Participants gain both personal and professional appreciation and acceptance. *Challenging* someone invites one to do something new or demanding.

Participants challenge themselves and others. Simply listening to others can be a way of challenging one's thinking. For participants, hearing other participants talk about their group performance is interesting. This experience and the comments they hear challenge them to reflect their thinking and to engage in self dialogue.

The participants challenge each other with comments and actions such as asking for arguments, stating different opinions, doing exercises together, allowing physical and emotional contact and receiving contact in exercises. The participants find the theatre teacher training program inspiring and *challenging*. Demanding exercises motivate them to take action leading to self-examination. It is confidencing to learn to know oneself better and that helps them to cope with not-knowing.

Vagueness such as unclear teaching assignments challenge participants to analyze which in turn may lead to learning. These kinds of challenges, to a certain level, activate participants' thinking and knowledge and may also provide opportunities for participants to learn how to cope with the unknown.

Perceiving and understanding ones' own learning is *challenging*. For some challenges may be perceived as chaos. One way to cope with the chaos is to face

the unknown and to take risks, that is, to go further from one's own safe and familiar area of knowledge. This provides the opportunity to difficult situations by making conscious changes in one's own thinking and doing. When challenged into reflection of their work, participants make meaning of their own behavior in difficult situations. It is possible to increase appreciation for one's own skills in overcoming such situations.

## *Criticizing*

In the process of co-confidencing participants provide feedback for each other. At the stage of *supportive sharing*, it usually takes the form of positive encouragement and confirming. At the stage of *meaning-making*, participants express their opinions. They give feedback including critical notions and suggestions about what they experienced in the training program. Stating one's opinions can take a form of *criticizing*.

The critique can be directed towards a participant's and teacher's actions and express personal dissatisfaction. The participants express criticism towards some exercises for example because of their earlier experiences. They may criticize the program or dislike a play that was seen together with the group. The criticism may also address the ways that participants are treated by teachers. Contradictions in the statements and actions of a teacher generate critique and make it difficult for participants to have confidence in them. By *criticizing* the program the participants express what substance they are expecting from the training.

The critique can include suggestions. The participants express their own ideas of realizing the program. One might critique a classic play, such as:

> [– –] *too boring staging, which would hardly inspire any young person to go to the theatre. (M858)*

However, hearing criticisms made some participants display understanding of the criticized matters. *Criticizing* challenges participants to make meaning and deepen their thinking.

Behind the suggestions connected to criticism about how the program should be organized (for example, how to use time, what to do) is a will to make meaning of the session and to share one's own expertise for the common benefit. In the process of *co-confidencing* participants become more aware of their opinions and are able to stand behind them:

*It was really great to visit the [– –] Theatre. And even if the performance was poor, I'm happy about the fact that I find myself being able to be critical and to express my opinions. That I have my own theatre concept. There was a time when I couldn't really have any opinions on anything. Strong opinions feel good! (P963)*

When something happens that is not accepted by everyone, it takes courage to stand up against the opinions of the majority and some may choose to give critique in private (such as in their journals) rather than in public. *Criticizing* is something that the participants may do spontaneously but it also is a skill that can be practiced. Using *criticizing* as a tool to reflect on one's own thinking and development moves one forward in the process of becoming theatre teacher.

### 4.2.4 Realizing

*Realizing* refers to the phase in the process of *co-confidencing* during which the participant realizes something about her actions and thinking that relates her to others. She becomes aware of her own objectives and considers her responsibilities in the program and outside of it.

*Realizing* promotes understanding and builds self-confidence in the participants. When *realizing* they are finding ways to fit themselves into the theatre field, be true to themselves and trust their own thinking. In a heterogeneous group participants who are *realizing* can reflect their own thinking together with different viewpoints. They fit in.

The role of the group in the process of *realizing* is important. *Realizing* happens when participants connect to themselves, to their peers, to their own actions, writings and sayings. When facing the questions that inspire participants' thinking, *realizing* offers the ability to share something about their personal life, answer questions posed by the others and to realize something new about their life, something that may have been under change during the program.

The program and the exercises can lead to fruitful *meaning-making* that supports the *realization* of one's own uniqueness. Going through their own theatre concepts and life history, especially about previous educational experiences helps participants to realize something new about their thinking. These participants realize how they choose the subjects that they consider interesting or important and what kinds of perceptions they make of their own thinking. For example, in their journals they write about incidents and actions that have been meaningful to them and are there to be remembered; the writings show that the participants

remember things that are connected to their needs and are important to them. These experiences can be both positive and negative. When a participant analyzes her experience, she realizes the reason for her irritation and the feeling becomes easier to handle. This gives her the confidence to become aware of and to understand her own feelings.

This realization is connected also with the roles of the participant. They identify themselves with their own students, especially if something is bothering them in the program. The participant considers it useful to experience being in the position of a student and they indicate that they try to remember it in their own teaching. This happens especially when they face something difficult. When things go well, the participants do not mention identifying with the student. Instead they examine the role of the teacher:

> *It was also useful to think about that participating itself is fun and the theatre teacher should not try to please the students. (P360)*

In the process of meaning-making participants realize the role of *responsibility* and the meaning of their own input in sharing responsibilities. They also realize that the program objectives guide their actions. Realization is also an element of experiential learning: the participants gain new skills and realize the abilities that they have not until now been aware of.

### Recognizing objectives

*Recognizing objectives* adds to the understanding of causality between different actions and events and increases the opportunities to make conscious decisions about actions to be taken. This in turn aids participants in their ability to cope with difficult situations. Participants look for the objectives of the training program and try to understand how the different parts of it are connected together.

Without knowing the goals of the exercises, participants might miss something essential. They need to understand what is happening and why it is happening in the program. Sometimes participants find it difficult to identify objectives. When these difficulties arise participants need to make an effort make connections.

*Recognizing objectives* helps participants learn more about themselves and about the theatre profession. They appreciate the process of looking for objectives because it helps them to analyze the teaching they are experiencing. When something is irritating to them, they are able to process those feelings by recognizing objectives of the exercises and the program.

Participants go through their own process of *recognizing objectives*. Teachers are in a key position to be transparent about the objectives of the exercises. The objectives, however, are not always clear for the teachers, either. Sometimes it is difficult to see the point of an action. There are unclear objectives and it is hard to see the connection between the method and the objectives. If exercises are being done just for their own sake or to fill time, it easily creates an impression of incoherent lessons. Instead, sessions can be built up exercise by exercise and action by action with a larger goal or objective overall in mind. Reaching the goal is not as important as the journey towards the goal.

Participants look for the objectives of the training program and their own objectives within the program. They are interested in contemplating questions like, whose artistic experience is important (the student's, teacher's, audience's) in their work when teaching art and directing plays. They make meaning together about how and why to teach theatre in such a manner and how to make their thoughts and intentions more concrete and clear. They ponder about when one should reveal the objectives of learning. If the instructor states the objectives beforehand it can limit the free expressions of participants. If the objectives are not stated, it might create confusion among participants as they figure out if they are doing right things or what actions should be taken. This may disturb their concentration on the actual task.

The *recognition of objectives* for a certain target (age) group helps participants plan their own teaching practice and adjust themselves in the training group:

> *The participant reflects about the heterogeneous group. She sees different expectations and views about the training program, everyone has objectives of their own, and their own opinions about how they can be achieved. She is seeking meaning for the behavior of the participants and the way they are acting in different situations. (M995)*

Participants wonder about the objectives of teaching theatre and question how teachers know what to do during lessons if there aren't objectives. When the participants *recognize the objectives* of the training program, they are able to set personal objectives for own studies:

> *The participant feels that the theatre technique part of the contact period is in her mind full of feeling and magic. She thinks that it is something that she*

*might sometime study more closely. At her school there are pupils taking care of the technique and she relies totally on them. But listening to the teacher made her to think that how much more rewarding the co-operation would be with the pupils taking care of the technique if she as a teacher had more know-how about the theatre technique. (M1077)*

Skill development is only a part of the process; the realization of one's own abilities, strengths and areas that need development is a way of building confidence.

## Responsibility

When learning theatre teaching, one becomes more aware of the profession and the responsibilities in it. Taking *responsibility* in the theatre teacher training program arises when things do not proceed as planned. Often, it is expected that the teacher takes the responsibility for the situation. However, the participants are also interested in shared responsibility.

Some of the problems related in *responsibility* are practical, such as time scheduling. When *responsibility* is clear for participants, difficult situations are easier to cope with. Participants consider the responsibilities related to the substance of the theatre training, namely theatre art. They ponder about the rights of an audience and wonder if the rights of the artists are considered more important than those of the audience - such questions as: To whom are the performances meant and made for? Who is responsible for the content of a student performance?

*The performance with nakedness should have been discussed together and especially the responsibility of the teacher. The student is wondering if theatre is a right place to deal with young people about their relation to nakedness. But how to decide what can be dealt with on the stage? Nakedness, suicide, drugs, alcohol... How to know? (M236)*

Participants value *shared responsibility* and see a need for co-operation and active participation in the training process. The participants make an effort to share their visions and try to help others do their best in order to promote co-operation. By supporting others they take responsibility for strengthening the group, thinking that a group is as strong as its weakest link. *Shared responsibility* invites participants into interaction:

*[– –] it was a joy to lead exercises for this group of people because everybody was so willing to attend. (P1508)*

### 4.2.5  Appreciation

The process of meaning-making is characterized by appreciation. Understanding ones' own and the others' abilities increases when participants reflect on their experiences. They gain and show *appreciation*. Through *meaning-making* they learn to develop and value themselves and their profession. Gaining appreciation from others makes participants feel important and it builds their confidence. *Meaning-making* helps them form their own arguments and to conceptualize what, why and how they teach theatre. This is connected to the training program and to the group.

Gaining appreciation can take place during discussions, writing and in action. *Meaning-making* opens up new viewpoints to one's own acting and being. *Realizing* the aims of one's actions helps one to take responsibility for them. *Reflecting* on another individual's work makes it possible to understand it better and to see the value of that work. Reflecting may increase the desire or interest in participants to challenge others with questions and by actions.

It is important for the participants to belong to the group. Their enjoyment of the training program and reflections about the inspiring nature of the theatre training program suggests that participants had positive feelings and contentment during their participation. Being pleased with their actions, enjoying the training program and expressing thanks about the lessons are properties of contentment. The participants seek out more knowledge and deeper understanding of the theatre work because the work in the classes strengthened their curiosity. They dared to state their opinions, and were critical yet they looked forward to the next contact periods.

When gaining appreciation from others, one is more willing to participate and to learn. In the training program, teachers were one of many focus in participant reflection. The personality of the teacher was meaningful and examining the teachers inspired the participants to defining their own conceptions of being a teacher:

*A good teacher teaches also something about herself and about her worldview. It motivates the student when the teacher has presence and is motivated about her work. (P1246)*

The participants appreciated the professional skills of the teachers and their ways of  handling different kind of situations by experience, competence and from their own perspective of theatre work. Participants found it meaningful that the teacher created the "will power of learning" and expressed her will for the participants to learn. It makes the participants take responsibility for their learning and develop their own thinking and teaching strategies using self-reflection about their own actions.

Participants' experiences of teachers may be good or bad, but they all promote learning when one analyzes them. Participants appreciate *meaning-making* as a tool to develop one's own work. They reflect and question how to conduct theatre classes increasingly with students and how to notice the subtle cues that convey students' needs and opinions. The process of *meaning-making* amongst the group inspires the participants to plan their work while helping them to appreciate it. The participants, when they appreciate their work, look forward to working as theatre teachers and see the possibilities of that work. They combine different elements from the training program at a personal level.

*Meaning-making* builds on *acceptance* that has been gained in *supportive sharing*. Not-knowing forces one to face situations where one, while *reflecting, explaining, challenging* and *realizing*, gains *appreciation* and feeling of confidence. During the stage of *practicing* one puts into use one's own experience and knowledge.

## 4.3   Practicing

*Practicing* is the third stage in the process of *co-confidencing*. It builds on the two proceeding stages, *supportive sharing* and *meaning-making*, and invites one into action. In the theory of *coping with not-knowing by co-confidencing*, *practicing* is characterized by competence. In the training process participants gain knowledge of theatre and pedagogy. They become more aware of their own abilities. The participants combine new skills with their previous experience and put them into practice. It takes courage, but the daring also provides courage and it adds to the feeling of confidence. In the process of co-confidencing the participants build professional and personal confidence together.  From the stage of *practicing* the process of *co-confidencing* goes back to the stage of *supportive sharing* in order to proceed to the stage of *meaning-making* and once again to the stage of *practicing*. The three stages are mingled together in a spiral-like-arrangement, all contributing their special elements to the process of *co-confidencing*.

In the process of becoming a theatre teacher, the development of one's own professional skills plays an essential part. Professional development is inter-

twined with the development of one's personal character: the process of *becoming oneself*. However, in the theory of coping with not-knowing, the *development of professional skills* and *building one's' own basis* are both subcategories of *practicing* and they are beneficial to the process of *co-confidencing*.

The subcategory of *professional development* has *development of skills in theatre pedagogy* and *development of artistic skills* as its properties. The participants study theatre pedagogy in a group in many co-operative ways and they learn from each other. The teaching practice, the exercises and the reflection together with the other group members all support the learning process. The training program supports the development of one's *artistic skills* and *skills in theatre pedagogy* and knowledge and serves as a safe way to put the knowledge into use.

In the stage of *practicing* participants need others to compare their ways of practicing; it helps them to make their own way of teaching theatre. During the training program participants gain knowledge about theatre pedagogy. In this study a distinction has been made between personal abilities and new knowledge by separating them into two categories. However, in action, both categories have a strong effect on each other: *professional development* does not happen without involving the personality, and building one's identity is influenced in the professional field. The separation of the categories helps to see the phenomenon more clearly; although in some other cases the *professional development* could be placed under the category of personal growth. On the whole, this is a study of *co-confidencing* in the processes of becoming a professional and of *personal development*.

### 4.3.1  Development of professional skills

When *practicing*, participants consciously develop their skills in the substantive field. Participants are willing to become aware of their strengths and skills yet to be developed as a teacher. The aim is to gain tools to manage the situations of not-knowing and to meet the requirements of the profession. In the process of becoming a theatre teacher, *artistic skills* and *skills in theatre pedagogy* are both necessary for professional knowledge.

Just as it is difficult to separate professional development from personal development, it is also difficult to separate the development of *artistic skills* and *skills in theatre pedagogy*. Sometimes participants express that they have learned skills that are not just pedagogical or artistic but a combination of both. When one is developing professional skills, the substance and the methods are combined together.

Participants learn to make theatre through practicing their skills. Field trips, visits, lectures, lessons and exercises on theatre history, character building, physical expression, dramaturgy, directing and theatre technology all serve as means of developing one's *artistic skills*. *Development of professional skills* is a way becoming a theatre teacher: mastering the basics of theatre and understanding one's own theatre concept are necessary in artistic skills. Yet there is no one measurement of what a theatre teacher should know and be able to do. *Co-confidencing* plays an important part in measuring knowledge. By sharing knowledge with each other, participants create confidence among themselves.

## Artistic Skills

Developing artistic skills by practicing is a way to build confidence. Co-operative learning enables participants to learn from each other and to practice their personal abilities with support from the group.

The content knowledge is valued by participants. The emphasis on this value varies however among participants, depending on their background and their earlier studies. For example, for some of the participants the history of theatre is new information, while for others it provides an opportunity to reorganize their earlier knowledge. Learning about the theory of the art form creates a foundation for practicing theatre. It also inspires more learning about the art form:

> *[I have] learned a lot about theatre history, [– –] reviewed my knowledge that has connected with new knowledge. Many of the lessons inspired me to find out more about [these] things, and [also, I learned] good exercises. (P1448)*

In theatre, the actor is the instrument of her art. Thus teaching theatre at school is often connected with acting and other aspects of theatre making are viewed from actor's perspective. When learning artistic skills participants in the training program focus on acting. They appreciate character building in the group. The exercises guide them to the basics of making theatre such as learning about contact, concentration, relationship communication, setting objectives, physical theatre, presence, images, dramaturgy of the situation, improvisation, and throwing oneself into the role. *Practicing* provides the opportunity to train participants in the use of physicality and emotions, and inspires them to continue training and developing the exercises:

*["Market place exercise"] was a fine experience. It was interesting to chal-
lenge myself to act by using only one spoken line. I noticed that my character
did not stay very complete and I could have made more contact with others.
[It] was a really holistic and good improvisation exercise that I'm certainly
going to apply with my students. I wonder how would the situation [in the
exercise] develop if it was done –– again after the reflection discussion? That
we would really be working together and making whole scenes. (P1302)*

The participants become more aware of the process and elements of making
theatre, both by doing separate exercises and by preparing for a performance
by *practicing*. Learning to perceive different possibilities to proceed in an artistic
project increases participants' confidence and helps them to become more active
in their artistic work. Facing chaos in an artistic process forces one to cope with it
somehow. By creating a performance with the group the participants appreciate
experiential learning. They enjoy learning new ways of building a performance
by sharing and developing ideas, for example instead of using written text as a
starting point. They also learn how a performance can be created from exercises.
Learning happens through functional tasks but also, by observing the teacher.
Seeing the positive attitude of a teacher towards not-knowing provides a model
for one's own work.

A theatre visit inspired many participants into practice; they criticized and
analyzed a performance using discussions and exercises. This helped them gain
a deeper understanding of the play. After a visit to see a play at school and a
discussion with its director participants learned about ways of making plays in
school. This experience was appreciated by the participants:

*[It was meaningful] to experience the process of making a play become con-
crete by seeing the performance [and] having [the director-teacher] as a
visitor. (P842)*

Many participants were interested to learn about and experience different as-
pects of theatre that were new for them, such as theatre technique. Participants
gained knowledge about the vast number of possibilities of light and sound op-
tions there can be when staging a play.

While learning new *artistic skills* participants develop their own thinking and
conceptions in relation to theatre. Doing exercises created awareness of their
abilities. They used their body and mind in part to gain greater self-knowledge.

In the process of co-confidencing learning theatre skills adds to the participant's feeling of being competent.

## Skills in theatre pedagogy

The development of *skills in theatre pedagogy* builds on *artistic skills*. The skills reflected in *meaning-making* are realized in concrete acts and in *practicing* art pedagogy. Participants in theatre teacher training learn about arts pedagogy by lessons, exercises and reading literature on theatre pedagogy. They make observations of other teachers' ways of teaching and reflect on that as well as on their own teaching. Participants learn to examine different aspects of making theatre through a pedagogical viewpoint. By *practicing* they question and negotiate the skills and knowledge to teach theatre that they have gained in an experiential learning process, using educational tasks in the training program.

Some of the *skills in theatre pedagogy* are connected to structuring teaching as some of them relate to the substance of teaching theatre. In the program participants learn pedagogical planning and gain knowledge about the curriculum and administrative aspects of providing theatre education. They learn about assessing. Participants learn to structure their work. They also learn to take into consideration the organizing of learning environment, setting objectives for lessons and choosing different methods of teaching depending on the intended lesson substance. In making theatre, some actions are difficult to describe, they are more or less something that one experiences and senses rather than knows. The participants in the training program acknowledge that making theatre requires tolerating chaos and insecurity. They think that there are elements of uncontrollable control and some magic, too, present in creating theatre. In learning to teach theatre participants practice guiding their students to experience the unknown in theatre.

While learning skills about how to teach theatre, participants learn about being a teacher. *Skills in theatre pedagogy* are connected to the participants' conceptions of learning and theatre, and during the training program they process these conceptions to become aware of and to develop them. Participants observe the teachers in the training program and experience several different styles and ways of teaching and being a teacher. They find some of these teacher models great while some of them are not found inspiring. However, all these perceptions make them reflect about what it is like to be a theatre teacher. When acting in the position of a student the participants gain experiences that they can adapt into their own teaching practice.

The participants learn *skills in theatre pedagogy* from sharing experiences in the group. The teaching practice is appreciated by the participants. It offers them a valuable possibility to gain experiential understanding of teaching theatre. Participants are given the opportunity to facilitate difficult situations that can arise in their teaching practice, how to react to different kinds of pupils and what it takes to be a competent theatre teacher:

> *It is really good that we have had that teacher training period. The experience of teaching young people has been really important. We are [in this course] – – mainly 'eager students'. But when teaching young people out there [one meets] people with which ever kind of attitudes, and then one has to think it over how to get everybody [with different attitudes] to blow into one fire. (P1270)*

When doing exercises, participants develop sensitivity to be open to the impulses, feelings and experiences of others. Learning from these interactions between each other adds to their understanding of being a teacher.

During practicing *skills in theatre pedagogy* participants gain valuable information about a theatre teacher's work. It is important for participants to have the opportunity to share their experiences and to make meaning of them together in the group where they are accepted and appreciated. Gaining knowledge of *skills in theatre pedagogy* strengthens their professional identity and competence. In the process of *co-confidencing*, this work increases one's feeling of self-confidence.

### 4.3.2  One's own basis

In the process of co-confidencing participants gain acceptance for their own unique way of being. In theatre teacher training the participants face not-knowing. To successfully teach in this uncertainty participants seek ways to put their earlier experiences, understandings of theatre, their professional development and their personality or *one's own basis*, into use. To teach from *one's own basis* takes the support of the group. Through *practicing* one strengthens *one's own basis* and gains competence in teaching.

The building of *one's own basis* takes place by *interaction*. Participants observe each other and learn from that. They co-learn from not only the things that are being taught but from observing things that are going on around them. Participants learn ways of handling difficult situations, they learn about the group dynamics and they learn about themselves as individuals and as members of a group.

*Practicing* in the group builds links to their personal lives; they create and carry out exercises together and experience them in individual ways, depending on their earlier experiences in theatre and in life. For the participants this experiential art learning is a holistic process of personal growth or as one participant feels:

> *Through the Grotowski –exercise I learned something about myself: I realized what has been my problem in relation to [– –that] kind of theatre practice. [– –it] brought up into my mind[– – my earlier] studies and suddenly some [locks inside of me] were unlocked. Good! (P1519)*

In the theory of coping with not-knowing by co-confidencing, the concept of *one's own basis* is connected to professional and personal development at the stage of practice. In theatre teacher training one's own basis involves building up one's personal understanding and understanding in theatre pedagogy.

## *Being oneself*

Many participants have general and special objectives for their studies. They wish to learn theatre teaching and to learn to do it from their own basis. In the training program the participants examine their own ways being a teacher. It is important for them to have the opportunity of being themselves. Some participants express concern about how they could possibly learn new pedagogical skills and still maintain their own personality; they see pedagogy as a threat to their personality and identity. There is a strong will to teach by using one's own artistic skills and experience and there was fear among the participants that theatre pedagogy is a combination of just skills and tactics, instead of an integration of art and pedagogy.

By creating and doing exercises the participants struggle to work from *one's own basis*. They become aware of the different personal ways of learning and making theatre. The activities in the training program encourage participants to reflect on personal characteristics and use them to interact:

> *The "doll" exercises were interesting experiences of making perceptions of my body. They awoke insights about my own body; how it [– –] works in the most natural way. (P1004)*

The training program provided possibilities for participants to explore their own ways of being in a safe environment where they were accepted and appreciated.

*Practicing* skills helps participants recognize their own abilities. They appreciate their tacit knowledge. It is meaningful knowledge for them and it builds the theoretical basis for their teaching. When participants become more aware of their artistic skills, thinking and visions and their conception of theatre, they feel more competent. They try to find their own way of teaching, developing their own personal pedagogical skills and their own sense of being a teacher. Teaching practice offers the opportunity to explore different ways of teaching and reflecting on those experiences. This helps participants better understand their own practice and its' uniqueness. Through different activities, the participants gain awareness and understanding of their lives, too.

Applying *appreciation* gained earlier in the process of *co-confidencing* participants now feel more confident and have a desire to practice their skills further. *Practicing* helps participants develop perceptions of their own way of being, teaching theatre and of becoming oneself. The program awakens in the participants a will to learn more about their profession and to develop their sense of self.

Participants build their identity in the training program. They continue on a pathway of becoming themselves in a never ending process where every experience is a step towards empowering personal growth that is always moving and developing.

## *Applying*

The knowledge that the participants gain in the teacher training program becomes their own resource. When participants apply newly acquired knowledge about theatre into their work they gain more knowledge and realize the possibilities and benefits of it in their future work. Participants seek experiences from the perspective of a student in order to understand their own students. They worry about if and how they can teach theatre from their own basis. They seek exercises that they can use in their own way when teaching and are eager to apply what they learn into their own work.

The skills and knowledge can be applied both to pedagogical and to artistic work:

> *I am now sure that I am able to produce own material and to utilize it in both my teaching and directing. (P1003)*

*Practicing* skills inspires new artistic ideas and visions for participants that they can use in their own work. The knowledge and literature shared during the

program is considered useful and participants think of several personal ways of adapting it in their work.

## Intuition in applying

Using *intuition* is connected to *applying* knowledge subconsciously while *practicing*. Using *intuition* takes courage, but the use of it increases courage. Participants dare to use their *intuition* because they have gained confidence from earlier stages of the co-confidencing process. They also build confidence when they use intuition. When *practicing,* participants put their confidence into practice. When the conscious is controlling the subconscious, it is difficult to trust the *intuition.* In order to promote intuitive action requires the participant to loosen some of their control.

There are situations in teaching theatre that cannot be planned in advance and it takes ability to be situational; to be present and to use the knowledge and experience that one has, intuitionally. Among some of the participants the need to do things the proper way is very strong. It takes effort to let this will go and face situations as they are and act in the moment.

When *practicing* is taking place and when there is no time or room for reasoning and planning, fast reacting invites the use of *intuition*. Participants can decide to trust their *intuition*, but in achieving the courage needed to act, it helps to have a confident attitude and belief in the nature of theatre even when not-knowing is part of the process. A supportive environment and atmosphere encourage the participants to apply their knowledge intuitively. In the process of *co-confidencing*, trust in *applying* intuition builds competence. The participants appreciate learning to trust intuition and themselves:

> I have learned that it pays off to trust one's own intuition, own way of being and doing. (P1406)

The paradox of knowing in art is present in theatre teacher training: by stepping into the area of unknown one is dealing with *intuition* and tacit knowledge that promotes creativity and new knowledge. In the process of co-confidencing participants gain confidence to face the unknown.

## Framing

In the process of co-confidencing framing is a way of managing different kind of situations. *Competence* is built by *framing*. The participants are willing to frame

things, thoughts and situations to make them easier to handle. By *framing* they gain confidence to cope with *not-knowing*.

Participants seek out structures or frames and participate in *framing*. They need frames for their tasks and when teaching theatre they feel that there should be structures or plans to work from:

> *[– –] I was clearly nervous about the [– –] performance because we had not had enough time to plan the things [together]. Due to that our leading [of the workshop] was changing all the time [from the original plan] and I didn't feel like always holding the threads in my hands, which I found uncomfortable. However, luckily the others didn't experience the situation in the same way. (P1441)*

A lack of frames or direct plans to follow may cause insecurity and uncertainty, but working through these situations is a confidencing experience and increases competence.

Conceptualization is a way of *framing*. Being able to conceptualize adds to the sensitivity of making perceptions. With this skill one can see new situations more accurately. Theatre as a subject is so broad that it makes participants want concrete examples of how to teach theatre at school. The participants compare their expectations to the curriculum of the program and then examine the frame work of their personal learning objectives.

Instructions are desired: participants seek material, information and skills to be used in their work. They wish for a theatre text-book focusing on Finnish theatre education. Participants want this so they can frame their teaching. They want to learn to make better plans and to choose between different methods, substances and topics. They want to build their own basis as teachers with the awareness of common frames across the theatre teaching field. Participants seek ways of becoming more competent theatre teachers.

Participants want to have information about programs ahead of time in order to frame their studies. The frames protect and help them. These frames create confidence. At times when participants experience unstructured or confusing aspects of a program they seek frames. However, in experiencing the chaos, they see possibilities, too:

> *On the contrary, there were several little eureka moments. (P1216)*

But there is a will to structure, which helps participants better understand and hold onto knowledge and ideas. There is a paradox in this as participants seek frames during group discussions but at the same time consider that:

> *[– –] sidetracking can be a way of finding new and interesting things. (P853)*

Some participants prefer clear schedules. When they feel that the teacher's instructions are not as clear and a common thread seems to be missing, they become confused and concerned that they do not know what they are expected to do. This results in a lack of concentration as the confusion makes it difficult for them to attend the program work. Frames are needed so the participants can be free to concentrate on the tasks. The framing provides balancing structure for chaos.

Participants use different methods to frame their thoughts. By drawing they can capture something essential from their thinking and express and understand their ideas more clearly. They may organize their thoughts by writing, doing exercises and talking to their peers, mentors or teachers. When participants make plans for their own work and lessons, *framing* forces them to ponder what is essential in teaching theatre and how to frame it.

Dealing with time is connected with framing. Many participants speak about time as a threat: occasionally they feel that there is too little time to do what they want to do. Some complain that it is difficult to organize practical matters, such as meeting times with their peer groups. Time is often thought to be the result of circumstance but this is not its only role. Time forces one into focusing and into chaos-coping. By framing (for example by time scheduling) the participants practice their skills at creating supportive atmospheres for learning. *Framing* is a form of handling skills and knowledge for participants. It makes the participants feel competent and able to cope with the chaos and not-knowing

## *Attitude-adopting*

While *practicing*, *attitude-adopting* helps participants tolerate insecurity and uncertainty caused by not-knowing. The difficult situations posed in workshops make participants aware of their attitudes. These situations require adjustments or changes so they can be managed. A common example of this occurs when participants accept that the current moment is important and it is not always possible to manage the future:

*I guess I am learning a different kind of attitude towards life and teaching [in the training program]. The travelling is most important, not the destination. (P262)*

Solving difficult situations by making conscious changes in one's own thinking and doing helps the participants feel that they have power over those situations. Adopting a new attitude takes confidence and produces confidence. It is both a decision and it can be a collectively supported action that builds on acceptance and appreciation. It is a way of accepting that things are not going as planned and handling one's own disappointment, seeing possibilities and gaining perspective to new situations.

## Accepting changes

Changes in plans cause insecurity and uncertainty. To overcome the feeling, participants adjust to new situations by adapting an attitude that makes it easier to accept that things may change in life and art. Changes in the program may make participants feel that the changes are a permanent state and they may accept that. Adjusting to new situations helps participants see that despite problems, there are things that can work well and it is always possible to gain from a program. Finding positive outcomes instead of emphasizing negative issues requires an accepting attitude. Some participants see changes in a program as learning experiences. They see similarities between the programs and their work when things are not going as planned and view the difficulties as an experiential example about how to or not to act. It is a co-confidencing feeling to have experienced a difficult situation in a group. Participants gain competence in dealing with the same kind of situations in the future: they know that because they have handled the situation earlier, they can do it again. Adopting an accepting attitude to changes that take place in a group can strengthen one's attitude towards work and behavior:

*[– –] it is a relief that one is not the only-one to mess up things. (P1350)*

Chaos and surprises are natural elements of theatre teachers' work. Adopting one's thinking to an adjusting and understanding attitude is a way of overcoming one's irritation towards the changes:

*It is a lucky that one can laugh at these incidents afterwards. (P1352)*

When participants feel that they cannot change their situation, their attitude is something that can be changed. Adopting a positive attitude towards situations that cause uncertainty and insecurity helps participants cope with those conditions. When expectations of the participants are not fulfilled, *attitude-adopting* helps participants manage their feelings and take it easy without becoming provoked. When feeling disappointed, overcoming it takes a positive attitude. One can be disappointed in a theatre program or in one's own actions.

Co-confidencing takes place when participants experience live examples of improvement in theatre work or life. This increases one's ability to adopt a positive attitude. Practicing theatre skills in a group helps participants relate their own actions and work to the new knowledge that they gain in the program. One is adopting a positive attitude while accepting that mistakes may be made that cannot be changed. Feeling ashamed can be overcome by a positive attitude. This attitude helps a participant to stop worrying and to stay in the moment and not worry about the future.

Adopting a positive attitude towards the future helps participants tolerate the distress of the current moment. It is something that comes from gaining confidence. A person with confidence can be open in facing not-knowing. Believing in one's own abilities and character and seeing one's own pedagogical and artistic development as an opportunity builds confidence and a confident attitude. Participants feel that they have unlimited opportunities as theatre teachers; they feel competent to face the challenges of their work.

When a person describes her abilities, she reveals something from her attitudes; saying one is flexible can mean that one adopts a positive attitude. Actions also show attitude. For example when during a time of chaos participants do not get annoyed, this shows their attitude. The training program does not cover everything in the field of theatre training and when a participant accepts that one cannot get all that she wants from a single training program she shows a way of adopting a positive attitude that helps her look forward to future opportunities. Becoming aware of personal attitudes in the theatre teacher training process gives participants more power to influence their behavior.

### 4.3.3  Competence

*Practicing*, *acceptance* and *appreciation* gained at the earlier stages of the theory help build the competencies of theatre teachers. When participants seek knowledge to teach theatre, training provides tools and methods that participants build into competencies that they can then adapt into new situations.

Participants describe how they have learned new skills and developed professional know-how in practice. When training seems to offer nothing new to learn, it can still inspire one's own development of ideas:

> *[– –] even if the introduction didn't bring any new knowledge, it was interesting to have the introduction and to think what [kind of co-operation] one could do with the students and the Theatre [that was visited]. (P975)*

Co-confidencing in the group helps participants act from one's own basis, combining earlier experiences and knowledge to new knowledge and skills. It takes artistic skills and pedagogical skills to be a professional theatre teacher. Experience and intuition are needed to gain expertise. When participants gain self-confidence, they can more freely be who and what they are.

Feelings of confidence build on the feelings of competence. Participants enjoy their own success and sometimes are amazed by their knowledge. Training offers them the opportunities to realize their capacity.

When *practicing,* participants overcome their insecurities by acting and learning from doing and managing situations. The training process at its best provides holistic development experience that affects both the professional and private lives of the participants. From this they learn new things from themselves in practice; realizing the uniqueness of everyone and their own competence. Putting the knowledge into practice is rewarding:

> *[– –] I am happy about my teaching practice; to have realized something concrete that has been my dream for already many years. (P1410)*

Participants gain competence that offers possibilities to both personal and professional development. They are pleased with the training program and can see its benefit and usefulness in their future.

## 4.4    Conclusion

This *theory of coping with not-knowing by co-confidencing* brings out the paradox of not-knowing in theatre teacher training. Operating within theatre pedagogy the participants are involved with the unknown. Facing unknown raises insecurity and uncertainty in oneself. It creates a desire to explore it. Participants seek new experiences in professional and personal development. The future is neither

visible nor clear for them, but in the process of co-confidencing the participants gain self-confidence to *cope with not-knowing* in different ways.

This theory suggests that facing not-knowing is a motivator to gain confidence. When feelings of insecurity or uncertainty in making theatre exist, it does not help much to have someone say: "Be brave; don't be scared!" as the question remains, how to be brave? This theory reveals that in theatre teacher training participants gain confidence with the help of others. As part of the group, they interact with each other. They *seek attention* from others. They feel comfortable in a heterogenic group that allows everyone to be oneself. They enjoy the *reciprocation* between the group members. Participants pay attention to each other, they *encourage* their peers and *confirm* others' opinions and actions. They make an effort to build together a *supportive learning environment* and in different ways aim at supporting other participants. *Supportive sharing* results in feeling of acceptance.

During *meaning-making* participants are examining their own and the others' actions. They are *reflecting* their learning process and gaining new information about their leaning experience. They explain their perceptions and experiences while both *defining* and *reasoning* about their actions. This makes them easier to perceive and learn from. Because of the gained acceptance, they are able to challenge each other by *criticizing* and expressing their opinions about the program, contents of it and different aspects of it, including peer performances. They are able to scrutinize the objectives of their own actions and of the actions of others. They can acknowledge their responsibilities for their learning process. By *meaning-making* the participants in the process of *co-confidencing* gain appreciation from their peers but also from themselves.

*Practicing* is the stage of the process of *co-confidencing* in which participants put their knowledge and experience into use. In the learning process they gain new artistic and pedagogical skills and strengthen their professional development. However, professional competence is not dependent only on theatre skills and knowledge; it also takes personal development and building one's own personal and pedagogical basis. This happens by *applying* current skills into new situations. By *framing* the participants can organize the substance and the conditions in which the learning and practicing takes place. In *practicing*, they are able to promote their learning and work by *attitude-adopting*. Participants notice that they can have power over their learning process if they want to. Practicing their skills and knowledge strengthens their competence.

The experiences of practicing can be shared with peers by supportive sharing, and examined more closely by meaning-making. The learned skills can be put into use again in practicing. This process helps participants gain acceptance, appreciation and competence and through this self-confidence is built. Showing pleasure with the fact that one can tolerate the confusion of not-knowing reveals that participants appreciate their ability to cope with it. They feel that they gain self-awareness and self-confidence from the training. Participants' objectives are connected with the development of pedagogical skills in theatre from *one's own basis*. The uncertainty and insecurity are connected both with self-image of the participants' personality and with their skills. Participants are optimistic about the effects of the training program when considering possibilities for their own personal development.

In this theory participants gain confidence out of the experience of not-knowing. The relationship between the concepts of coping with not-knowing and co-confidencing becomes relevant in this theory. Finding the balance between them is a challenge for theatre training. This process brings out the meaningfulness of any theatre pedagogy: it provides the opportunity and means to explore something new. Something new, that promotes both personal and professional development.

# 5 Co-confidencing in theatre pedagogy

*If the whole body is not awake and involved, one is doomed to draw ideas from overfamiliar and well-used regions of the brain at the expense of more creative levels.* (Brook 1998,150.)

Art pedagogy is an academic domain that examines interaction between people in different teaching and learning situations, where art is present (Anttila and al. 2001, 7). Theatre pedagogy, a subfield of art pedagogy, is the academic field that this study is situated in. In the context of theatre pedagogy the participants, both students and teachers operate in an area of the unknown. Learning to teach theatre both demands and provides confidence to face not-knowing connected to the substance of theatre and to the ever changing world in which that learning takes place.

The main findings of this study bring new light to the process of gaining self-confidence during a theatre teacher training program. This generated theory of coping with not-knowing by co-confidencing in theatre teacher training helps to better understand the process of professional development and shows that it cannot be separated from the personal growth of becoming oneself. This study reveals how participants in the training program cope with not-knowing. Their intention is not to overcome not-knowing, but to stand the insecurity and uncertainty it can cause, in order to learn from it and to be in the unknown. Earlier studies (e.g. Toivanen 2002; Laakso 2004) suggest that theatre activity promotes self-confidence. This generated theory of co-confidencing illuminates how gaining confidence may happen as a communal process. By conceptualizing how participants build self-confidence, this theory points out the different stages and means in that process. Acceptance, appreciation and competence are achieved through supportive sharing, meaning-making and practicing. These

categories, with their properties, explain the behavior of the participants during a professional development process. This process shares elements in common with the process of experiential art understanding (Räsänen 1997). The findings of this study are similar also to the principles of peer-group mentoring for teacher development (Heikkinen et.al. 2012). Comparing the developed theory to the theories of Ronald Barnett (2000a; 2000b; 2007) of supercomplexity and "will to learn", this theory illuminates new possibilities for professional training within theatre pedagogy.

## 5.1  Knowing in theatre pedagogy

I had forgotten what it feels like to be a novice teacher. Then I found a book in my book shelf that I had not touched for years, opened it, saw my handwritten name and a year -88 on the cover page of it, turned the page and started to read:

> Everyone can act. Everyone can improvise. Anyone who wishes to can play in the theater and learn to become 'stage-worthy'. We learn through experience and experiencing, and no one teaches anyone anything. (Spolin 1985, 3.)

These lines made me remember: As a novice teacher I planned my first theatre lessons worrying about what I should teach. It was confusing when in her handbook for teachers and directors a famous actor and theatre trainer claimed that no one teaches anyone anything. It took time to understand, with experience, that theatre director and teacher Viola Spolin's statement about theatre and theatre pedagogy is a way of saying that knowledge in theatre is special, it is unique and it is something that we don't know. Knowledge in theatre is experiential, intuitive and tacit. Learning in theatre takes place by experiencing not-knowing.

Many participants entered the theatre teacher training program of this study wishing to gain tools to teach theatre. They asked what they should teach when teaching theatre and they learned skills and methods that provided answers to what they were seeking. However, during the training they gained confidence that is most likely to be more useful in their future work than any of the practical skills that they achieved. Stephen Wangh (2013), a playwright, director and acting teacher with extensive teaching experience has pondered the inner dynamics of teaching and learning performing arts. He suggests that the experiences of "wonder" and "questioning" are the most meaningful things to teach students: students should wonder about life, things and happenings around them. They

should ask questions instead of seek answers. Wangh claims that rather than skills and technique, teaching consists of meta-lessons that teachers should be aware of. According to him, lessons include many values such as experimentation (the ability to try something new), balancing safety and risk-taking, the ability to live in the moment and withstanding making mistakes. Wangh (2013, 141) sees that there are corollaries to how a teacher provides instructions, such as self-awareness and self-confidence. The theory of coping with not-knowing explains how participants react to the instructions given by teachers or peers in theatre teacher training. Encouraging teachers support participants and the gaining of acceptance adds to their feeling of confidence. Unclear teachers make participants change their position, define and criticize. Unclear instructions challenge participants into meaning-making together with the group and self-confidence is gained with the help of others.

Wangh draws examples from his experiences and writes about fear and resistance that can hinder students' ability to participate fully in lessons. In his teaching he aims to help students realize how they can use their fear and transform it into positive energy:

> [– –] what we experience as "fear" is not something that need overwhelm us, but an energy source that can motivate creativity [– –]. It is a life-lesson, which, once learned, can serve us in all kinds of unsettling circumstances. (Wangh 2013, 140.)

According to Wangh (2013, 148) "creativity demands openness, risk-taking, and incompleteness [– –]." It takes courage to operate with them. The generated theory of coping with not-knowing by co-confidencing shows that coping with insecurity is a concern to participants in theatre teacher training. By co-confidencing participants gain acceptance, appreciation and competence. When teachers are aware of this process, they can encourage participants in teacher training by using supportive pedagogical acts, such as creating supportive environment, paying attention to participants, confirming their participation, and building dialogic interaction. With these in place participants do not need to hide their fears but are instead able to recognize and use them in their creative work.

Feelings of insecurity and uncertainty increase participants' need for knowledge. However, knowledge in theatre is paradoxical. In order to know in theatre one needs to accept that not-knowing is a part of that knowledge. The director of contemporary theatre Eero-Tapio Vuori (2008) discusses not-understanding

connected to creative thinking and to the origins of artistic ideas. He claims that one should listen to the world around oneself and instead of trying to understand what she hears one should try to not-understand it. According to him, it means that one should give space to something that is still in the phase of becoming and that cannot be put into any of the existing categories (Vuori 2008, 32). Not-knowing can give space for something new to emerge. In relation to theatre, director Tommi Silvennoinen ponders that to begin to understand something requires the comprehending of the incident of understanding. This includes what we don't understand.  New spaces open up from not understanding (Silvennoinen 2008, 155).

In the process of co-confidencing participants make meaning from their observations and experiences in order to gain knowledge. Together with a group they reflect their pedagogical work and gain confidence in their own way of using their skills in theatre pedagogy.

Spolin claims that "a way is needed to get to intuitive knowledge. It requires an environment in which experiencing can take place, a person free to experience, and an activity that brings about spontaneity" (Spolin 1985, 4). In theatre teacher training, co-confidencing offers a way towards spontaneity and intuitive knowledge by providing participants with the feeling of being accepted and with freedom to express their ideas. The participants, when feeling safe in the group, are able to face the not-knowing and move into areas that they do not have precise knowledge of. This inspires their creativity to examine and experience new knowledge. In the process of co-confidencing the participants practice their skills and their intuitive knowledge. The participants apply their previous knowledge and understanding to their studies.

In exercises, using their body, the participants give form to the knowledge that they might not be able to explain with words. Intuitive knowing is connected with tacit knowledge in theatre teacher training. Michael Polanyi (2009, 7) writes about "knowing what" and "knowing how" posing, that these "two aspects of knowing have a similar structure and neither is ever present without the other." He uses the concept of "knowing" for both practical and theoretical knowledge (Polanyi 2009, 7). According to him, there are three aspects of tacit knowledge: the functional, the phenomenal and the semantic. From those three, it is possible to

[– –] deduce a fourth aspect, which tells us what tacit knowing is a knowledge of. This will represent ontological aspect. [– –] However, our

conception of the entity can be destroyed, if we scrutinize closely the particulars of the entity (Polanyi 2009, 13-18).

In the theatre teacher training program participants use and share their tacit knowing in a holistic process of working, observing and learning. Polanyi points out that

> [– –] tacit knowledge is shown to account (1) for a valid knowledge of a problem, (2) for the scientist's capacity to pursue it, guided by his sense of approaching its solution, and (3) for a valid anticipation of the yet indeterminate implications of the discovery arrived in the end. (Polanyi 2009, 24.)

The participants of this theatre teacher training program gained confidence by becoming aware of their strengthened professional and personal competence. They recognized how their competence consists of different elements of skills, knowledge and experiences that are difficult to separate from each other.  The professional competence adds to the personal competence and the vice versa. "Knowledge seems to include awareness of *particulars which compose a whole*" (Polanyi 1962, 65, italics in original). It is a common perception in art pedagogy that knowledge gained while studying arts is special. This knowledge illuminates things that cannot be understood in any other way. In a report about art education in schools in England, the writers note the benefits of teaching the arts "The arts [– –] provide ways of knowing, representing, presenting, interpreting and symbolizing, and a context for appreciating and valuing" (Clay et.al. 1998, 3). The authors of this report, all inspectors of arts education, are aware of the demands of teaching arts:

> Contact with the arts requires the abilities to question, explore, collaborate, and extend and develop one's ideas, and the ideas of others. The creation of art requires a sense of structure, discipline, rigour, and a positive response to challenge. (Clay et.al. 1998, 3.)

The knowledge in art is not only about gaining understanding but it is also about transformation. Augusto Boal (1994, xxxi), the founder of the "Theatre of Oppressed" states that "Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather

than just waiting for it." Boal used theatre as a means of seeking understanding between people. He sought to empower them into taking action in their lives even if they must work under conditions of uncontrollable chaos. Not-knowing is part of knowing in theatre. Creative work operates in the area of unknown.

Facing not-knowing was the main concern of the participants of this theoretical study of coping with not-knowing by co-confidencing. Some of the participants experienced it as chaos.  The main concern of the participants referred to chaos in some of the situations where they faced not-knowing. Mihaly Csikszentmihalyi (2006, 233) poses that the most natural state of mind is chaos, not order. The frames of games and rituals keep the chaos away, as well as the frames of improvisation in theatre. The ability to create order in chaos and to cope with the chaos instead of falling under the pressure or stress is connected with the ability to experience flow by overcoming the trials and to gain strength from it (Csikszentmihalyi 2006, 291). The process of co-confidencing took place in a theatre teacher training program, but the implications stretch out to the personal lives of the participants with gained self-confidence. Knowing in theatre, even if it cannot always be divided into exact details, presents for the participants an empowering way of perceiving and being in the world.

In theatre pedagogy the numerous methods and traditions call for the activity of body and experiential learning that is something different from the plain knowing of things and skills. According to Michael Polanyi:

> Our body is the ultimate instrument of all our external knowledge, whether intellectual or practical. In all our waking moments we are relying on our awareness of contacts of our body with things outside for attending to these things. (Polanyi 2009, 15.)

In theatre practice, the body is an instrument. An actor uses her body to express herself but also, to gain knowledge by being in contact with other actors and an audience. In the theatre teacher training program, the participants used their bodies to learn about each other's work and about creating theatre. They read about theatre, they listened to lessons, they viewed performances, and sought knowledge in several different ways. These experiences were transformed into new knowledge. The exercises and performances promoted individual learning processes and everyone built their own knowledge; *one's own basis*.

David Kolb (1984, 38) defines that "learning is the process whereby knowledge is created through the transformation of experience." Marjo Räsänen finds Kolb's

learning model applicable to art learning and has developed it further (1997, 35). She discusses an idea of artistic knowing that "involves both experiential and conceptual knowledge, because information becomes knowledge only when an individual connects it to his or her conceptual structures" (Räsänen 1997, 36). According to Räsänen, artistic knowing combines both social and personal knowledge. In her model, "the cycle of learning is based on meaning giving and understanding and it leads to consciousness and acting" (Räsänen 1997, 43). There are three stages: response, contextualization, and productive activities. "[–‐] each has emphasis on reflective observation, conceptualization, or production" (op.cit., 43). These stages are intertwined and the holistic learning process that they take further, has at its best, an effect not only on the learner's knowledge but also on her personal growth (Räsänen 1997, 44).

Relying only on skills and knowledge takes one to the area of over-familiar. Gaining confidence in a process of co-confidencing helps one to operate with the unknown in theatre teacher training.

## 5.2    Challenges of not-knowing in theatre pedagogy

The areas of knowledge needed to be a competent theatre teacher are vast. Teacher training participants meet challenges that are connected to themselves, to their peers and to their profession. The process of learning is inspired by the feelings of not-knowing. In art pedagogy these feelings can be seen as an integral element that works as motive for entering creative processes. Loosening control in theatre provides room for new things to appear. These complex aspects of learning and teaching can be implemented in art lessons if a teacher emphasizes the creative aspects of the learning process (Ropo 1993, 67). In theatre training one constantly deals with not-knowing that by some may be experienced as chaos. It is this chaos that creativity is drawn from, escaping ready-made answers and patterns of doing. At the same time, however, this chaos can cause uncertainty and insecurity.

The generated theory of co-confidencing also found that theatre is a communal activity: participants make contact with each other even when they feel insecure and uncertain about themselves. Making contact is both frightening and demands courage in the midst of insecurities but on the other hand it is also strengthening and empowering, when acceptance, appreciation and competence are gained.

In theatre teacher training participants set goals for their learning. Strengthening pedagogical and artistic skills are central aspects of those

objectives. Some want to gain more self-assurance in their work, but for many seeking self-confidence is a subconscious process. Many pondered about whether they are "enough" in themselves and if they have enough ability or adequacy to teach theatre. The participants are unsure about meeting the challenges of their work and managing their teaching practice in the future. Together with the help of the group, the participants in the theatre teacher training program gained the strength needed to tolerate the chaos caused by the not-knowing, insecurity and uncertainty.

Some of the participants of the teacher training program were in a process of becoming professionals and some of them were already professionals in teaching theatre. The program was a professional development program, not aiming at a degree. Organized by a university of applied science it took place in the context of higher education. An examination of the generated theory in relation to the ideas of Ronald Barnett (1992; 1994; 2004; 2000a; 2000b; 2007; 2012) is thus relevant. Barnett studied higher education under the challenges that the ever-changing supercomplex world poses to it. He views students as adults who voluntarily attend to education and engage themselves to the personal project for several years. This is also the case in my study: The participants were adults, attending the program voluntarily and aiming at professional development, seeking and building their own professional enrichment.

Barnett makes a distinction between complexity and supercomplexity. He sees that complexity is something that can be managed by better resources whereas

> Supercomplexity, in contrast, arises under conditions of a conceptual overload: in short, supercomplexity is the outcome of a multiplicity of frame works. [– –] No longer are the boundaries, or the forms of right knowing clear. (Barnett 2000b, 415.)

Barnett claims that the world of "supercomplexity is characterized by certain features which are captured especially in four concepts, namely contestability, challengeability, uncertainty and unpredictability" (Barnett 2000b, 415). In the age of supercomplexity nothing can be taken for granted, it "is an age of concep-tual, and therefore emotional insecurity" (Barnett 2000b, 416).

According to Barnett, the age of supercomplexity requires changes from the university. The university's knowledge systems need to be turned into new frames of understanding. According to him, creative efforts should to be encouraged,

and multidisciplinary groupings are needed for inventive ideas to emerge. The university needs to serve as a forum for critical commentating and evaluation of new knowledges: "[– –] pedagogies are required that provide capacities for coping with supercomplexity [– –] enabling individuals to feel at ease in an uncertain world" (Barnett 2000b, 419–420). Students need to be encouraged into critical action. Supercomplexity has implications for university instruction immediately but also for the future learning. Students need to be prepared to work under changing and complex situations and prosper in conditions where others interpret their work and world view in a variety of ways.

Challenges of complex system can be addressed and reduced to some degree, but there is no way of resolving the challenges of supercomplexity. (Barnett 2004, 249.) In an age of uncertainty, one has to cope with two kinds of uncertainties. There is an overload of information, and a personal feeling of never being able to exist in a stable relationship with the world. This is characterized by "anxiety", "fragility" and "chaos". (Barnett 2004, 250.) According to Barnett learning for an unknown future requires twofold educational tasks. Students need to be prepared for the complex world and to be able to stand incompleteness in decision making with little security. They also need to find a position where they can prosper despite multiple interpretations of the world, having no security at all. (Barnett 2004, 250–251.)

Barnett (2004, 252) points out that the educational task in uncertain and supercomplex times is primarily an ontological assignment:

> This is a curricular and pedagogical challenge that understands, therefore, that terms such as 'fragility', 'uncertainty' and 'instability' are as much ontological terms as they are epistemological terms. Accordingly, this learning for uncertainty is here a matter of learning to live with uncertainty. It is a form of learning that sets out not to dissolve anxiety – for it recognizes that that is not feasible – but that sets out to provide the human wherewithal to live with anxiety. (Barnett 2004, 252.)

The pedagogy of uncertainty is aimed at transforming the human being: "Where there are multiple descriptions of the world, further knowledge is going to be inadequate. What is called for are new modes of human being that just might be adequate to such a challenge" (Barnett 2004, 256–257).

Barnett sees that engaging in pedagogy for uncertainty is a major accomplishment. It includes a pedagogical risk in which all concerned are vulnerable;

if students are expected to make themselves vulnerable, then teachers must do the same (Barnett 2004, 257–258). With open pedagogical frames students come to know each other as well as their teachers as persons.

Outcomes of pedagogy for uncertainty characteristically lie neither in knowledge nor in skills, but in being. Barnett lists dispositions that characterize being-for-uncertainty, such as "carefulness, thoughtfulness, humility, criticality, receptiveness, resilience, courage and stillness". These dispositions "will yield the 'adaptability', 'flexibility' and 'self-reliance' " (Barnett 2004, 258). From this perspective, the unknown is built into the pedagogy for unknown, and the main pedagogical task of a teacher is to encourage a human being that is able to act meaningfully. (Barnett 2004, 259–260.)

The participants in this theatre teacher training attempted to keep abreast of chaos and to live with it. Ropo (1993, 65) writes about the importance of un-planning, and promoting insecurity and changes in the training practice. He believes that un-planning and being open to insecurity and changes provide and sustain a student's motivation for active participation. Within artistic work and especially in theatre work action is created from not-knowing.

The theory of coping with not-knowing by co-confidencing explains how the challenges of not-knowing promote personal and professional development and confidence. Being aware of the process of co-confidencing among the participants in a teacher training program offers possibilities for a teacher to encourage her students in their process of becoming themselves.

## 5.3   Co-confidencing and professional development

*What one does on a first day is of little importance in itself; what matters is releasing tension, calming fears and creating a climate in which confidence can develop* (Brook 1998, 160).

Co-confidencing explains the process of building confidence in interaction.

The focus of the theory of coping with not-knowing by co-confidencing documented the behaviors of the participants as they coped with the not-knowing. I asked how the participants persisted with the uncertainty and insecurity in the theatre teacher training and in the field of theatre pedagogy. Barnett, in similar way, asks how students in higher education persist and continue with their studies for several years, tolerating the uncertainty of a contemporary world. He views the question from three different points: 1) dealing with the stu-

dent's being and becoming, 2) examining the educational development process, 3) considering the pedagogies, responsibilities and experiences that support the student's engagement with her studies. (Barnett 2007, 2.)

The generated theory brought to the fore how the participants in the training program built their confidence by framing their tasks and taking responsibility for their own actions. This idea can be connected to what Barnett calls "a will to learn". According to him having "a will to learn" is a prerequisite for all serious knowing, acting and engagement with others (Barnett 2007, 67). The "will to learn" is also the most important concept in education, especially in higher education as it is the motivating power helping students to persist in uncertainty (Barnett 2007, 15). When co-confidencing, participants in theatre teacher training program built confidence together and thus enhanced their will to learn. This is a process of reciprocation where participants give and gain.

Many previous studies in theatre pedagogy suggest that participants gain confidence after participation in theatre activities (see Chapter 2.5). There are studies that explain the empowering effect of professional education (Siitonen 1999). The supercomplex world and the changing field of theatre bring students of any age to meet the limits of their knowledge. The not-knowing motivates them into a personal and professional development process of being and becoming. This is in line with the aims of theatre and drama education as John Hertrich (1998, 46) describes: "Good drama contributes to pupils developing important attitudes and values which relate to the fundamental aims of schools: self-esteem, self-confidence, a willingness to co-operate, mutual understanding, and – not least- enjoyment". Concepts like self-esteem, self-confidence and self-assurance are very similar and bear a relationship to co-confidencing, the process of building confidence together.

The participants in the theatre teacher training program wrote about their desire to be themselves. They were optimistic about the effects of the program and saw possibilities for their own personal development within it. The grounded theory of co-confidencing shows that the participants desired to learn about theatre and pedagogy and from that gained professional competence and self-confidence. This process helped the participants cope with not-knowing. In a general sense it is the purpose of all education to work at strengthening self-confidence (Aho 1996, 87).

Barnett (2007, 62) states that in higher education the student undergoes a development process and a continuing process of becoming. Becoming authentic and becoming oneself occurs in the theatre teacher training too. In this process of

becoming the student is challenged and thrown into newness. By going through these challenges she discovers herself. According to Barnett (2007, 54), the pedagogy of challenge "calls for qualities of resilience and fortitude, in addition to the capacity to take the side of the other and so be prepared seriously to address any challenge that comes the student's way." Through this process of becoming oneself, the student gains confidence about her new position; there is "security amid insecurity", as Barnett (2007, 55) puts it.

Barnett thinks that the becoming process is something that should happen among the others (2007, 56). The theory of co-confidencing highlights how sharing with and supporting others is important in the process of gaining confidence. The participants need to feel accepted to be able to give offerings and to receive offerings from the others. In the co-confidencing process the participants support each other, make meaning together and gain competence by practicing and applying their abilities in new situations. These activities add to their feeling of confidence. Barnett (2007, 57) poses that the student, in order to develop herself and to strengthen her own voice, needs to have hope, will, self-belief and self-confidence.

Within drama teaching, drama teacher Michael Fleming (2011, 7–70) lists goals and mentions the development of confidence among them. However, he then points out in several ways that such lists are unclear. He has examined drama teaching to find consensus between the artistic and educational emphasis of the subject. He sees that drama teaching "[– –] involves creative energy and risk taking." (Fleming 2011, 16). This study of co-confidencing shows that the participants could express themselves freely amongst each other in a group that provided acceptance and appreciation. The supportive atmosphere encompasses everyone involved including teachers who can be part of the co-confidencing process.

Teacher educator Michele Borba states that self-confidence consists of security, selfhood, affiliation, mission and competency. The elements may overlap, but all five are needed for strong self-confidence. The feeling of security can be nourished by confidential relationships, where one becomes accepted. The confidentiality can be enhanced by setting clear rules and frames and by creating a positive educational atmosphere. (Borba 1989, 9–18.) The feeling of competence is connected with achieving tasks that one appreciates. The experiences of success encourage one into new challenges and competence to accept one's own failures. Supportive atmosphere in a group helps participants build confidence. Those with strong self-confidence are able to take risks, they tolerate uncertainty and they see changes as possibilities for something new to emerge. (Borba 1989,

141–150.) The theory of coping with not-knowing by co-confidencing explains how participants gain competence by attitude-adopting, which encourages them to practice their skills and to learn.

The theory of co-confidencing suggests that participants build confidence together and that individual doubts are inhibited by the processes occurring in the group. The significance of belonging to a group has been discussed in relation to developmental psychology.

According to Liisa Keltikangas-Järvinen (1998, 60) identifying with a group that enjoys common appreciation or belonging to a group that one considers important and meaningful adds to one's self-confidence. A similar process seems to be relevant for the participants in this study. They enjoyed the heterogeneity within the group and the possibility to become accepted by the others. They both shared and gained acceptance and considered it meaningful to be part of a group that they appreciate. The participants also appreciated groups that challenged them in their personal and professional development. Belonging to a supportive group allowed participants to be what they are and made them feel more confident about themselves.

The amount of self-confidence may vary in different situations, and Keltikangas-Järvinen (1998, 226) reminds us that it is possible to consciously strengthen one's self-confidence by taking more challenging tasks than one can easily manage. The foundation of self-confidence is built not only in childhood, but also during adulthood. It is a matter of accepting the situation and finding contentment with the way one is. To adopt an attitude towards oneself as not being perfect but good enough has its consequences to how one is feeling (Keltikangas-Järvinen 1998, 243). In the theory of co-confidencing the participants build their personal way of being. Adopting a positive attitude in order to cope with difficult situations helps them to practice their knowledge and skills and by that to gain competence.

Having power over one's own life adds to feelings of self-confidence. This feeling of power can be practiced by training cognitive skills. (Keltikangas-Järvinen 1998, 227–241). The theory of co-confidencing demonstrates how the participants practice their skills through reflecting, explaining, challenging and realizing and with these, build confidence together. Similar kind of meaning-making takes place in other peer-group mentoring programs aimed at teacher development:

teachers share and reflect on their experiences, discuss problems and challenges they meet in their work, listen to and encourage one anoth-

er, learn from another and learn together. [It – –] is implemented in groups consisting of both novice teachers and their more experienced counterparts. (*Osaava Verme.*)

Peer-group mentoring is based on principles such as dialogic learning, narrative ways of making meaning, autonomous participation, equality, constructivism and integral pedagogy (Heikkinen, Jokinen and al., 2012, 48) and it promotes reciprocation among the participants. The peer-group mentoring is a process in which the mentor may gain understanding of her professional development (Kukkonen et al. 2012, 158). It is possible to conceptualize tacit knowledge in peer groups where people from different kinds of teacher background share and make meaning of their conceptions. As in the co-confidencing process, in peer group mentoring the participants are in a process of becoming themselves. But as Barnett (2007, 58) asks

> From where does this self-belief come? From the student herself or from her tutors or from an even wider array of presences that constitute 'the learning environment'? All of these together! (Barnett 2007, 58)

In the process of co-confidencing, the participants gain confidence by building their own basis or sense of self. They build it by becoming themselves using their own actions such as practicing their abilities, but also, with the support of the others and by meaning-making together with the others. The building of self-confidence seems to take both one's will but also the support of the others. This notion is similar to that of Barnett (2007, 59) as he states that:

> One cannot instruct oneself to have a strong self-belief; but it can be acquired over time, [– –] there is a pedagogical interplay [– –] between the student's own painstaking efforts and the support that she receives. The student is the author and artist of her own self-belief, but is advanced in that patterning of self-creation by the encouragement of her tutors and any other 'significant others' in her educational endeavors.

When a participant has a will to help or serve others, she is seeking to build confidence; believing that confidence is something that one can help someone to gain. It is a confidencing feeling when one has opportunities to influence one's own and others' lives. It is also important for the participants to become heard

by their fellow students and to find similarities with others in the group. The support of the group allows the participant to be oneself. Barnett (2007, 168) thinks that through the achievements of a student others affirm themselves, which is what I see taking place in the co-confidencing process.

The process of co-confidencing is a strengthening experience for participants. It helps to develop feelings of having success. In the teacher training program participants appreciated their ability to cope with not-knowing and felt pleasure with the fact that they could tolerate confusion in a training program. They might transfer these feelings of support to their personal life and be appreciative of this facet of the training experience too.

In the theory of coping with not-knowing by co-confidencing, the stages of supportive sharing, meaning-making and practicing overlap in a unending spiraling sequence that promote the process of professional and personal development of participants. This spiral sequence is similar to Barnett's metaphor of a journey within educational development: it will never be over and it is a significant point of becoming. (Barnett, 2007, 61.)

Co-confidencing encourages professional and personal learning from one's own experiences. The theory of co-confidencing shows how participants build their identity, seek and develop their own way of being and teaching through gaining confidence in the theatre teacher training process. Based on my study I argue that facing not-knowing is needed for gaining new solutions and for activating creativity and enhancing personal and professional growth in the field of theatre pedagogy.

# 6 If not now, when?

*Not knowing is not resignation; it is an opening to amazement.* (Brook 1998, 226.)

There comes a point when it is time to let go: "Ending is hardest of all, yet letting go gives the only true taste of freedom. Then the end becomes a beginning once more, and life has the last word" (Brook 1998, 227). This study started from my personal and professional life-cycle interests; I had a desire to understand my work as a theatre teacher and teacher trainer. Throughout this research while coding, sorting and writing, I saw the generated theory come to life around me. Similar processes have also gone on in my theatre classes and artistic work within the theatre, among my colleagues, my family, relatives and friends. Seeing how theory works in life around me has encouraged me to continue with my study to this final stage of writing it up.

It is time to let this theory to live a life of its own: to be tested by other researchers in new studies and by practitioners in the field. In this chapter I will discuss the issues of rigor that relate to this grounded theory of co-confidencing. I will also address the ways in which co-confidencing can be applied to the field of theatre and teacher training. Finally I will recommend a direction towards future research.

## 6.1   Issues of rigor

The use of classic grounded theory was very suitable for this research. Even though the procedures of the method are very concrete, I found the method to be open and creative. The method allowed me to utilize pre-collected data. I was doubly assured of its suitability by first using it and second by generating the theory. The grounded theory methodology fit well with the examination of what was going on in the theatre teacher training program once caught up by the original data collection and then released by theoretical sampling.

Grounded theory is not for testing theories of others nor is it intended to prove superiority over any of the other existing theories in the field; it is simply explaining a process that is going on in certain circumstances (Glaser 1978; 1998). This principle was clearly met by the emerging core category of co-confidencing and its' properties that were discovered while generating the theory. The theory did not only show that building self-confidence was happening, it also explained how it was happening and by that provided new information about theatre teacher training. It was Glaser's goal that through grounded theory people in diverse substantive fields would be able to deal with main concerns instead of just experiencing and acknowledging problems. A theory that is grounded simply tells what is going on, but grounded theory is much broader and can be used to develop programs, frameworks and applications to change the circumstances that cause the problems. (Glaser 1998, 244–245.)

Grounded theory studies are evaluated differently than many other types of research. I didn't have a hypothesis that I would have tried to verify. Instead, during this research I applied four criteria that are used to address issues of rigor in grounded theory studies: fit, workability, relevance and modifiability. Glaser states that a theory can be "modified to fit and work with relevance. [– –] There is no such thing as 'wrong' theory' [– –]. The theory gets modified by subsequent data" (Glaser 1998, 237). By fit Glaser means that the developed theory must fit the data and that is easily met because most of the categories are generated directly from the data. The theory that works is able to explain the behavior of the people in an area of a study. Allowing the core problems and processes to emerge ensures the relevance of the grounded theory. Generating the theory is a modifying process in which new data makes variations to the theory. (Glaser 1978, 4–5.)

The theory of co-confidencing has "fit". I had neither pre-existing categories that I would have tried to make the data fit in nor were there any pieces of data that did not fit into the theory. In the area of theatre pedagogy the emergence of the core category of co-confidencing surprised me, even though it now seems to develop quite naturally from the data. The data fits the process of coping with not-knowing and the phenomenon of co-confidencing.

The theory of coping with not-knowing works in explaining what happened in the theatre teacher training program. The participants were willing to learn theatre and theatre pedagogy. When they faced not-knowing they were not paralyzed. They felt uncertainty but quickly worked together to build confidence and cope with not-knowing. The theory works with the data from which it was discovered. It outlines what the participants did to gain acceptance, appreciation

and competence. The process of co-confidencing shows how participants in the theatre teacher training program respond to not-knowing by working over time to overcome it. The process of co-confidencing proceeds from one stage to another in a spiral-like movement from the stage of practicing back to the stage of supportive sharing and around again through meaning-making gradually increasing participants' confidence and strengthening the feeling of being oneself within a group.

Co-confidencing is relevant in the area of theatre pedagogy. The theory shows that when learning theatre pedagogy participants gain confidence but not on their own. They need others to support them and to lend support to the others. The theory reveals what is most relevant for the participants in their learning process: not skills or knowledge but the strengthening of oneself that helps them to face not-knowing and to move towards the unknown and creativity.

Modifiability is an important criterion for a grounded theory. When the main concern of the participants in this study emerged, it led me to examine the data in order to find out how the participants resolved the problem of uncertainty or insecurity. Co-confidencing emerged as the core category. I developed the theory by going through the data incident by incident, forming the concepts and comparing them to each other to ensure the fit. This theory would easily be modifiable if new data were collected. An interesting field would be the Master's Degree program for theatre teachers, which lasts longer than the training program in this research. Or, one could move from the area of theatre pedagogy to the professional training of theatre artists, especially actors and directors. The theory of co-confidencing is also modifiable in working towards a formal theory. This could be accomplished by constantly comparing this data in other substantive areas.

Glaser (1998, 236) mentions temporal trust, colleague trust, layman trust and trust for one's own account as well as other sources of trust in grounded theory. These areas overlap and the researcher can recognize many of them occurring simultaneously. About temporal trust Glaser states four criteria. According to him, grounded theory has "a 'nowism' dimension" (1998, 238): people that are reading a theory see it going on simultaneously around them and thus, they have a chance to use it immediately. Co-confidencing is such an identifiable process.

Due to its general implications grounded theory can be used freely outside the place, unit and time in which it was generated (Glaser 1998, 239–239). With the theory of co-confidencing I have already applied it in different contexts: I have used the theory to develop my play directing processes, I have applied it in my teaching at upper secondary school. I have used the theory to gain understanding

of the processes going on among my colleagues and in my free time activities. With the historical perspective I can see that co-confidencing has been going on in theatre activities long before the teacher training program in which it was the focus of this study. Referring to the ideas of Barnett, it is most likely that the theory of co-confidencing won't be soon outdated, either.

The third dimension of temporality relates to speed. Glaser (1998, 239) states that if the researcher follows the grounded theory methods and procedures the theory develops. It also allows for individual pacing, and in my work I can see the phases where I was moving fast in generating the theory while the work in some other stages took me longer. I could also leave the study resting and without a trouble to continue with it later.

Glaser sees that the fourth reason for the temporal trust of grounded theory is the traction it gives in its application (Glaser 1998, 240). The theory of coping with not-knowing through co-confidencing is a theory general enough to be easily applied into any theatre teacher training and it can be modified to meet the special challenges of each different theatre training unit.

According to Glaser (1998, 249), collegial trust means that grounded theory produces theories that can be taught and developed by other researchers. Generalizing is a way to take the theory into new substantive areas, even to developing formal theories, and it makes grounded theory to be an empowering method. This study, besides revealing the co-confidencing process, provided relevant information about the suitability of the method for researching theatre pedagogy.

Glaser (1998, 244) means by layman trust that grounded theories have an instant grab; it brings information, solutions and empowerment to people on the substantive field. Often there can be a problem that the people acknowledge but can't find a solution for it. Through conceptualization the patterns become visible and adjustable. Glaser also speaks about personal trust, meaning that grounded theory method can be used as a tool for one's own account. For me this research process has taught new skills of conceptualizing and problem solving to be used in my personal and professional life.

## 6.2   Opening to the amazement

*[– –] we need others, all the time.* (Brook 1998, p. 226.)

The generated theory of co-confidencing suggests how participants in theatre teacher training program build confidence with the help of the others when facing

insecurity and uncertainty caused by not-knowing. This provides the theatre (teacher) trainers with a greater understanding of the process that is going on among the participants in such a program.

This study broadens the understanding about learning in the context of theatre and theatre pedagogy. It leaves no doubt about the need for confidence in facing the unknown. The theory of co-confidencing shows, that facing the unknown is a way to build confidence. The acknowledgement of this paradox helps educators to support confidence-building among participants by ensuring the supportive circumstances. Taking this paradox into account in designing theatre teacher training is supported by the generated theory.

The theory of co-confidencing can be used as a foundation to develop theatre teacher training curricula. Knowledge from this theory can be used to develop an evaluation method for the curricula already in use at educational institutions. Learning theatre skills and knowledge is only a part of professional development. In addition an effective curriculum should include methods for supporting individual strengths and group strength. This includes strengthening participants' ability to act in terms of one's own basis as a human being. The generated theory gives new viewpoints to be considered in teacher training, higher education and in professional development programs also outside of theatre pedagogy. Barnett's notion of "will to learn" goes well with the theory of co-confidencing as is suggested in Chapter 5.

Theatre and theatre education are currently under change in Finland. Contemporary theatre with its countless variations and possibilities seeks new kinds of pedagogical approaches (Silde 2011). This poses challenges for making and learning theatre. The use of the theory of co-confidencing compared to the writings of Riku Saastamoinen (2011, 15) and his notions on the role of an art teacher as a co-operator with students, seems relevant. According to Saastamoinen (2011, 15), co-operation promotes confidence and security. The generated theory of co-confidencing shares some of the ideas of the pedagogy for training a "self-determining" actor (Silde 2011) and these resemblances could provide discussion about the ways to realize a new pedagogy for both actors and for theatre pedagogy.

The theory of coping with not-knowing by co-confidencing was grounded by researching a process among the participants in a theatre pedagogical program. Whatever motives each of them had for attending the program, for eight months they studied together, then went apart and, as it happens in life, life went on. However, something valuable had taken place in the training process. At the time

it was rather an impression than a conceptualized perception of their way of coping with not-knowing. They left the process of co-confidencing to be discovered by this research. The theory of coping with not-knowing by co-confidencing can be applied in many kinds of development programs that seek to strengthen individuals and communities. It helps reveal the basic needs and premises for the well-being of people living in a world of constant changes.

In this study I have had the role of a teacher and a researcher. The time span between these two roles made it easier to separate them. During the training program I collected data but it was all connected to the program and meant to aid the participants (learning journals) in their learning process and myself (working journals, observation notes) in planning and realizing the program. At the beginning of the data analysis I was aware of the different individuals, but when the coding proceeded, the incidents and the codes over took the individuals in the data. The use of the grounded theory method offered the possibility to raise the level of conceptualization for generating the theory.

The use of this method let me treat my own journals as part of the data. However, during the research process I became more aware of the meaning that the training process had for me. It challenged me as a teacher and my knowledge, the use of my skills and the application of my pedagogical thinking. Like the participants, I faced the unknown and pondered with not-knowing. I began to see myself among the others in the co-confidencing process: entering the unknown, willing to learn more about teaching theatre and ending up researching the core process in the training program. Not-knowing provided an opening to amazement for me!

## 6.3   Letting go

*Yet at any moment, we can find a new beginning.* (Brook 1998, 227.)

There is one thing we can say for sure about the future: nothing is sure in it. To live in a rapidly changing world we need ways to cope with the uncertainty and insecurity that not-knowing awakens in us. This study shows how in the area of theatre pedagogy not-knowing is not only inevitable, it is also essential in experiencing, understanding and creating art. Most studies about theatre pedagogy in Finland investigate the experiences of the participants or the philosophical background of theatre pedagogy. The literature on theatre teaching or teacher

training consists mainly of guide books including many exercises and examples of practices. This study brings up some suggestions for future research.

This generated theory of coping with not-knowing by co-confidencing offers broad applications and as such it could quite easily be developed into a formal theory with new data and other substantive theories. A formal theory explaining how people in different situations in human life persist not-knowing and have the strength to go forward is needed in times of uncertainty would likely be well received and used.

The process of becoming oneself in artistic training processes is an area likely to find relevance in the theory of co-confidencing. In this study the becoming of oneself served as a co-category of co-confidencing, but setting it in the focus of the research would provide us with new information of the impacts and possibilities of art pedagogy.

The theory of co-confidencing emphasises the significance of others in building confidence. The actions of the participants show that we need others and we need interaction and co-operation in order to develop fully and to gain self-confidence. In theatre interaction is an integral element since theatre is based on presence and it is practiced together with others. Even the performer of a monologue has an audience to be in contact with. The communal nature of theatre provides a fertile ground for the process of co-confidencing.

I have been able to recognize the core processes of the theory about what was going on outside the original theatre teacher training program. However, the widespread applicability of this theory remains to be seen. It is now time to leave this work for further developments, for testing with new data and for new beginnings by other research projects.

# References

## LITERATURE

**Aaltonen, Heli.** 2006. *Intercultural Bridges in Teenagers' Theatrical Events: Performing Self and Constructing Cultural Identity Through a Creative Drama Process.* Turku: Åbo Akademi University Press.

**Aho, Sirkku.** 1996. *Lapsen minäkäsitys ja itsetunto.* Helsinki: Edita.

**Anttila, Eeva** et. al. 2011. "Johdanto." In Eeva Anttila (ed.). *Taiteen jälki: Taidepedagogiikan polkuja ja risteyksiä.* Teatterikorkeakoulun julkaisusarja 40. Helsinki: Teatterikorkeakoulu, 5–11.

**Anttila, Pirkko.** 2006. *Tutkiva toiminta ja Ilmaisu, Teos, Tekeminen.* Hamina: Akatiimi Oy. Artefakta 16.

**Barnett, Ronald.** 1992. *Improving Higher Education: Total Quality Care.* Buckingham and Bristol, PA: SRHE and Open University Press.

**Barnett, Ronald.** 1994. *The Limits of Competence: Knowledge, Higher Education and Society.* Buckingham and Bristol, PA: SRHE and Open University Press.

**Barnett, Ronald**. 2000a. *Realizing the University in an Age of Supercomplexity*. Ballmoor and Philadelphia, PA: SRHE and Open University Press.

**Barnett, Ronald.** 2000b. "University knowledge in an age of supercomplexity." *Higher Education* 40: 409–422.

**Barnett, Ronald**. 2004. "Learning for an unknown future." *Higher Education Research & Development*, 23:3, 247–260. (http://dx.doi.org/10.1080/0729436042000235382 [5.4.2013])

**Barnett, Ronald.** 2007. *A Will to Learn: Being a Student in an Age of Uncertainty.* Berkshire: Open University Press. McGraw-Hill Education.

**Barnett, Ronald** (ed.). 2012. *The Future University: Ideas and Possibilities.* New York: Routledge.

**Boal, Augusto.** 1994. *Games for Actors and Non-actors.* London: Routledge.

**Bolton, Gavin**. 1984. *Luova toiminta kasvatuksessa. Teoriaa draamasta.* Translated by Tintti Karppinen. Helsinki: Tammi.

**Borba, Michele.** 1993. *Staff Esteem Builders.* Torrance, CA: Jalmar Press.

**Brook, Peter.** 1971. *The Empty Space.* London: Granada Publishing.

**Brook, Peter.** 1987. *The Shifting Point.* New York: Harper & Row.

**Brook, Peter.** 1993. *The Open Door. Thoughts on Acting and Theatre.* New York: Pantheon Books.

**Brook, Peter.** 1998. *Threads of Time: A Memoir.* London: Methuen.

**Clay, Gordon, John Hertrich, Peter Jones, Janet Mills** and **Jim Rose** (eds.). 1998. *The Arts Inspected.* Oxford: Heinemann Educational Publishers.

**Cohen, Robert.** 1986. *Näyttelemisen mahti.* Tampere: Tampereen yliopisto. Tampereen yliopiston näyttelijäntyön koulutusohjelman julkaisuja sarja B 1.

**Cohen, Robert.** 2013. *Acting Power.* London and New York: Routledge.

**Csikszentmihalyi, Mihaly.** 2006. *Kehittyvä minuus: Visioita kolmannelle vuosituhannelle.* Helsinki: Rasalas.

*Degree Requirements 2012–2014.* 2012. Helsinki: Theatre Academy Helsinki / Department of Dance and Theatre Pedagogy. (http://www.teak.fi/general/Uploads_files/Degreerequirements201214.pdf [23.1.2014])

**Dewey, John.** 1997. *Experience and Education.* New York: Touchstone (1938).

**Eriksson, Stig.** 2009. *Distancing at Close Range. Investigating the significance of Distancing in Drama Education.* Turku: Åbo Akademi University Press.

**Fleming, Michael.** 1997. *Art of Drama Teaching.* London: David Fulton Publishers.

**Fleming, Mike.** 2011. *Starting Drama Teaching.* London: Routledge.

**Glaser, Barney.** 1978. *Theoretical Sensitivity: Advances in the Methodology of Grounded Theory.* Fifth printing. Mill Valley, CA: The Sociology Press.

**Glaser, Barney.** 1998. *Doing Grounded Theory: Issues and Discussions.* Mill Valley, CA: The Sociology Press.

**Glaser, Barney.** 2001. *The Grounded Theory Perspective: Conceptualization Contrasted with Description.* Mill Valley, CA: The Sociology Press.

**Glaser, Barney.** 2005. *The Grounded Theory Perspective: Theoretical coding.* Mill Valley, CA: The Sociology Press.

**Glaser, Barney** and **Judith Holton** (eds.). 2007. *The Grounded Theory Seminar Reader.* Mill Valley, CA: The Sociology Press.

**Glaser, Barney** and **Anselm Strauss.** 2007. *Discovery of Grounded Theory: Strategies for Qualitative Research.* New York: Aldine Transaction. (1967)

**Grotowski, Jerzy.** 1968. *Towards a Poor Theatre.* (Holstebro: Odin teatrets forlag.

**Grotowski, Jerzy**.1993. *Hän ei ollut kokonainen.* Translated by Martti Puukko. Rovaniemi: Painatuskeskus.

**Gynnild, Astrid**. "Atmosphering for Conceptual Discovery". In Vivian B. Martin and Astrid Gynnild (eds.). *Grounded Theory. The Philosophy, Method, and Work of Barney Glaser.* Boca Raton, FL.: Brown Walker, 31–49.

**Heikkinen, Hannu.** 2002. *Draaman maailmat oppimisalueina. Draamakasvatuksen vakava leikillisyys.* Jyväskylä Studies in Education, Psychology and Social Research 201. Jyväskylä: Jyväskylän yliopisto.

**Heikkinen, Hannu** L.T., **Rauno Huttunen**, and **Pentti Moilanen** (eds.). 1999. *Siinä tutkija missä tekijä. Toimintatutkimuksen perusteita ja näköaloja.* Jyväskylä: Atena kustannus.

**Heikkinen, Hannu** L. T. 2001. *Toimintatutkimus, tarinat ja opettajaksi tulemisen taito. Narratiivisen indentiteettiyön kehittäminen opettajankoulutuksessa toimintatutkimuksen avulla.* Jyväskylä Studies in Education, Psychology and Social Research 175. Jyväskylä: Jyväskylän yliopisto. (https://jyx.jyu.fi/dspace/handle/123456789/27205 [23.1.2014])

**Heikkinen, Hannu** L. T. and **Leena Syrjälä** (eds.). 2002. *Minussa elää monta tarinaa. Kirjoituksia opettajuudesta.* Helsinki: Kansanvalistusseura.

**Heikkinen, Hannu** L. T.**, Hannu Jokinen**, and **Päivi Tynjälä** (eds.). 2012. *Osaaminen jakoon: Vertaisryhmämentorointi opetusalalla.* Jyväskylä: PS-kustannus.

**Heinonen, Sirkka-Liisa**. 2000. *Ilmaisun leikit tarinan talossa. Analyysi ja tulkinta lastentarhanopettajan pedagogisesta toiminnasta varhaiskasvatuksen draaman opetuksessa.* Tampere: Tampereen yliopisto, opettajankoulutuslaitos.

**Hertrich, John.** 1998. "Drama." In Gordon Clay, John Hertrich, Peter Jones, Janet Mills, and Jim Rose (eds.). *The Arts Inspected.* Oxford: Heinemann Educational Publishers, 45–58.

**Holland, Peter** and **Michael Patterson.** 2001. "Eighteenth-Century Theatre." In John Russel Brown (ed.). *The Oxford Illustrated History of the Theatre.* New York: Oxford University Press, 255–298.

*Juhana Herttuan lukio.* 2012. (http://blog.edu.turku.fi/juhanaherttua/ilmaisu/ [11.2.2012])

**Jussila, Aino-Liisa.** 2004. *Stabilizing of Life. A Substantive Theory of Family Survivorship with a Parent with Cancer.* (http://tampub.uta.fi/bitstream/handle/10024/67424/951-44-6120-7. pdf?sequence=1 [1.4.2013])

**Kallinen, Timo.** 2001. *Näyttämötaiteilijasta teatterityöntekijäksi. Miten moderni tavoitti suomalaisen teatterikoulutuksen.* Acta Scenica 7. Helsinki: Teatterikorkeakoulu.

*Kallion lukio.* 2012. (http://www.hel.fi/hki/kallil/fi/Koulun+esittely/Koulun+historiaa [11.2.2012])

**Karppinen, Tintti.** 1993. "Ilmaisukasvatus – Dramapedagogik ry." In Anne-Maarit Nurmi (ed.). *Tie teatteri-ilmaisuun.* Teatterikorkeakoulun julkaisusarja 21. Helsinki: Teatterikorkeakoulu. Täydennyskoulutuskeskus, 82–89.

**Kauppinen, Eino.** 1960. "Johdanto." In Eino Kauppinen (ed.). *Kaarlo Bergbom ja Suomalaisen teatterin synty: Kaarlo Bergbomin kirjoitukset teatterioloistamme 1872.* Helsinki: Otava.

**Kautto, Eila.** 2010."Näyttämöllä." In Anja-Liisa Alanko, Irmeli Hietanen, Jukka Niiranen and Tuula Uusi-Hallila (eds.). *Rohkea koulu.* Helsinki: Suomalaisen kirjallisuuden seura, 108  112.

**Keltikangas–Järvinen, Liisa.** 1994. *Hyvä itsetunto.* Helsinki: WSOY.

**Kempe, Andy** and **Helen Nicholson**. 2003. *Learning to Teach Drama.* London – New York: Continuum, 11  18.

**Kirkkopelto, Esa.** 2008. "New Start: Artistic research at the Finnish Theatre Academy." *Nordic Theatre Studies* 20, 17–27.

**Kolb, David A.** 1984. *Experiential Learning: Experience as the Source of Learning and Development.* Englewood Cliffs, N.J.: Prentice-Hall, Inc.

**Korhonen, Riitta.** 2005. *Pedagoginen draamaleikki kuusivuotiaiden esiopetuksessa. Opettajien kokemuksia draamaleikistä lasten oppimis- ja opetustilanteissa.* Turku: Turun yliopisto.

**Kukkonen, Harri, Kaarina Ranne** and **Kukka-Maaria Korko.** 2012. "Vastavuoroinen oppiminen". In Hannu L.T. Heikkinen, Hannu Jokinen, Ilona Markkanen and Päivi Tynjälä (eds.). *Osaaminen jakoon: Vertaisryhmämentorointi opetusalalla.* Jyväskylä: PS-kustannus, 149–158.

**Kumpulainen, Seppo**. 2011. *Hikeä ja harmoniaa. Liikunnan ja fyysisen ilmaisun opetus Suomen Teatterikoulun ja Teatterikorkeakoulun näyttelijänkoulutuksessa vuosina 1943–2005.* Acta Scenica 26. Helsinki: Teatterikorkeakoulu.

**Laakso, Erkki.** 2004. *Draamakokemusten äärellä. Prosessidraaman oppimispotentiaali opettajaksi opiskelevien kokemusten valossa.* Jyväskylä Studies in Education, Psychology and Social Research 238. Jyväskylä: Jyväskylän yliopisto.

**Laaksovirta, Merja.** 1993. "Suomalainen harrastajateatteri." In Anne-Maarit Nurmi (ed.). *Tie teatteri-ilmaisuun.* Teatterikorkeakoulun julkaisusarja 21. Helsinki: Teatterikorkeakoulu. Täydennyskoulutuskeskus, 92–105.

**Lehmann, Hans-Thies.** 2009. *Draaman jälkeinen teatteri.* Translated by Riitta Virkkunen. Helsinki: Like.

**Louhija, Marja.** 1993. "Ajan lyhyt historia – teatteriopetus Turussa nyt!" In Anne-Maarit Nurmi (ed.). *Tie teatteri-ilmaisuun.* Teatterikorkeakoulun julkaisusarja 21. Helsinki: Teatterikorkeakoulu. Täydennyskoulutuskeskus, 109–113.

*Lukiodiplomi / Teatteritaide. 2004. Ohjeet opettajalle.* Helsinki: Opetushallitus. (http://www.edu.fi/lukiodiplomit [23.1.2014])

**Martikainen, Marja** and **Liisa Haverinen.** 2004. "Grounded theory –menetelmä kasvatustieteellisessä tutkimuksessa." In Pertti Kansanen ja Kari Uusikylä (eds.). *Opetuksen tutkimuksen monet menetelmät.* Jyväskylä: PS-kustannus, 133–157.

*Metropolia. Opinto-opas.* 2012. (http://opinto-opas-ops.metropolia.fi/index.php?rt=index/nuoretJaAikuiset/KE11S2/ajoitussuunnitelma&lang=en [11.2.2012])

*Minna Canthin lukio.* 2012. (http://www.minnacanthinlukio.fi/yleisesittely/historia/ [11.2.2012])

*Osaava Verme* (http://www.osaavaverme.fi/eng [21.1.2014])

**Owens, Allan** and **Keith Barber.** 1998. *Draama toimii.* Translated by Jean-Paul Kaijanen and Pekka Korhonen. Helsinki: JB-kustannus.

**Paavolainen, Pentti** and **Aino Kukkonen**. 2005. *Näyttämöllä. Teatterihistoriaa Suomesta.* Helsinki: WSOY.

**Polanyi, Michael.** 1962. *Personal Knowledge. Towards a Post-Critical Philosophy.* Chicago: The University of Chicago Press (1958).

**Polanyi, Michael.** 2009. *The Tacit Dimension.* London: The University of Chicago Press (1966).

*Raportit ja selvitykset* 2011. (http://www.oph.fi/download/138687_Selvitys_lukiodiplomien_suorittamisesta.pdf [11.2.2012])

**Ropo, Eero.** 1993. "Opetussuunnitelma taidekasvatuksessa." In Ismo Porna and Pirjo Väyrynen. *Taiteen perusopetuksen käsikirja.* Helsinki: Suomen kuntaliitto, 55–72.

**Räsänen, Marjo.** 1997. *Building bridges. Experiential Art Understanding: A work of art as a means of understanding and constructing self.* Helsinki: University of Art and Design.

**Räsänen, Marjo.** 2000. *Sillanrakentajat. Kokemuksellinen taiteen ymmärtäminen.* Taideteollisen korkeakoulun julkaisu A 28. Helsinki: Taideteollinen korkeakoulu.

**Rusanen, Soile.** 2002. *Koin traagisia tragedioita. Yläasteen oppilaiden kokemuksia ilmaisutaidon opiskelusta.* Acta Scenica 11. Helsinki: Teatterikorkeakoulu.

**Ruuskanen, Annukka** (ed). 2011. *Nykyteatterikirja — 2000-luvun alun uusi skene.* Helsinki: Like.

**Saastamoinen, Riku.** 2011. "Prologi: Virhe taidepedagogiikan tehtävänä." In Eeva Anttila (ed.). *Taiteen jälki: Taidepedagogiikan polkuja ja risteyksiä.* Teatterikorkeakoulun julkaisusarja 40. Helsinki: Teatterikorkeakoulu, 13–15.

**Saloviita, Timo.** 2006. *Yhteistoiminnallinen oppiminen ja osallistava kasvatus.* Jyväskylä: PS-kustannus.

**Salmi, Maissi.** 2013. *Matkalla minuuteen: opiskelijoiden kokemuksia lukiodiplomista ja opettajan roolista oppimisprosessissa.* Helsinki: Taideyliopiston Teatterikorkeakoulu.

**Sava, Inkeri.** 1993. "Taiteellinen oppimisprosessi." In Ismo Porna and Pirjo Väyrynen (eds.). *Taiteen perusopetuksen käsikirja.* Helsinki: Suomen kuntaliitto, 15–43.

**Sava, Inkeri.** 1997. "Taito, ilmaisu, ajattelu arviointikohteina." In Ritva Jakku-Sihvonen (ed.). *Onnistuuko oppiminen - oppimistuloksien ja opetuksen laadun arviointiperusteita peruskoulussa ja lukiossa.* Helsinki: Opetushallitus.

**Sava, Inkeri, Pekka Vänttinen,** and **Teija Löytönen** (eds.). 1998. *Taikopeda. Taidekorkeakoulupedagogiikka.* Helsinki: Yliopistopaino.

**Sava, Inkeri** and **Arja Katainen.** 2004. "Taide ja tarinallisuus itsen ja toisen kohtaamisen tilana. Identiteetti, minuus ja itsestä vieraantuminen." In Inkeri Sava and Virpi Vesanen-Laukkanen (eds.). *Taiteeksi tarinoitu oma elämä.* Jyväskylä: PS-kustannus, 22–39.

**Seppälä, Mikko-Olavi.** 2010. *Suomalaisen työväenteatterin varhaisvaiheet.* Helsinki: Suomalaisen Kirjallisuuden Seura.

**Seppälä, Mikko-Olavi.** 2010b. "Teatteri leviää Suomeen." In Mikko-Olavi Seppälä and Katri Tanskanen (eds.). Suomen teatteri ja draama. Helsinki: Like, 15-24.

**Siitonen, Juha.** 1999. *Voimaantumisteorian perusteiden hahmottelua.* Acta Universitatis Ouluensis E Scientiae Rerum Socialium 37. Oulu: Oulun yliopisto.

**Silde, Marja.** 2004. "Luovien vai ajelehtien. Miten suomalainen teatterikoulutus vastaa muutoksiin?" *Teatteri* 8, 10–13.

**Silde, Marja** (ed.). 2011. *Nykynäyttelijän taide. Horjutuksia ja siirtymiä.* Helsinki: Teatterikorkeakoulu, 209-220.

**Silvennoinen, Tommi.** 2008. "Aidattu ymmärrys." In Jussi Johnsson, Tuomas Laitinen, Juhani E. Lehto, Pasi Mäkelä, Pilvi Porkola, Janne Saarakkala, Risto Santavuori, Markku Siivola, Tommi Silvennoinen and Eero-Tapio Vuori (eds.). *Ei-ymmärtämisen eteisessä.* Helsinki: Todellisuuden tutkimuskeskus, 137–156.

**Sinivuori, Timo.** 2002. *Teatteriharrastuksen merkitys - Teatteriharrastusmotiivit ja taiteellinen oppiminen teatteriesityksen valmistusprosessissa.* Acta Universitatis Tamperensis 866. Tampere: Tampereen yliopisto.

**Spolin, Viola.**1985. Improvisation for the Theater. Evanston, IL.: Northwestern University Press.

**Strauss, Anselm** and **Juliet Corbin.** 1990. *Basics of Qualitative Research. Grounded Theory Procedures and Techniques.* Newbury Park, CA: Sage.

*Taiteen perusopetus* 2012.Helsinki: Opetushallitus. [Basic Education in the Arts. Finnish National Board of Education.] (http://www.edu.fi/taiteen_perusopetus [11.2.2012])

*Taiteen perusopetuksen arviointi.* 2012. (http://www.edev.fi/portal/julkaisu/julkaisu_57 [11.2.2012])

*Tampereen yhteiskoulun lukio.* 2012. (http://tyk.info/tyk/historiaa [11.2.2012])

**Tanttu, Helena.** 1993. "Ilmaisutaidon opettajien pätevöittämiskoulutus." In Anne-Maarit Nurmi (ed.). *Tie teatteri-ilmaisuun.* Helsinki: Teatterikorkeakoulu. Täydennyskoulutuskeskus, 114–119.

**Tiusanen, Timo.** 1969. *Teatterimme hahmottuu.* Helsinki: Kirjayhtymä.

**Toivanen, Tapio.** 2002. *"Mä en ois kyllä ikinä uskonu ittestäni sellasta": peruskoulun viides ja kuudesluokkalaisten kokemuksia teatterityöstä.* Acta Scenica 9. Helsinki: Teatterikorkeakoulu.

**Toivonen, Annemari.** 1997. "Miten teatteria voi opettaa." In Eeva-Kaisa Heikura, Ville Sandqvist and Riitta Seppälä (eds.). *Haloo Hamlet.* Helsinki: Teatterin tiedotuskeskus ry. 28–31.

**Tuisku, Hannu.** 2010. "Diving In: Adolescents' Experiences of Physical Work in the Context of Theatre Education." *International Journal of Education and the Arts* 11: 10, 1 30. (http://www.ijea.org/v11n10/ [30.1.2014])

**Vuori, E.** 2008. "Tajunnan ensimmäinen huone." In Jussi Johnsson, Tuomas Laitinen, Juhani E. Lehto, Pasi Mäkelä, Pilvi Porkola, Janne Saarakkala, Risto Santavuori, Markku Siivola, Tommi Silvennoinen and Eero-Tapio Vuori (eds.). *Ei-ymmärtämisen eteisessä.* Helsinki: Todellisuuden tutkimuskeskus, 13–32.

**Walamies, Molla.** 2007. *Eettinen kasvu ja dialogisuus draaman näyttämöllä : valokiilassa päiväkodin draamaprosessi.* Turku: Åbo Akademi University Press.

**Wangh, Stephen.** 2013. *The Heart of Teaching: Empowering Students in the Performing Arts.* London and New York: Routledge.

**Way, Brian.** 1979. *Luova toiminta ja persoonallisuuden kehittäminen.* Translated by Tintti Karppinen. Helsinki: Tammi.

**Wiles, David.** 2001. "Theatre in Roman and Christian Europe."  In John Russel Brown (ed.). *The Oxford Illustrated History of the Theatre.* New York: Oxford University Press, 49–92.

**Østern, Anna.** 2000. "Draamapedagogiikan genret pohjoismaisien opetussuunnitelmien valossa." In Pipsa Teerijoki (ed.). *Draaman tiet – suomalainen näkökulma. Erkki Laakson juhlakirja 7.6.2000.* Opetuksen perusteita ja käytänteitä 35. Jyväskylä: Jyväskylän yliopisto, opettajankoulutuslaitos, 4–26.

**Østern, Anna-Lena.** 2001. "Teatterin merkitys kautta aikojen lasten ja nuorten näkökulmasta." In Pekka Korhonen and Anna-Lena Østern. *Katarsis. Draama, teatteri ja kasvatus.* Jyväskylä: Atena, 15–45.

**Østern, Anna-Lena.** 2003. "Aktiivinen esteettinen responssi ja oppimisprosessit draamassa." In Anna-Lena Østern, Pipsa Teerijoki and Hannu Heikkinen.  *Tutkiva draamaopettaja. Draamakasvatuksen vuosikirja 2000-2003.* Jyväskylä: Jyväskylän yliopisto, 13–30.

UN-PUBLISHED

Julkilausuma "*Teatteritaide oppiaineeksi perusopetukseen*". [Declaration for theatre education.] 2009. Teatteritaide oppiaineeksi –työryhmä. Helsinki.

Julkilausuma "*Draama/ teatteriopettajakoulutus Suomessa*". [Declaration for drama and theatre teacher training.] 2010. Teatteritaide oppiaineeksi –työryhmä. Helsinki.

# Sarjassa aiemmin julkaistut teokset

Pentti Paavolainen & Anu Ala-Korpela (eds.)
*Knowledge Is a Matter of Doing.* (1995)

Annette Arlander
*Esitys tilana.* (1998)

Pia Houni & Pentti Paavolainen (toim.)
*Taide, kertomus ja identiteetti.*(1999)

Soili Hämäläinen
*Koreografian opetus- ja oppimisprosesseista kaksi opetusmallia oman liikkeen löytämiseksi ja tanssin muotoamiseksi.* (1999)

Pia Houni
*Näyttelijäidentiteetti. Tulkintoja omaelämäkerrallisista puhenäkökulmista.* (2000)

Riitta Pasanen-Willberg
*Vanhenevan tanssijan problematiikasta dialogisuuteen koreografin näkökulma.* (2001)

Timo Kallinen
*Näyttämötaitelijasta teatterityöntekijäksi. Miten moderni tavoitti suomalaisen teatterikoulutuksen.* (2001)

Paula Salosaari
*Multiple Embodiment in Classical Ballet. Educating the Dancer as an Agent of Change in the Cultural Evolution of Ballet.* (2001)

Tapio Toivanen
*"Mä en ois kyllä ikinä uskonu ittestäni sellasta".* Peruskoulun viides- ja kuudesluokkalaisten kokemuksia teatterityöstä. (2002)

Pia Houni & Pentti Paavolainen
*Teatteri ja tanssi toimintakulttuureina.* (2002)

Soile Rusanen
*Koin traagisia tragedioita. Yläasteen oppilaiden kokemuksia ilmaisutaidon opiskelusta.* (2002)

Betsy Fisher
*Creating and Re-Creating Dance. Performing Dances Related to Ausdruckstanz.* (2002)

Leena Rouhiainen
*Living Transformative Lives. Finnish Freelance Dance Artists Brought into Dialogue with Merleau-Ponty's Phenomenology.* (2003)

Eeva Anttila
*A Dream Journey to the Unknown. Searching for Dialogue in Dance Education.* (2003)

Kirsi Monni
*Olemisen poeettinen liike. Tanssin uuden paradigman taidefilosofisia tulkintoja Martin Heideggerin ajattelun valossa sekä taiteellinen työ vuosilta 1996–1999.* (2004)

Teija Löytönen
*Keskusteluja tanssi-instituutioiden arjesta.* (2004)

Leena Rouhiainen, Eeva Anttila, Soili Hämäläinen & Teija Löytönen (eds.)
*The Same Difference? Ethical and Political Perpectives on Dance?* (2004)

Maaria Rantanen
*Takki väärinpäin ja sielu riekaleina.* (2006)

Leena Rouhainen (ed.)
*Ways of Knowing in Art and Dance.* (2007)

Jukka O. Miettinen
*Dance Images in Temples of Mainland Southeast Asia.* (2008)

Helka-Maria Kinnunen
*Tarinat teatterin taiteellisessa prosessissa.* (2008)

Erik Rynell
*Action Reconsidered. Cognitive aspects of the relation between script and scenic action.* (2008)

Tone Pernille Østern
*Meaning-making in the Dance Laboratory. Exploring dance improvisation with differently bodied dancers.* (2009)

Kirsi Heimonen
*Sukellus liikkeeseen – liikeimprovisaatio tanssimisen ja kirjoittamisen lähteenä.* (2009)

Maya Tångeberg-Grischin
*The Techniques of Gesture Language – a Theory of Practice.* (2011)

Seppo Kumpulainen
*Hikeä ja harmoniaa. Liikunnan ja fyysisen ilmaisun opetus Suomen Teatterikoulun ja Teatterikorkeakoulun näyttelijänkoulutuksessa vuosina 1943–2005.* (2011)

Tomi Humalisto
*Toisin tehtyä, toisin nähtyä – esittävien taiteiden valosuunnittelusta muutosten äärellä.* (2012)

Annette Arlander
*Performing Landscape. Notes on Site-specific Work and Artistic Research (Texts 2001–2011).* (2012)

Hanna Pohjola
*Toinen iho. Uransa loukkaantumiseen päättäneen nykytanssijan identiteetti.* (2012)

Heli Kauppila
*Avoimena aukikiertoon. Opettajan näkökulma kokonaisvaltaiseen lähestymistapaan baletinopetuksessa.* (2012)

Ville Sandqvist
*Minä, Hamlet. Näyttelijäntyön rakentuminen.* (2013)

Pauliina Hulkko
*Amoraliasta Riittaan: ehdotuksia näyttämön materiaaliseksi etiikaksi.* (2013)

Satu Olkkonen
*Äänenkäytön erityisyys pedagogiikan ja taiteellisen toiminnan haasteena.* (2013)

Anu Koskinen
*Tunnetiloissa – Teatterikorkeakoulussa 1980- ja 1990-luvuilla opiskelleiden näyttelijöiden käsitykset tunteista ja näyttelijöiden tunnetyöskentelystä.* (2013)

Mari Martin
*Minän esitys. Ohjaajan pohdintaa oman, yksityisen päiväkirjakatkelman työstämisestä näyttämölle.* (2013)

Soile Lahdenperä
*Muutoksen tilassa – Alexander- tekniikka koreografisen prosessin osana.* (2013)

Eeva Anttila
*Koko koulu tanssii! – kehollisen oppimisen mahdollisuuksia kouluyhteisössä.* (2013)

Linda Gold
*Altered Experience in Dance/Dancing Investigation into the Nature of Altered Experience in Dancing and Pedagogical Support.* (2014)

In the research project that this dissertation addresses, Annemari Untamala utilized classic grounded theory to investigate a theatre teacher training process. The study generates a theory of how participants in a professional development program cope with not-knowing by co-confidencing.

Untamala's research explains how participants build confidence through the three stages of supportive sharing, meaning-making, and practicing. These stages overlap and intertwine. During the co-confidencing process in theatre teacher training the participants achieve acceptance, appreciation, and competence.

The interest for this exploration arises from Untamala's experience of practicing and teaching theatre more than 20 years. Untamala suggests that in theatre pedagogy, operating in the unknown is inevitable. Although not-knowing may cause insecurity and uncertainty, coping with it is an essential part of a fruitful and creative learning process.

Untamala discusses the opportunities that awareness of the co-confidencing process offers for theatre teacher training. She claims that strengthening co-confidencing of trainees is important for supporting their professional and personal development.

UNIVERSITY OF THE ARTS HELSINKI

THEATRE ACADEMY