

## CIAN FORUM 4 Re-imagining intercultural approaches to pedagogy

In this forum we explored the role that 'interculturality' and 'Indigeneity' play in our understandings of intercultural-arts/pedagogies. We drew on Indigenous, critical curriculum and feminist perspectives for the purpose of sharing successful and failed intercultural approaches to schooling; infusing new thinking and values into our teaching and learning; realising reflexively a more interculturally appropriate pedagogy; and, for re-imagining educational policy and practice

### Facilitation



Spiritedly entitled “The Globe: A Pedagogical Playhouse”, Forum 4 aimed to bring intercultural-arts/pedagogies to life through the performative. The concept of the playhouse was used simultaneously to evoke a sense of the lived experience, drama and artistry of knowledge creation; the ways in which the performative moment of dialogue can empower people to explore the problematic nature of the worlds in which we live and the possible worlds we might inhabit; and the power of performed pedagogies to be potent transformative agents. Drawing on post-structural feminist theories of ‘performativity’ and ‘performed’ pedagogy, Forum 4 was ‘play’-full, disruptive and overflowing with the unexpected, and aimed to bring our discussions about being, doing and knowing in intercultural arts practice through the multiple lenses of intercultural-arts/pedagogies in a way which made space for academic creativities to take centre stage.

Forum 4 was acted in Four Scenes and each participant became an actor in the playhouse, taking a starring role in the performance of knowledge creation about intercultural-arts/pedagogies. The room took on a different flavour and the tables and chairs were carefully stage-managed to reflect the changing scene of knowledge creation. Scene 1 opened the play with performance of ‘scripted minutes’ as a summary of the previous three Fora. Major themes and concepts discussed in each forum came to life as ‘concept’ characters – Possibilities, Multiplicities, Dialogue, Entanglement and ‘R’ (a.k.a. ethical practice), and together they considered the question, ‘Where we have we been and where are we going?’



Scene 1. Playing intercultural-arts/pedagogies: Where have we been and where are we going? From L to R: Elizabeth Mackinlay – ‘R’, Janice Jones – ‘Dialogue’, Anna-Charlotte Tulinius – ‘Possibilities’, Pam Burnard – ‘Entanglement’, Jean Penny – ‘Multiplicities’.

Scene 2 then shifted the performative to the participants and made space for playing around with the words intercultural-arts/pedagogies as language, meaning, discourse and performance in and of themselves. Participants rearranged the letters of the words intercultural-arts/pedagogies to re-imagine what our educational practice might be in classrooms and communities.



Scene 2. Jean Penny and Juniper Hill deep in thought as they play with new words and meanings.

Scene 3 moved our attention from words, language and discourse to the body itself. A body map was created and inscribed with images, words and understandings about the ways in which we embody passion, power and politics in our intercultural arts practices as educators. The personal-as-political identities and possibilities performed through pedagogies came to life on brown paper with coloured textas and each of the body maps then became new ‘characters’ in our playhouse. The body mapping exercise made space to explore and trouble the embodied performance of emotion, empathy and the ethical dimensions of our practice in intercultural arts. Ultimately we discovered that it is at once impossible to ‘fix a body’ but possible to

question, voice and explore the embodied dimensions we inhabit and perform in our intercultural arts practice.



Scene 3. Sidsel Karlsen is carefully 'body-mapped' by Kate Hatton while Tony Booth (left), Bryony Horsley-Heather (front right) and Diana Blom (back right) watch and provide direction.



Scene 4. L to R: Sue Miller, David Pomeroy and Andrew Blackburn discuss how the rubber ducks might become characters in their play.

The final scene of Forum 4, entitled 'Playing as/in/with/out/through intercultural-arts/pedagogies' asked participants to shift academic dialogue into academic 'play', that is, to *perform* a summary of the dialectics and dialogue they experienced. Scene 4 opened the possibility of shifting our usual way of 'doing business' in academic settings into the creative and thereby re-imagine pedagogy as intimately linked with, inspired by and lived through intercultural arts practice. The plots and plays created by participants were variously performed through poetry, hand puppets and a cast of 'rubber ducks' and drew upon the material generated from Scenes 1, 2 and 3.

### Key themes and implications for practice

- The sites where pedagogy is performed is a contested space of intersubjectivity
- Words, language, and discourse frame our work in intercultural-arts/pedagogies and a deep attentiveness to questioning, being reflexive and subversive about hegemonic ways of being, doing and knowing are crucial
- Power and privilege is everywhere in the educational stages where our performance takes place
- Action is key to what we do as educators – we are change agents, fighters, transformative teachers and learners, and we keep on moving to ensure that we bring about the changes we want to see in the world
- As educators our eyes are open, our voices speak into the silences; we are prepared to think big and we do this best in conversation with others
- Arts is *our* expression – it is the most powerful way we can enact transformation in/out/side classrooms and communities

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