In the field of research on pedagogy, since a few decades the significant impacts of corporal, spatial and material aspects of behaviour on pedagogical situations, especially their effects on teaching and learning, come more and more into sight (e.g. Abele 1996; Naujok, Brandt & Krummheuer 2004 etc.). As the tacit side in pedagogical practices has already been discussed as a “hidden curriculum” (Jackson 1968) in the 1970s and within the “social systems” approach to teaching in the 1990s, actually the tacit dimensions of pedagogy become a central topic in ethnographical, phenomenological and poststructuralist analyses of educational processes (see e.g.: https://tacitdimensions.wordpress.com).

In the latter discourses the central topics of “tacit knowledge”, like e.g. “gender”, are not any more interpreted ontologically resp. as mere categories to describe phenomena of social life or characteristics of human beings, but as analytical tools helping us to understand the constitution of certain educational practices and appreciated knowledge domains at hand.

In our contribution we will focus the body-phenomenological approach and evolve its potential in terms to cipher out the impacts of the category “gender” as well as to empirically investigate the modes of gender performance. We use and at the same time we look at “gender” as an analytical tool to work out how theory can be used in practical contexts, resp. in drama classes in a Swedish context. “Gender” as an analytical tool, this will be our result, is used here to describe concrete didactic bodily movements, thus bringing the body into a discussion on knowledge acquisition (cp. Lund 2013).

About Corporal, Spatial and Material Aspects of Learning Situations and their Tacit Dimensions: “Learning” is a central subject in pedagogy. Seen from the phenomenological perspective learning is not a very “strong” objective or subject; as it is evident that “[…] learning retreats into darkness.” “Just what one wants to see stays invisible, such as: the beginning of learning, its course, its dramaturgy.” (Meyer-Drawe 2008: 77). Thus, “learning” does not at all mark a point of mastery and power. Moreover it starts and is conducted from a ‘point zero’: we never know whether, when and how we have learnt something. Learning is the arousal of a phenomenon,
such as the upcoming of a matter, an issue, a focus etc. in form of knowledge. In formal learning contexts this knowledge has to be socially accepted and/or culturally relevant. "I know something (of importance)!!" is thus a kind of event.

At the present time, the evaluation of the results of learning is a huge topic and absorbs a lot of attention. In the following we do explicitly not focus on the results of learning in terms of knowledge of social or cultural importance, but we concentrate on initializing learning, that is on didactics. We thus pay a closer look at the beginning of learning.

The beginning of learning is characterized by a spontaneous attentiveness, awareness and the openness for perceptions. Michele le Doeff (1977) describes the archimedic point of the generation of knowledge as a "point of desire"; there is "something (undefined)" one wants to know. In order to face this yet unknown thing, to be open for thinking differently etc. one at first has to bracket one’s personal preferences and preconceptions, one has to in a way "empty oneself". In phenomenology this is called "epoché".

There are different possibilities of using the method pf "epoché" didactically. As perceiving or thinking something differently is a principle of esthetics also one can use also esthetical strategies to cause an "epoché".

We will unfold the spatial reading of “thinking or perceiving differently” as a “displacement”. Brohl (2008: 35) writes: “Displacement at first describes a spatial relocation of art situated in the institution of the museum and then moved to public spaces. Displacement signifies a change in the understanding of art: The production of art works is replaced by the discursive practices of doing art based on a special location. Moreover, displacement is the special artistic work of the reading of a location by another location, the intuitive relating of materials, information and associations.” In other words: learning can be described as the dislocation of a well-known fact or „thing“ to another material or discursive context. - In other words: By being relocated a certain fact or „thing“ changes its meaning and significance. A tree can be interpreted by means of biology, poetry, or mathematics etc. One cannot learn about the tree as such, but one may learn something about the biological, poetical, mathematical interpretations of a tree. One thus learns about biology, poetry, mathematics etc. Learning by displacement means to explore these contexts as locations (such as laboratories etc.), things (e.g. schemes, formulas etc.) and discourses (on rules, style etc.). Learning in terms of a “displacement” means to conduct the diverse dislocations in a conscious way. At the location PC-game we enter a scene of the Middle Ages in terms of learning about it. There are different possibilities of conducting a displacement; virtually or real, by images or by narratives etc.

In general, interpreting initializing learning in terms of displacement not primarily covers formal-abstract and logical procedures, but the intuitive relation of materials, information and associations. Then, social relations and practices, identities, ideals and memories are not in any case clearly attached to certain stakeholders, but they get multifunctional and polysemous. The multiplicity of topoi, centers and backing interests that are signifying and constituting reality come into sight. Imaginaries are aesthetically put into an order and how they are organized into a hierarchy. In the consequence, the diversity, complexity and ambiguity of symbolic orders become thinkable and can be examined through an analysis of imaginaries.

Example of the displacement of a “dictator” by imaginary: “Saddam Hussein” (* †)
The imaginary controlled by the dictator himself was - anonymously (or by the US) - replaced by showing "conditions of successful degradation" (Garfinkel 1956), and by the rehabilitation of the degraded as a person in the moment of being legally killed. The aim of this imaginary is to initialize learning in many regards: The power of images; the US as the dominating legislative as well iudicative instance, the legality of degradation and murder, the anonymity of power and killing.

The "Tacit" Dimensions of Pedagogy as Analytical Tools for the Understanding of Educational Practices and Appreciated Knowledge Domains at Hand

Not only the displacement of things or persons e.g. in terms of dislocations or imaginaries, but also the displacement of the body of the learner, and even the displacement of single aspects of his/her being a body can serve as a means of learning. We learn something e.g. by living differently, e.g. by living like somebody else.

By "displacing oneself" the things, spaces, the others and the own body are regarded as producing significance and meaning. Günter Wallraff enforces and enhances this meaning-making by stressing the characteristics of socially marginalized persons.

"Gender" is an example for the possibilities of displacement, par excellance: Jagger (2008: 29) points the instability of gender, which, according to him, can be unraveled e.g. in educational situations where gender is presented as repetitive acts without an original that is the "[...] fictional ideal that regulates the production of sexed subjects and identities". That is to say, "gender" can be taken an example for the "point zero" of learning. By changing the parameters of one’s own gender, one can learn about the power relations, places, materials, symbolic orders, polysemies etc. connected to the different gender-concepts.

One cannot at last learn about replacements by society.
**Enhancement, displacement and replacement**

As we said in the beginning of the paper we want to explore what “Gender” as an analytical tool could mean in relation to concrete didactic bodily movements, thus bringing the body into a discussion on knowledge acquisition. The example is work done at the Swedish Academy’s of Dramatic Arts. Historically, masculine and patriarchal connoted institutions. Between 2007 and 2009 a project with the goal of increasing the gender consciousness called *Staging gender* took place at these schools.

We will give examples of how both the enhancement and displacement of the parameters of one’s own gender, can lead to knowledge about, and a wish to change, power relations.

The body is not a mute facticity, discourses "lodge in bodies". (Butler interviewed by Meijer & Prins 1998: 282) It was through the body, by way of investigations of embodied feelings and gestures, that an awareness of gendered norms and a will for resignification of gender performances was created at the Academy’s of Dramatic Arts. Or as Bourdieu formulates it: "corporeal knowledge" provides "a practical comprehension of the world quite different from the intentional act of conscious decoding that is normally designated by the idea of comprehension.” (2000: 135) This means that bodies carry meanings not immediately available to put into words.

And when gendered discourses that lives in bodies became explicit through for example a gender masquerade where gendered codes at first were enhanced a will to play with regulations and to de-centre hegemonic heterosexuality materialized. The corporeal research of the gender masquerade reached an understanding of gender as constrained by cultural norms and as such an everyday practiced failure, reproducing hegemonic heterosexuality and the privileging of the masculine.’

Gunilla Edemo, the project coordinator and the instructor for the gender masquerade, says: ‘I do not claim to have something to say about how credible masculinity or femininity looks. We can consider gender as different landscapes, where a number of specific norms exist.’ Edemo shows no interest in an understanding of gender as “natural” or “real”. The journey begins with a particular heterosexual masculinity, she explains the choice: 'That is the norm that exists in the heterosexual femininity, which we later travel to.’ She introduces ‘the boys’ club, gay panic, and the contempt for weakness’. This masculinity is close to hegemonic masculinity, centered on authority, toughness, strength and heterosexuality (Connell 2005). This masculinity is unreachable but is still the type of masculinity that other masculinities and femininities often need to respond to and negotiate with. This hegemonic masculinity is the copy without an original that is cited and related to in order to be an eligible subject. We were instructed:

*Keep your head still, drop your jaw to form a small gap between the teeth, and meet each other’s eyes without smiling. When you get eye contact, you can nod or use your eyebrows to say hello. Do anything other than smile.*

It’s hard to keep from giggling, especially as a female participant. It is revealed that it is unusual, for the feminine script, to be relaxed facially and not have a smile on order whenever you make eye contact. The feminine body is formed as the opposite in relation to the masculinity manual. We are for example instructed to put our head on one side, when we talk to or look at someone.

The gender masquerade has three parts, first an exploration of the masculine script and then of the feminine script. In the last part situations are created in which subject and object positions vary. Characters are created that alternate between masculinity and femininity, or stage both
simultaneously in one body. Choices such as swaying hips with still heads and no smiles or walking styles combining legs wide apart while laying one's head on one side were staged. We are invited to dance freely in the room. A song that creates energy in the room is put on: *Shake yer dix, shake yer tits* by Peaches. We are encouraged to mix illogically, between feminine and masculine qualities, and also from time to time to leave the dance floor and see the masquerade from the outside, as an audience. Edemo encourages us also to explore a feminine subject and a masculine object. A female student bursts out: ‘Oh, this is hard.’ A male student says: ‘It’s easier for me to be an object and feminine and masculine and a subject.’

The purpose of the gender masquerade was to break with the cultural expectations on certain feminine and masculine behaviors. It is a challenge. That became clear in the conclusion of the gender masquerade. When the participants left the dance floor in order to be onlookers to the queer masquerade, they discovered that they had an inner need to classify those who danced according to a heterosexual script. A female student said: ‘I noticed that I am extremely inclined to place people in different boxes.’ At the same time as the distinction “between inner and outer psychic space” and the “notion of a true gender identity” was challenged by working with different qualities at the same time – a body and a world view with floating borders between what is seen as masculine and feminine (Butler 1999: 174). The enhancement of cultural shared gendered scripts created a feeling of displacement of embodied gendered identities. And a wish for an education using embodied knowledge practices to show the unconscious cultural power was actualized.

A female instructor said that elaborated knowledge of the cultural strengths of gender performances creates meaning for her work: ‘To pick up what is hidden in the body of an acting student and to be able to show it makes me happy. It’s meaningful to me.’ A male student experienced that *Staging gender* has made it clear to him that it is ‘particularly difficult to play a sexual object and also to cry’. He says: ‘I do not have those tools in my toolbox.’

Another male student says he has no critical questions to ask of the project *Staging gender*, but that *Staging gender* ‘raises critical questions’ of him. He says that he has received ‘an analytical eye for women’s and men’s unequal positions in society and the heterosexual culture, and my role in it’. One male student even says that he has become ‘a better actor and a better person’ as a result: ‘I have received an awareness that I’m contributing to a system I don’t believe in’.

An embodied awareness of gender as performative (culturally and discursively produced with potential for change through its unstable character) made way for agency with wishes to further explore the possibilities for another way of doing gender personally and, professionally as well as on a level of solidarity. In a general sense it could be said that the didactic choice of working within the framework of a gender masquerade where the bodies of students and instructors engaged first in an enhancement of gendered scripts and then of displacement created a wish for a new, more flexible, gender order where power relations should be replaced into more bendable positions.

“Gender” as an analytical tool, this is our result, is used here to describe concrete didactic bodily movements, thus bringing the body into a discussion on knowledge acquisition.