NARRATIVE AND CREATION: INTERSUBJECTIVITY AND NEGOTIATION OF MEANING IN THE INTERACTIVE I – OTHER EXPERIENCE[1]

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Abstract

This article presents an interdisciplinary discussion in the frontiers between Psychology and Performing Arts, as part of a research project focused on emerging narratives in the context of creative actions. We examined the negotiations of intra- and intersubjective meanings during I-other interactions, in which the subjects sought to create narratives, in the sense of the term laid out by Walter Benjamin. The Data corpus was formed by a set of video recordings of interactions between young people of 8 to 14 years of age, who were given the task of working together to write a dramatic text to be used in the preparation of a play or public presentations; also by notes taken by the researcher / director in a field notebook on the aforementioned process. Datum were analyzed and discussed from the perspective of Semiotic-Cultural Constructivism in Psychology (Simão, 2005, 2007b, 2010), allowing for an understanding of three simultaneous aspects in the act of narrating. These aspects then allowed for the creation of a model representing I-other negotiations, using the subjects to meet the demands of a consensual creative construction.

Keywords: Semiotic-Cultural Constructivism; Narrative; Theater; Intrasubjectivity;

Intersubjectivity.

Resumo

Este artigo apresenta uma discussão interdisciplinar na fronteira entre a psicologia e as artes performativas (teatro), como parte de um projeto de pesquisa que focou na emergência das narrativas no contexto da criação artística. Examinamos negociações intra e intersubjetivas de sentido da experiência durante as interações Eu-Outro, em que os sujeitos construíram narrativas, de acordo com a acepção do termo empregada por Walter Benjamin. O corpus de dados proveio de vídeo gravações das interações entre jovens com idades entre 08 e 14 anos, que foram convidados a trabalharem juntos na construção de um texto dramatúrgico que serviu de base para a construção de um espetáculo teatral, assim como de notas do caderno de campo do diretor / pesquisador sobre o referido processo de criação. Os dados foram analisados e discutidos desde a perspectiva Construtivista Semiótico-Cultural em Psicologia (Simão, 2005, 2007b, 2010), permitindo a compreensão de três aspectos simultâneos do ato de narrar. Esses aspectos, por sua vez, tornaram possível a construção de um modelo de representação das negociações das relações Eu-Outro, desde o contexto da criação artística consensual.

Palavras-Chave: Construtivismo Semiótico-Cultural; Narrativa; Teatro; Intrasubjetividade; Intersubjetividade.

Introduction

In this article, we will focus on the emergence of narratives during intersubjective negotiations of meaning in a creative, artistic process, as part of a research project developed on the frontier of Psychology and Performing Arts.

We sought to explain some of the conditions through which narrative creations can emerge from negotiations of meaning between I and other, in a particular theatrical context constrained by a demand for consensus among the participants

To do so, we proceeded to conduct an interpretive analysis of the dialogues during the creation of a theatrical piece, from the perspective of Semiotic-Cultural

Constructivism in Psychology (Simão, 2005, 2007b, 2010), in an effort to articulate them within the notion of narrative, as proposed by Walter Benjamin (1994).

We will focus, particularly, on the dimension of the "artist in creation," taking for analysis the actor's speeches in their negotiations of meaning while creating both the storyline and the characters of a play. This implied to prioritize the dialogue among the actors / creators from which the narratives that feed the creative act have emerged. Therefore, we will not touch on the fictional aspect of the dialogue, meaning the lines of characters created and acted out by the actors.

However, as pointed out by other studies (Guimarães and Simão, 2007a, 2007b), the situations in which the creative acts take place – in this case, the theater – have a special relationship of continuity and rupture with regards to the negotiation of meaning in daily situations. On one hand, given that the acting situation in a fictional place, the dialogue therein tends to be held in different ways from daily dialogue outside of the theatrical space. On the other hand, dialogue in a symbolic, theatrical space is not a sporadic activity alien to the daily lives of these Subjects, but rather an inherent part thereof. In such a way, by symbolically acting in both situations – in the theater and in their daily lives - these Subjects take on different and momentary roles that make those situations simultaneously complementary and antagonistic.

In short, negotiations of meaning among subjects, either in the theatrical space or outside, can be understood within the perspective of Rommetveit (1992), to whom, "knowledge mediated by ordinary language (…) represents situated, contextual understanding of our "*Lebenswelt*" from within (p.21)". Theatrical life and daily life are, in this sense, symbolic fields that, while distinct, are interwoven into the lives of the subjects. In both cases, the narrative act requires intra- and intersubjective negotiations of the experiential meanings from which narrative act itself is engendered.

The narratives so emerged mobilize, convey, construct and re-signify specific and volatile knowledge regarding themes and subjects pertinent to the discourse and context in question. They thereby influence the course of sociocultural development of the people involved therein, in a pervasive manner and in affective-cognitive dimensions. As noted by Walter Benjamin (1994) *"(…) the structure of the experience is in the structure of knowledge and it is only developed from it (…)"* (p. 132).

The narrative act takes place thanks to a procedural dynamic in which the subject transits between the possibility of forgetting and the need for remembering. This is true because insofar as the narrative manifests itself against the forgetfulness, it is although

pregnant of the interplay between remembering and forgetting, which are mutually constructed. Therefore, the narrative is made up of movements of retiring and dispersion, in the transit between the perishing of the image and the arrival of this image into language. In such a way, for Gagnebin (1999) the existence of finiteness and perishing are what make history both necessary and possible.

On the theoretical, methodological and ethical perspective adopted herein

Semiotic-Cultural Constructivism in Psychology is a theoretical, methodological and ethical perspective that has emerged, particularly in the final two decades of the twentieth century. It has its genesis in the works of European theoreticians, mainly that of Jean Piaget (1896-1980), Lev Vigotski (1896-1934), Mikhail Bakhtin (1895-1975) and Pierre Janet (1859-1947). It also rooted in the contributions of American theoreticians and immigrants in the same country, mainly George Mead (1863-1931), James Baldwin (1861-1934), Kurt Lewin (1890-1947), Heinz Werner (1890-1964) and William James (1842-1910), who kept themselves dialoguing, either in convergent or divergent ways, with their contemporary theoretical versants of European Psychology. Additionally, some nuclear ideas of the philosopher Henri Bergson (1859-1941) have meaningfully influenced this perspective (Simão, 2010, 89-90).

Semiotic-Cultural Constructivism in Psychology "focuses on the individual process of human development, in which I-other interactions, unfolding from, as well as forming the sociocultural space, have a prime role. I-other communication is understood as a bi-directional process of socialization, in which each actor in the interaction actively transforms the communicative messages received from the other, trying to integrate them into their cognitive-affective base, which can also be transformed during this process" (Simão, 2010, p.20).

Consequently, "the research and reflection about intersubjective processes take place at the core of issues regarding human sociocultural development, with emphasis on the role played by the individual subjective processes involving symbolic social mediation; then the great importance given to the inter subjective relationships. Lying this perspective, there is a strong emphasis on indissociability and, likewise, differentiation of the I and other, mainly due to affective-cognitive processes - both pre-reflexive and reflexive - that sustain relations between parties. These processes allow the I and the Other their *come to be*, their constitution and development as *selves*. These are processes that emerge in the sociocultural symbolic space, as well as form

it, allowing the unceasing reconstruction of the subject in dialoguing with others, here included the polyphonic dialogue among the 'various selves of oneself' (Simão, 2010, p. 89).

Among the contemporary approaches that best represent this constructivist field are those of Ernst Boesch and Jaan Valsiner, on which our interpretive analysis will be partially based. We will also take advantage of some proposals of Ragnar Rommetveit, as recently brought to semiotic-constructivist cultural discussions (Simão, 2010).

Intersubjectivity and narrative construction

For Valsiner (1994), the structure of experience constraints the construction of a narrative, given that it both allows for and establishes limits on the emergence of the narrative act. Therefore, narrative construction is relational in itself, given that it emerges from the subjects' reflection on their own experience within a socially constructed, shared and validated reality. At the same time, this same reality is also undergoing constant reorganization within the intersubjective negotiation of the meaning of the subjects' experience.

Therefore, we conceive knowledge as a processing structure that, to a certain extent, is social and (co-)constructed, encompassing different affective-cognitive meaning in accordance with the experiences of the subjects that build the knowledge in question. Within this process, the other, as an interlocutor and (co-)participant of the subject's narrative/experience, will require the subject's distancing and proximity to the situation, implying negotiation, in order the narrative become an active group knowledge. The narrative effort is therefore to be taken as an activity that is always aimed at the other, who is, in turn, the mediator of this knowledge construction process.

Even so, the narrative-creative interaction of artists, between one another and their interaction with the public – all of whom co-authors of the narrative and meanings of the play – is only made possible, according to Rommetveit (1979), in accordance with temporary meta-contracts of complementarity endorsed by them. These meta-contracts, in turn, are constantly reorganized by interactions between the parties involved, therefore preventing a dramatic performance to become a sort of permanently stable knowledge.

If seen from the perspectives of Rommetveit (1992), Valsiner (1994) and Simão

(2010) indicated herein, I-Other interactions through which narratives emerge could be understood as ways that allow for the development of the subjects. This is substantiated by the fact that I and Other – in this case, co-participants in narration – are always faced with a need for affective-cognitive meaning-making (Valsiner) in the relationship. This meaning will always be under re-adaptation, whether in relation to the structure of the event or the meaning that the event will have to each of the participants (Simão 2004; 2010).

Within the construction of the intersubjective space that allows for the creation of a narrative – just as in any other I-Other relation – one finds tacit knowledge and initial agreements that are always circumstantial. These are validated during the course of interaction and become temporary presuppositions, allowing I and Other to hold a dialogue with the minimum of stability thanks to the mutual perception of intersubjective sharing (Rommetveit, 1992).

Within this context, despite the fact that the I-speaker determines the field of intentional action of the dialogue, the Other-listener does not face this relationship passively, as both interlocutors are together in building those temporary presuppositions, which Rommetveit (1992) calls temporary contracts. These contracts form the intersubjective space that allows the dialogue or narrative to exist, while also establishing their limits in a constraining role (Valsiner, 1994). Within this dynamic, the I-speaker and the Other-listener may, during the dialogue, change position with regards to their speeches: the I goes from speaker to listener, without, however, rupturing the shared space.

For each of the participants in the dialogue, the belief that it is possible to reach an intersubjective space of full sharing that absolutely satisfies the intentions of the I is what drives their quest for intersubjectivity, even though, according to Rommetveit (1994), Valsiner (2004) and Simão (2010), this same intersubjectivity takes place with in the limits of partiality.

Methodology, Participants and Procedures for Generating Research Data[3]

From the perspective laid out herein, we sought to structure a theoretical-

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[3] The study to which this article refers was approved by the Committee for Ethical Human Research of IPUSP (CEPH-IP).

methodological project based on a practical experience on the frontier among the Performing Arts, Education and Psychology that would provide empirical material to deepen our theoretical-methodological reflections on I-other relations on this frontier. We also sought to create an educational experience that would be new and meaningful for the participants involved. This theoretical-methodological project has come to be called "Consensual Dramaturgies."

As it was developed, the "Consensual Dramaturgies" project consisted of "pre-rehearsed" stages that seek to enhance the affective-cognitive meaning of consensual experience in the context of dialogue interactions, while allowing for the expression of diversity and selectivity in/of the theatrical construction event.

A total of 05 boys and 08 girls participated in the project, with ages varying from 8 and 14 years, all of whom were taking part in the "Children who Know Project" (*Projeto Criança que Sabe*"), developed by the Non-Governmental Organization "Inhayba Community Action," in the city of Sorocaba, situated in the State of São Paulo, in Brazil. The children and adolescents were invited to participate in the shared construction of a consensual dramaturgical text and also for performing a theatrical presentation of it, during weekly encounters of approximately 2 hours each that were specifically allocated for the activity. In addition to the participating children and adolescents, the project also included two guides, a pedagogic coordinator, a psychologist and the director/researcher (first author of this paper). The director/researcher was responsible for guiding the activities, while all other adults present during these periods monitored the activities as listeners, rarely intervening, and doing so only when asked.

At the first meeting, the participants – henceforth denominated as "dramatists/actors" – were asked to "choose the theme of the piece/dramatic text." At this moment, the steps of the creative process, to be conducted as a group, were laid out, aiming to suggest and choose the theme of the Consensual Dramaturgy. This choice was made in accordance with the following rules and steps:

A. Each participant had the right to suggest a number of pre-themes that they thought as meaningful for the construction of the drama. An average time limit of 60 minutes was established for this step, for the sake of brevity.

B. After step A, the group, in consensus, chose from the selected "pre-themes;" this selection initially required that the participants make a distinction between proposals that could be effectively considered themes and those that were

limited to character names, descriptions of scenery, etc., thereby not true themes.

C. After selecting the potential themes, the group began a debate on which should serve as the basis for the creation of their drama. Having chosen the theme, each participant determined who and what their character should be; group consensus was not required as a condition for the character to become a part of the drama. In principle, each participant could choose the physical, psychological and social aspects of their character, such as human (or not), young/old, happy/sad, their profession, knowledge, conflicts, etc.

The following meetings were used to construct the text of the drama. During this phase, the dramatists/actors were allowed to show to the group their intentions for the development of the story in one of two ways: expository/verbal or via body/voice acting or improvisation. With this, if any of the participants had difficulty in verbally describing their idea for the scene, they could perform the scene, to be watched and evaluated by the other participants.

The pertinence of each proposed excerpt to the whole drama that was under construction was debated and, once a consensus was reached, the text was written. After initial approval, changes in the original text deemed necessary by the participants were allowed, however only during rehearsal and with unanimous approval by the group, as previously agreed. This means that during the creation of the dramatic text, participants were not allowed to discuss the previously approved and written excerpts.

After the phase for construction of the drama was completed, the group began to rehearse the show. Once the actors felt confident enough for their first public presentation, the show was presented/played out. Their confidence in presentation was passed on to the director by certain participants and was later debated by the entire group, to ensure a consensus was reached on the best day for the show's debut.

In short, the construction of a consensual dramatic text, as a semi-structured creative process, began with the collection and selection of themes (voting, without the need for consensus), followed by the creation and description of characters (without the need for consensus), consensual creation of a dramatic text, rehearsals and a public performance of the play, and a later conversation on the creative experience.

The need for consensus was presented at the opening of activities. By consensus, in this context, we refer to unanimous approval of a given aspect proposed

for the drama by all participants in the process. Omission in manifesting they opinion, as explained to the participants, was considered as tacit approval. Therefore, the only manner to begin a discussion on the source and validity of a proposed dramatic excerpt was for a participant to explicitly express their disagreement.

Data corpus was formed by two kinds of registers" 1 – video recordings of the process for construction of the Consensual Dramaturgy described above, including rehearsals and public presentations; 2 – notes taken by the researcher / director in a field notebook on the aforementioned process.

Interpretive Analysis of Data: Results

Through the interpretive analysis of the data, we sought to identify intra- and intersubjective negotiations that allowed for the construction of narratives, which, in turn, sustained the creation of a Consensual Dramaturgy.

Below is a transcribed excerpt of a recording of the dramatic creation and its respective interpretive analysis. This excerpt refers to the choice of the theme that served as a basis for the effective construction of the dramatic text. The main character for analysis will be the student/dramatist/actor PK The transcription of the words of participants has been numbered sequentially, with the initials of the speaker after the numbers. Field notes are between brackets. Age at the period of the meeting and sex of participants appear in Table I. The transcript below was divided in sub-parts from the sake of facilitating the analysis explanation. During the meeting the transcribed event happened without interruption. The transcription of the whole event, as it happened is presented in the Appendix of this article.

Table 1 – Name, age and sex of participants

Name	Age	Sex
CS	24	Male
PK	12	Male
WD	12	Male
YR	14	Female
KB	12	Female
MG	08	Male

BN	11	Male
XF	12	Male

The beginning of the interaction – Part 1 of the transcription

1. *CS[4] - Anyone that wants to suggest a theme just has to raise their hand and say it so we can write it down (on the chalkboard and in the notebook).*
2. *[CS Pointing out the presence of the camera].*
3. *The first to suggest a "theme" was PK: "Churros and Mino".*
4. *CS - What is Churros and Mino?*
5. *PK - They're two people: Churros and Mino.*
6. *CS - Oh, ok.*
7. *PK - Does that work?*
8. *CS - "Churros and Mino" is a theme?*
9. *PK - No, it's not!? They're two people.*
10. *CS - Ok, they're two people. So, "CS" would be a theme?*
11. *PK - No.*
12. *CS - But "Churros and Mino" is?*

When PK proposed the theme "Churros and Mino" (Line 3), CS found it strange, leading him to question PK about the proposal (Line 4), asking him "what is Churros and Mino?" Even though PK responded to the director that he was talking about two different people (Line 5) and CS signaled his understanding of this fact (Line 6), PK did not find this completely valid, so much so that he asked about the validity of his suggestion (Line 7). CS, then, goes on to question the validity of PK's proposal within the general goal of the activity (finding a theme for the drama) (Line 8).

Essentially, upon being questioned by PK about the validity of the "Churros and Mino" proposal (Line 7), CS answers with a question regarding the initial agreement made by all; CS reminded PK that, at that moment, they were looking for a theme, and not necessarily characters. In doing so, CS provokes measure of instability in the course of the dialogue and a measure of concern expressed by PK, in accordance with Simão (2005), with regards to the pertinence of his proposal (Line 7).

What followed was a negotiation of possibilities to maintain PK's proposal, while

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[4] Names and Initials were changed to ensure compliance with confidentiality standards.

also meeting CS's requirements (Lines 7 to 12). It is important to note that CS did not explicitly invalidate PK's proposal, but rather took advantage of his position within the group, namely that of guide of theatrical practices, using an illustration as a question that constrained other directions for PK to reorganize his proposal.

In an attempt to reach his objective of having his theme accepted, PK quickly adapted his theme to the requirements of the activity, linking the characters to a theme in order to not lose his proposed characters. From "Churros and Mino," he moved to a thematic proposal of "The Adventures of Churros and Mino" (Line 13).

In this passage, we see PK's disquieting (Simão, 2003, 2007a) resulting from CS's actions, together with the former's desire to act symbolically in relation to the disquieting, while also seeking to maintain his proposal, allowed PK to intrasubjectively reconfigure the meaning of the theme. This being quite the opposite of merely naming the characters that could, implicitly and in a number of manners, be related one to the other within a narrative. He was then able to reconfigure his proposal, may be expanding his relative understanding of the characters and the theme, while seemingly managing to maintain what he found interesting.

In short, the effort to comply with his own expectations in the interplay with requirements laid out by the drama's guide required that PK be flexible enough to account for initial agreements that sustained the activity, the goal of which was to create a dramatic text. PK's success in negotiating, which led to a change in his theme, seems to have reassured his capability of legitimizing his proposal in accordance with his desired theme, while also indicating the need to respect the asymmetric position of CS as the one with power to validate the proposed theme.

As soon as PK reached the understanding that CS's intervention left a possibility for PK to continue as a part of the dialogue and preserve the nucleus of his intention, within the seemingly plausible limits of intersubjective sharing, he began an intrasubjective negotiation that: was not as important to the theme, given our understanding that the alterations thereto did not substantially affect its contents; but was decisive in ensuring the theme remained as a possibility for allowing the structure of creation proposed to the group.

This illustration leads us to believe that the modes for intervention the a sociocultural space, in which the Consensual Dramaturgy was being developed, were directly regulated by the others' ways of acting within this space for interaction. In this sense, we believe that the self-representational structure that PK created within and

with regards to the interaction, as well as those created by the guide, were in constant (co)regulation. External restrictions drove each participant, particularly PK, to maintain the nature of the interaction by being open to (re)organization in relation to intersubjective negotiations, based on intrasubjective negotiations.

This means that PK's perspectives of sharing were altered to the same extent that the very structure of the sharing was altered, and in order to continue as a part of the creative dialogue according to his tacit priority options (the characters of Churros and Mino as a part of the Drama), PK was in the need of conducting intrasubjective negotiations regarding his other expectations.

Validation of PK's proposal – Part 2 of the transcription

13. 12. *CS - But "Churros and Mino" is?*
14. *PK - No. But "The Adventures of Churros and Mino" is, right?*
15. *CS - Yeah. I guess it is. How do you spell that?*
16. *PK - Churros: "Chu-rros", Mino: Mi-no. [Giggles from the class].*
17. *CS - Like that? [asking after writing the names of the characters].*
18. *PK - Right? [PK looking towards WD. The later indicates that he has no idea by shrugging his shoulders. He looks right to me]. You're the one who should know how to spell their names. [referring to me and not caring much about how the names are spelled].*
19. *CS - So, if you choose this theme, we'll have to have a Churros and a Mino. Even if they do not show up, we have to talk about them.*
20. *PK – [Laughing, pointing to WD] You can be Mino.*
21. *WD - [Smiling].*
22. *CS - Any other ideas?*
23. *YR - Yes... I forgot.*
24. *KB - Oh my gosh.*

In Line 13, we can see that PK once again sought CS's validation of his proposal, by asking if the theme would be possible if it were changed to "The Adventures of Churros and Mino." Even though CS had never said that the mere theme "Churros and Mino" was invalid, he agreed with the pertinence of the new theme (Line 14). In his efforts to win the validation of his theme by CS, PK both recognized the former as mediator of intentions and reiterated his position of guide of the dialogue.

It is quite possible that CS, in his symbolic actions addressed to PK, represented – to PK at that moment – someone who embodied an external structure that makes explicit restrictions and possibilities, which were, in this case, directly related to the presuppositions of the consensual creation, thereby – in the terms of Boesch (1991) and Valsiner (1994) – constraining a range of possibilities and limits for the creative interaction.

It seemed to us that, from that moment, PK began an intrasubjective way of construction and reconstruction of his symbolic actions, in which he attempted to balance/organize his desires and expectations with regards to the theme and the emerging requirements of the intersubjective space in which they occurred and where they would be validated by the group.

With two movements of validation – in relation to the position held by CS and the proposed theme (Lines 7 – 13) - PK recognized the tacit socio-cultural rules created and maintained within these set roles, which, in our case, were those of guide and participant, respectively, that he would have to navigate during the construction of the Consensual Dramaturgy.

At one moment (Lines 14 to 17), we see that PK clearly indicates the asymmetry of the relation, when, upon being questioned by CS as to the spelling of the characters' names, he responded: "You're the one who should know how to spell their names" (Line 17).

Even though PK did in fact recognize the different positions occupied by each participant during the dialogue, he did not surrender in the face of the asymmetry, indicating that his actions aid in maintaining the tension required in a creative dialogue. And from this, possibly and in part, spawned PK's protagonist in this group, observed more broadly during the work at Inhayba. Lines 14 and 15 are clear indications of this kind of PK's ability, when we notice that he used CS's positions to gain the approval of the group, manifest herein as their laughter, when he said to CS, mockingly, that the characters' names should be spelled "Chu-rros" and "Mi-no" (Line 15). PK remained active in the dialogue, playing with the very structure in which the interaction took place.

In short, PK's mannerisms in that intersubjective space of creation were self-regulated in the face of interactions with CS and other participants of the project, who were also regulators of the symbolic actions of each other. This probably occurred as he was capable of sharing – in this case, with CS – initial presuppositions of the

activity, as proposed by Rommetveit's. At the same time, PK stood out from CS and the remaining participants as someone with very different desires and expectations, negotiating within the shared context although marked by initial presuppositions that should be valid from the start.

As of line 17, PK included a colleague in the negotiations. WD was brought into the dialogue as someone who could validate PK's proposals. When CS said that if PK's theme were chosen, they would have to include the characters "Churros" and "Mino" in the story in some way (Line 18), PK looked to WD as a possibility for satisfaction of his desires and expectations of CS (Line 19).

In reality, PK's behavior regarding WD had already been noted during activities conducted before the beginning of effective work on the Consensual Dramaturgy. During many activities, PK had made use of his interpersonal relations with WD to ensure his desires and expectations were met. WD had always been open to the choices and actions of PK, even when the group was against the choices and attitudes thereof. It is important to note that PK always included WD in his activities as someone to provide evidence.

Upon proposing that WD be "Mino," the aforementioned situation repeated itself. It seems that this type of action had been established between the two as a dynamic for interactions with little porosity; the other members of the group had little or no capacity to effectively intervene in their dyad.

It also seems that each of the two expected tacit, reciprocal understanding of expectations, decision-making criteria and values, which led to mutual trust and complicity, improving the stability of their relationship and creating an element that allowed for the stability of the interaction. We have come to believe that prior experiences shared by both built a strong map of this relationship, to the point that it became nearly constant during the creation of the Consensual Dramaturgy, given the fact that WD – as observed in other activities within the "Children Who Know Project" at the "Inhayba Community Action" – was PK's closest colleague in the Consensual Dramaturgy group. There were very few moments in which the researcher noted instability in their relations, and when noted, stability was reestablished quite quickly by PK Therefore, beyond the agreements made with the Consensual Dramaturgy group, PK and WD also had tacit agreements that drove their actions within the rules laid out for the activity at hand.

It is possible that previous experiences shared by PK and WD constrained their

negotiation mechanisms, ensuring a measure of predictability to their mutual behavior, which led PK to immediately look to WD (Line 19) to be "Mino" without considering any of the other boys in the group. Once again, it is important to note that the peer companion relationship between PK and WD was already a part of the group's daily activities.

Returning to the excerpt of the group meeting in question, in which PK and WD began to interact (Line 17) in the construction of the characters "Churros" and "Mino," it is clear that the affective-cognitive interactions shared by the two boys existed on the same plane as their future expectations for the process in which they were participating. The dialogical pair meaning/futurity drove different intrasubjective negotiations between PK and WD , at each moment in the emergence of their narratives, fundamental to the construction of Consensual Dramaturgy

Part of the structure for the construction of intersubjective space between WD and PK was constrained by shared past experiences, as well as the affective-cognitive meanings that each had taken from those experiences.

After those initial negotiations – Part 3 of the transcription

1. *YR - I remembered. The Life of Children and Teens.*
2. *CS - Cool.*
3. *JN - Yeah, very cool.*
4. *KB - I'm going to vote on that one.*
5. *PK - I'm not.*
6. *[PK Give me three more ideas].*
7. *KB - Calm down PK. You're the only one who wants to talk.*
8. *PK - Exactly, because no one else has anything to say.*
9. *KB - Right.*
10. *[PK says one more theme and the entire group starts talking at the same time to give their ideas for themes. At least 10 different themes are brought up at the same time].*
11. *CS - Calm down, guys. If you go on like this I won't be able to write everything down.*
12. *[All other themes are suggested, for a total of 37 themes].*

After those initial negotiations, YR proposed a new theme, "The Life of Children

and Teens" (Line 24), which was quickly validated by CS as a good theme for the project (Line 25). This seems to have led the other members of the group to validate the theme as well. Furthermore, this fact initially appeared to be an obstacle for PK's desires, who had declared his opposition to YR's proposal (Line 28), thereby generating tension in the continuous flow of negotiation and narratives.

The instability generated by YR's proposal altered PK's way of acting within the group. PK, faced by YR's theme and its validation by CS, was also faced with tension between the desired situation and the situation that was coming to pass. It is possible that, in an effort to overcome the problem generated by this tension, he stopped trying to convince WD and CS of the pertinence of his theme and suggested three other themes, in what seemed like an attempt to remain in the lead with suggestions by introducing some theme that was just as interesting, or more so, than the one proposed by YR KB reproached PK (Line 30) for his attitude, given the former's opinion that PK put himself in the position of being the only one who suggest themes. PK justified his actions with the allegation that he was presenting so many ideas because no one else was speaking. This claim made by PK moved the desires and expectations of the participants, mobilizing intra- and intersubjective negotiations, which led to a new common behavior among the group: nearly all of the students/dramatists began saying themes simultaneously.

The value PK gave to the group's behavior, justifying the value the group had previously given to his behavior, led to an instability in intersubjective negotiations that ceased to function along socially organized lines and began to exist as monologues that lodged the same sociocultural space.

At this moment, nearly all participants in the activity failed to consider the Other and the structure of the intersubjective space remained ruptured. The others ceased to serve as mediators and were placed, by each speaker, as passive participants in a relationship marked by imposition / acceptance.

At this instant, the other was seen by each speaker as a body that needed to be transposed by words. This signifies that within the process where intersubjective negotiations were abandoned, at least by the group, the subjects' abilities of expression were compromised – represented by their inability to handle what was directed at them. Each of them attempted, in their own way, to gain the attention of CS: whether by moving closer to the guide to say a theme or by speaking louder so that CS could hear. With each new attempt, the dialogue among participants broke down

further, at least with regards to the direction desired by CS Thus, after the deterioration of the negotiation space, a new nucleus of meaning emerged: the meaning of leadership, having a voice, having pull in the group; another/NEW demand for meaning appeared, proof of a moment of change towards a new direction, undesired by the guide/director.

At one point, a CS's speech (Line 34) emerged as a possibility for recovering the desired sharing. With some effort, some stability was reestablished and the other themes could be stated and written down.

Rounds of voting – Part 4 of the transcription

1. *CS - Ok, let's vote. In this first stage, you can vote on more than one theme if you like. If there is a tie [between any of the themes], we have to go back and vote again. Who wants to vote for "The adventures of Churros and Mino?"*
2. *[At this point, only PK raises his hand, followed by MG (WD's brother). PK looks at WD, who immediately looks back and also raises his hand. Upon realizing that at least 3 boys have their hands up, BN also votes on the theme. At this point, CS had already tallied and written the number of votes on the board. CS had his back turned and did not count BN's vote, who did not complain. The only boy to not vote on the theme was XF].*
3. *CS - We'll leave this theme here, for now. Who wants to vote on "The Life of Children and Teens"?*
4. *[The theme receives unanimous approval].*
5. *PK - Excellent!*
6. *CS - Wow. The majority..., wait, the entire group voted on it (the theme). Now only another unanimous theme can compete. Good, so leave that one up on the board.*
7. *[During the other votes, PK votes on other themes, always using looks and gestures to solicit votes from the rest of the boys, who sometimes vote with him and sometimes remain against. At some points, PK even comes to say things like: "Am I the only one who is going to vote for this one?" "This is a good one!" "I liked that one."].*
8. *[End of first moment for voting on themes].*
9. *CS - Ok, so the most voted theme was "The Life of Children and Teens". The second highest was "The Adventures of Churros and Mino". Before, we could*

vote on more than one, but now we will only choose between these two. Make sure to think about which one you want to choose. Who wants to vote for "The Adventures of Churros and Mino?"

10. *[No one voted on the theme, not even PK All of the participants voted for "The Life of Children and Teens", which became the theme of the Consensual Dramaturgy, given the unanimous vote].*

11. *CS - So our theme is "The Life of Children and Teens". Now you each will have a little while to think about the character you want to play. After that, we will get together again so you can tell us about your ideas.*

12. *[They begin to talk amongst themselves, with some of the participants describing the character they want to play. At this point, nothing is being considered as definitive for the play. This was merely a spontaneous conversation that began among the participants. After a portion of the group says a few things, the following dialogue begins].*

During voting, the theme proposed by PK, "The Adventures of Churros and Mino," received 3 votes, which guaranteed its presence in the final round of voting. Given that participants were allowed to vote on as many themes as they wished at that point, PK could have voted on all of his other proposals, in an attempt to ensure they made it to the final round, which he chose not to do.

The theme proposed by YR, "The Life of Children and Teens," received unanimous approval (Lines 38 and 39). PK, having noticed the unanimous approval of the group (he being the only person left that did not approve the theme), also voted on YR's proposal, going so far as to complement the group's choice (Line 40). Shortly thereafter, CS also indirectly approved the choice (Line 41), fostering the selection of that theme. After the first vote, PK continued to solicit support from a part of the group (Line 42). Realizing that the group was more inclined to choose the theme proposed by YR, PK moved to reorganize his strategies for the realization of his desires and expectations. PK, together with WD, only voted for the proposal of YR, which became the theme of the Consensual Dramaturgy.

As we will see, in doing so, PK did not give up on placing Churros and Mino in the story that was to be told; he merely felt obligated, by the requirements of the intersubjective space, to reorganize his way of acting, and, to do so, new intrasubjective negotiation took place.

As mediators, the others forced PK to delay the satisfaction of his desires, but

were unable to force him to abandon them. In analyzing the dramatic piece constructed by the group, we will see that through the friction of his desires and expectations (intrasubjective negotiations) and external requirements (intersubjective negotiations), PK was able to establish a language regime that complied with both the unanimously chosen theme and the adventures of the characters "Churros" and "Mino." During the creation of characters, which did not require a consensus, PK described his character as Churros and WD's character as Mino. These characters were responsible for establishing the conflict in the final dramatic text.

The zone of tension established by PK between the two fields of negotiation established a manner of relating to the text that was capable, at a certain point, to please all of the participants and PK himself. Through his actions during the creation of the dramatic text, PK managed – despite not being chosen by the group – to make his characters "Churros" and "Mino" central players within the theme.

More clearly stated, PK's ability to articulate moments previously shared with WD with the 'here and now' of the process and his expectations for the activity, allowed him to articulate a communicative strategy organizing the construction of the dramatic text on the characters "Churros" and "Mino."

Tacit agreement – Part 5 of the transcription

1. *WD - I want to be Super Chicken. [speaking quietly, very shy].*
2. *PK - I'm going to be Super Chicken. [speaking loudly and looking at WD]. (silence). I'm going to be Churros and you will be Mino [pointing to WD and laughing].*
3. *[For a while, they look at each other and laugh].*
4. *WD: He (PK) is Churros and I am Mino.*

At the end of the meeting, after the theme was selected, PK was able to revert, without the slightest of difficulty, any of WD's reluctance to play one of his characters. WD even came to suggest that he be "Super Chicken," but, shortly thereafter, PK said that he was the one who would play "Super Chicken." After a short silence, PK pointed to WD and said that the latter would be "Mino." WD consented and, for the first time, agreed out loud that he would be "Mino" (Lines 48-51).

The exchanging of looks and laughter that proceeded the aforementioned line by WD was certainly based on tacit agreements between the two, which guaranteed a

level of sharing and understanding in their everyday relations to which we do not have access. There was, therefore, as in all research situations, affective-cognitive meaning in the relationship between PK and WD that constrained their choices, which cannot be captured by the contextual analysis of circumscribed corpora of data .

Thus, the interaction between PK's and WD's corporeality   (bodies, herein, implying symbolic actions that are not necessarily verbal/vocal communication, but rather gestures, emphatic communication) was enough to allow one to force the other to respond to the presuppositions that sustained their relationship.

Therefore, we may say that participants of the studies always present themselves to we – researchers – simultaneously as others who present themselves to us and others who flee from us in their alterity.

From this perspective, the research is neither invalidated nor validated as a sovereign process of knowledge construction; rather – like all human relations – research implies and institutes, throughout its own process, its contextual limits (Simão, 2007a).

Discussion: I-Other Negotiations and the Emergence of Narratives in the Artistic Creation of a Theater Piece

The main result of the interpretative analysis herein explained was the emergence of conceptual reconstructions of I-Other negotiations in the artistic creation of a theater piece. These reconstructions are based on the analysis here illustrated in a theoretical-methodological dialogue with the notions of intra and intersubjective negotiations, as well as the botion of narrative (in the Semiotic-Cultural Constructivism and W. Benjamin, respectively).

Figures 1 to 3 are representational systematizations of the results of the conceptual level of discussion. In such an extent, they will serve here for discussing some aspects of the creative process herein focused. The representational scheme, for the sake of ease of presentation, will be laid out in three stages. We will consider that Figure 3 represents the process for the emergence of narratives, while Figures 1 and 2 are intermediary stages, used as explaining resources.
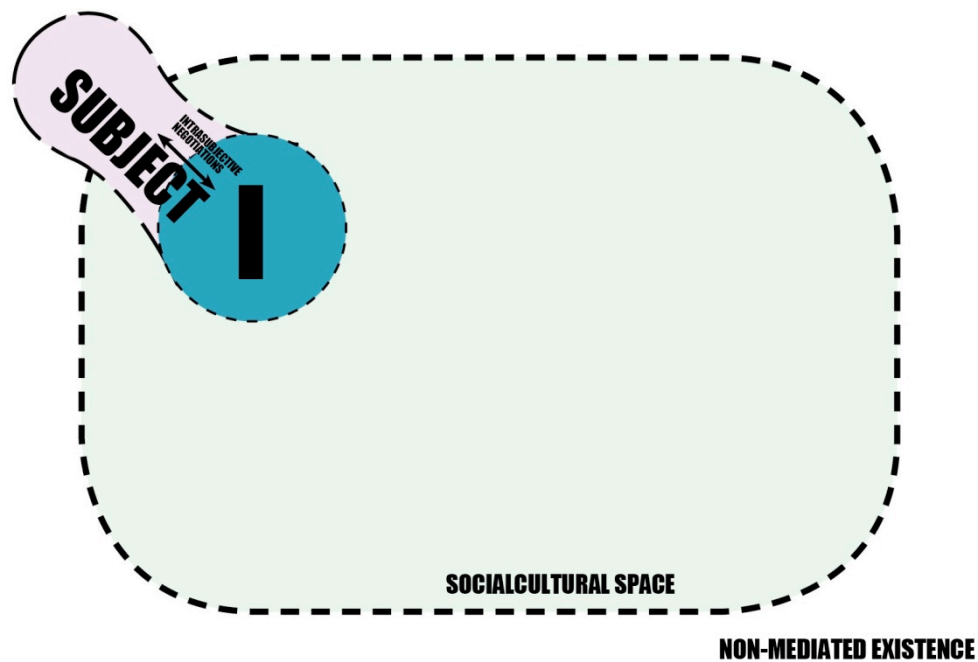
Figure 1 - The universe of intrasubjective negotiations within the domain of a narrative, as part of the constitutive processes of the Subject's sphere of representation– using Benjamin's term – considering the socio-cultural space in which and for which the I is created.

To Benjamin, in processes of I-Other interaction, the Subject selectively and procedurally constructs a representational structure (I), that, in the terms of Semiotic-Cultural Constructivism in Psychology, can be understood as Self. Self is a long-standing notion in both Psychology and Philosophy, with multiple and successive meanings. As well argued by Stam (2006) in his critical revision, the fact that the term is vague and ambiguous is, on one hand, useful to its heuristic value; however, on the other hand, requires an explanation of the theoretical and conceptual frame in which it is used. In the context here in focus, *self* should be understood as Simão (2010), based in Valsiner's ideas, has proposed: *"[…] a process for relating with the I-world (other), not as an entity. This process guarantees the structural and temporal integrity of the subject and its flexibility in relation to the world, which includes the others (p. 58,).*

By non-mediated existence (Fig. 1) we understand herein the basic structure of

the subject, that is, her corporality, which although allows only a mediated access to the reality, exists as independent oh this latter. We think that the radical cjanges in the sociocultural space are not enough for preventing non-mediated existence. If it was the case, this would imply the subject's disintegration. In this sense, the non-mediated experience locates the corporality as an *a priori.*

The organization of the Subject-I and the Subject-Self takes place within the part-whole relationship, in which the self and other are related parties. Any and all (re)signifying from the interactive act is, therefore, significant to the regulation of I/Self and, in turn, to the constitution of the Subject.

We have a tendency to believe that the permeability and malleability of the representational structure of the Subject are more intense than when considering the subject beyond its representational structure contextually created. A great deal of the Subject's actions in managing a socio-cultural space is in the very I-World relation, which necessarily implies a Subject-World relationship. Thus, we found it fair to represent the subject as a larger structure with different levels of porosity resulting from a departure from the representational structure – which, it is important to note, is always contextual – in direction towards an unmediated existence. In this case, an unmediated existence shall be understood as the Subject's basic structure, namely, its body, which, even if only accessible through mediation, exists independently thereof.

In the constitution of I, which accounts for mediated experiences resulting from the agreement with the socio-cultural space and unmediated experiences, subsequently locating the body, we are faced with intrasubjective negotiations. The selective and procedural character of this constitution forces the Subject to hold a dialogue with prior experiences and the construction of current expectations for actions, narratives and interactions, in constant interplay between remembrance and forgetting.

On one hand, the permanence of these intrasubjective negotiations guarantees greater malleability of the representation of the Subject, while on the other hand constantly mobilizing the reorganization of the I by the Subject. Clearly, there is a level of coherence between the existence of the I and the Subject. Stated more clearly, the I only exists because the Subject exists. Nonetheless, the Subject only feels open to interaction because it is able to selectively establish an "I-in-the-interaction." In this sense, the I-World is where the Subject, the possibility for intervention in a socio-cultural space, and the very redefinition of the self all exist. This implies that the

selective existence of the I becomes, to a certain extent, selective of exposure to the subjectivity of the subject in question, which can be seen in the I-Other-World interaction. It is the Other, as mediator, that serves as the "access key" to the representational plurality of the Subject.

Considering the subject in the creation of intersubjective spaces, from the perspective of Rommetveit (1992), we move on to certain reflections that evolve from those above, represented in Figure 2.
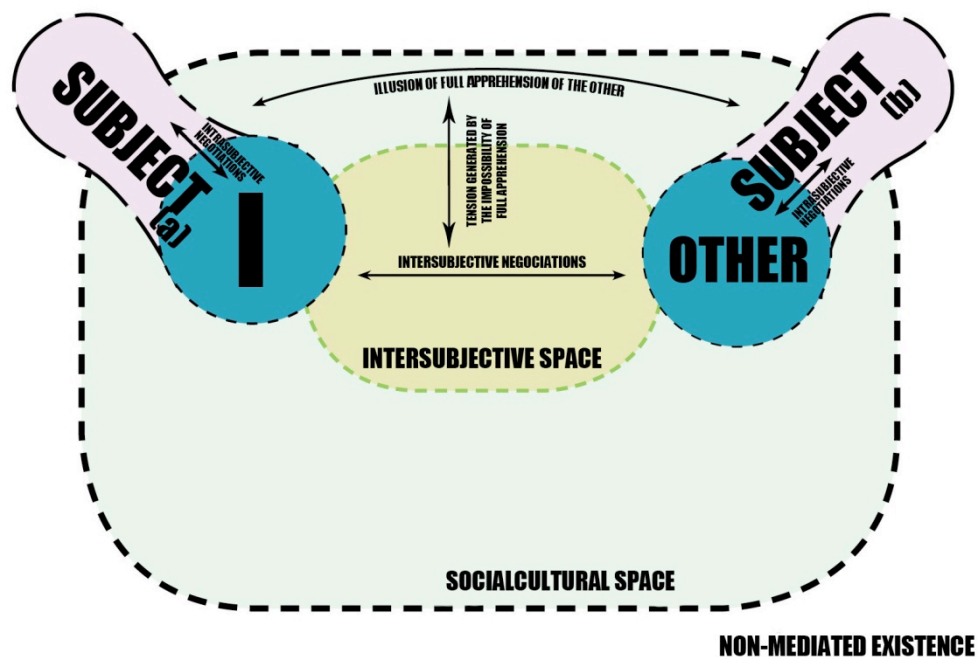

Figure 2 - The possibility of I-Other interaction through the existence of an illusion of complete, mutual apprehension among participants with regards to their desires and expectations, as well as the construction of an intersubjective space created based on intersubjective negotiations.

Similar to what happened with Subject A, Subject B will also procedurally and contextually create their structure for representation, which shall be referred to herein as Other. We must stress that I and Other are only accessible in the act of interaction, which in this case, is the narrative.

Both Subject A and B face an illusion and a desire for total apprehension of the

other, which, in large part, will allow for their continuation in the interaction. This illusion allows A and B, in a contrary sense, to believe that if A feels capable of grasping the intentions of B, thereby understanding Subject B, Subject A will be able to make himself understood by B, and vice-versa.

In this representational construction, Subject A's desire and illusion are not focused on apprehending any given Other, but rather Subject B as a particular whole. This "apprehension" would mean to Subject A the possibility of completely satisfying his intentions and creating a completely shared Intersubjective Space.

Having established this initial illusion, I and Other will trace, to use Rommetveit's terms, temporary contracts that will allow them to hold a dialogue, serving as a basis for the negotiations of meaning in an interactive experience. Thus, in a given socio-cultural space, I and Other will create an intersubjective space from which different narratives may emerge and within which a portion of subjectivity is revealed through the very existence of the interactive action.

The socio-cultural space, in these terms, will contain the intersubjective space, but is not limited by the latter. It is the former that allows for the consolidation of tacit knowledge and initial agreements that establish the existence of the latter.

Similar to intrasubjective negotiations, intersubjective negotiations are constant and, at the same time both drive and are driven by the interaction. This bidirectional character also holds true for intrasubjective reorganizations that dialogue directly with the development of intersubjective negotiations. That is, intrasubjective negotiations allow for the existence of a given intersubjective space, while they are also regulated by the space, creating a cycle of negotiations.

This creates a field of shared action, in which the Subjects establish their own need to be understood – which Rommetveit called Epistemic Responsibility – and thereby permit themselves to interact through a certain porosity.

It is this very interactive space, negotiated and validated by the participants of the interaction, that allows for the existence and limits of the affective-cognitive meaning of shared experiences and, in turn, co(constructed) knowledge. The Subject, both in intrasubjective and intersubjective negotiations, will make use of prior experiences and previously constructed knowledge, which will allow for the friction between these negotiations. The affective-cognitive meaning of Subjects' previous experiences, by evolving the selectiveness required to create the representational structures of I and

other, establish a possible encounter between these two structures. The perspectives of A and B are procedurally altered and, in this sense, reorganize the shared space. The meetings of friction between A and B, both during intra- and intersubjective negotiation, establish a possibility for the emergence of a narrative, as shown in Figure 3.
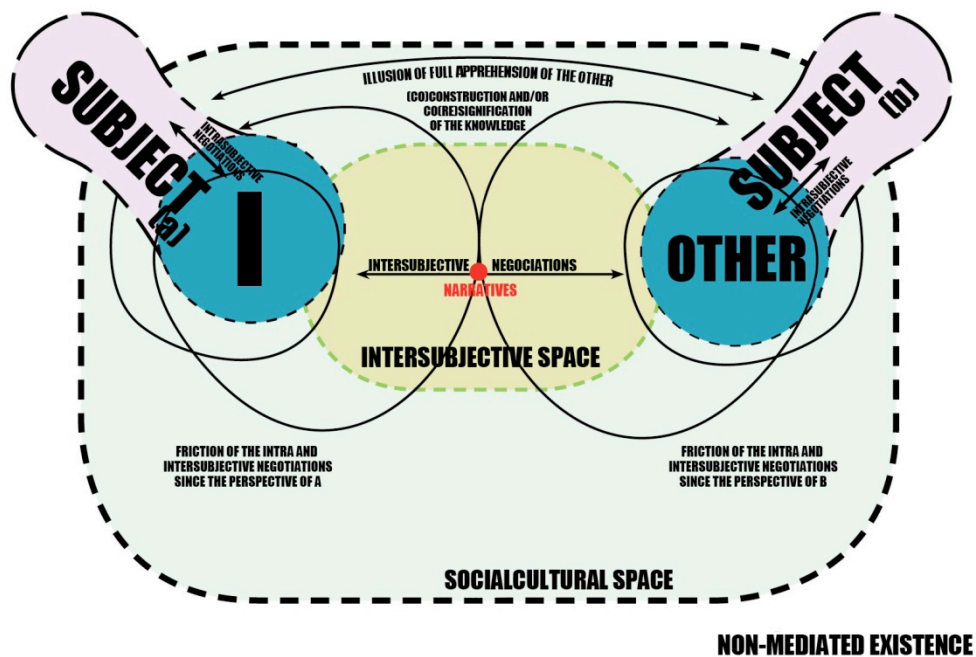

Figure 3 - The emergence of narratives as a product of the friction between intra- and intersubjective negotiations within a specific intersubjective space and constructed under the illusion of total apprehension of the intentions of the Subjects involved in the interaction by one another, as well as the construction and redefinition of knowledge transferred through these narratives.

In its emergence from contextualized friction, the narrative may take on a number of different forms of existence, however this number is not infinite. The curves of the friction will establish a possible range of language regimes, and, therefore, narrative structures. According to Benjamin (1994), it is these language regimes, as structures, that allow for the contextual existence and coherence of communication. Thus, these narratives will embody the very negotiations and, to no lesser an extent, the friction between them. The narrative, within the scheme presented herein, will be strategically

located in the center of the entire organization of the bidirectional process. The narratives that emerge from the intersubjective space will establish the possibility for (co)construction and/or (re)definition of knowledge, that, independent of its complete congruence with previous knowledge, will constrain the symbolic actions of the Subjects (Boesch, 1991; Simão, 2010; Valsiner, 1994). Within this scheme, each arrow point should be read as a force acting on the structure of arrival, but also, to a certain extent, a force of traction that reorganizes the point from which it originates, in a bidirectional dynamic. The narratives, thus, are created as the point that illustrates the entire process, including the non-mediated experience of knowledge, as well as the location of recognition of "partial subjective structure," in the sense that they are not whole. Therefore, the narratives can point out paths for understanding of a certain subject's manners of action, thereby exposing a part of the subjectivity of the Subjects in interaction.

Contextual Development of Consensual Dramaturgies

The textual/thematic content Consensual Dramaturgies, a portion of the process of creation of which this study analyzed, covered the common daily experiences of members of the group, a number of which were immediately recognized by the Guide JQ, who resides in the same neighborhood. For example, after the completion of the dramatic text, JQ related to the guide of the theatrical activities, researcher and author of this work, the similarities between sections of the dramatic text and the events experienced by an ex-member of the "Children Who Know" Project. In a conversation with the same guide, and after public presentations, a part of the group also came to recognize the similarity between the two passages.

Furthermore, we believe that other parts of the text could be articulations of possible futurities of this residual experience, a continuation of the experience in the neighborhood or projections of possibilities of other contexts, happenings and paths.

According to the Benjamin's structure of the narrative, access to residual events is always based on the context of the now. In this process, it is the freshness of the here and now that brings ruins and expectations to the space of the living. Or, in the words of Palhares (2006, p.25):

Both knowledge of the past and of past works assume distance from the present and a relation with it. This makes for a spatial-temporal configuration that serves as a basis for the materialist-historian. Benjamin called this trauma the "now of knowability:"

"the image that is read – meaning, the image of the now of knowability" – carries, at the highest level, the mark of the critical moment that is fundamental to all understanding.

We also assume that, even if the "real" alteration of the past experience – in the case of the dramatic text created at the "Children Who Know" Project, for example – cannot be performed in the present, the space of the game allowed the subjects to collectively establish other dialogues with affective-cognitive meaning that were prepared in accordance with their representations of the time of the experience.

The new details that each subject established for the experience, in looking back to the object to be reactivated for another inspiring experience, expanded the possibilities for the establishment of another form of knowledge, thereby redefining the affective-cognitive meaning of the event.

Taking this approach and applying it to the Consensual Dramaturgies analyzed herein, we were initially led to believe that the selection of parts of the experienced story found in the dramatic text, according to the reports of the Monitor JQ., the Coordinator RJ. and some of the students/actors, depend less on the subject and the friction between internal and external negotiations than the representational instances established by those involved.

Thus, the negotiation of passages required the (re)definition of the meaning of the past experience and the experience of creation at the same exact time, according to the interplay of expectations/futurity created by each I and each Other. That is to say, the narratives that emerged, in this context, are proof of the friction between expectations/futurity and residual/past of a given group, both collectively and individually. Therefore, the negotiations were always simultaneously intrasubjective and intersubjective. It is within this dynamic that we recognize the auto-reflexive I created by each subject and partially stated in the act of narrative interaction.

It seems that the possible gap between the lived and the learned - the (re)writing - instead of making the creative interplay more difficult, actually drove the potential interaction between subjects by lending plurality to the levels of negotiation.

These levels, in the case of the Inhayba neighborhood, through the use of passages from a true story, seem to be organized in 4 spheres: the subjects among themselves to negotiate the theme and the initial possibilities thereof; each subject with themselves when placing their representational I('s) in the dialogue (the I's being the present I and the I of the residual experience), which is a completely self-centered

movement; the subject, after the aforementioned stage, with the Other, in a process of negotiating the creative moment, or rather, the negotiation of the first possibilities to satisfy individual intentions with regards to transposing the gap; and the subject and the other with the residual experience, as a group, to effectively create and transpose the gap.

We believe that each of these stages co-exist within the subjects, and, from this perspective, within the group as a whole. More specifically, the redefinition of the experience and the self-regulation of the I had the potential to restructure the entire interaction, and, therefore, the subjects represented therein.

In short, in this case of two experiences that were shared by some, even the relation between the subject and themselves, of the present-I and the residual-I, possessed, to a certain degree, the validation of others of the meaning of the past experience.

The meanings of the two experiences negotiated by the participants, in driving the narrative, were unable to guarantee their own durability, given that the knowledge of the lived experience and the living, in Gagnebin's evaluation (2009, pp. 31-54), partially depends on negotiations with others, but also on negotiations with one's self, whether of content, meaning or the way to handle an object.

Final Considerations

We believe that studies like the conducted herein may act to widen and redefine concepts, in this case, originating in both Semiotic-Cultural Constructivism in Psychology and the work of Benjamin.

If, on one hand, looking at creative relations from the perspective of psychology can aid in understanding the creating subjects and their relations, understanding the paths of modern creation, on the other hand, it may aid in providing context for these processes of creation in the field of psychological knowledge.

We hold that the due contribution of this study to Semiotic-Constructivism in Psychology is found in the dialogue we established, via Benjamin, with a notion of modern creation that, while contextually presenting the notions of intersubjectivity and negotiation of meaning originating in this field of psychology, reorganizes and redefines them, allowing for discussions of a practical analysis of the occurrence thereof.

The arrival of a creative process to psychology, however, tends to suggest

reflections on teaching (in arts) and artistic practice, by bringing up questions regarding the dynamics of the I-Other-World interaction, which is the basis for any creative process.

This study triggered other possibilities for understanding the theory of art, art-education and the practice for preparing actors, with which we worked, influencing reflection on the practices of the I-Other nucleolus in Performing Arts Research, coordinated by the first author of this article.

In this sense, we believe that this study could evolve through the development of investigations that favor a dialogue between the conceptions of a creator/modern creation and the theories for preparing actors, considering the sphere of interaction implicit in each theoretical system focused on the preparation of actors and the production of theatrical performances, as well as the understanding of the notion of a rehearsal coordinator and teacher, that considers both artistic production and human social and cultural development.

Last but not least, neither the theoretical-methodological project "Consensual Dramaturgies" – our situation of research – was idealized for, nor it belonged to a pedagogic regular program of the educational institution where it was developed. This points simultaneously to the potential and limits of its results for unfolding other projects and planned interventions at the level of art education, which we hope will be further developed.

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Appendix: whole transcription of the analyzed episode

1.   CS[5].: Anyone that wants to suggest a theme just has to raise their hand and say it so we can write it down (on the chalkboard and in the notebook).

2.   CS. Pointing out the presence of the camera.

3.   The first to suggest a "theme" was PK.: PK.: Churros and Mino.

4.   CS.: What is Churros and Mino?

5.   PK.: They're two people: Churros and Mino.

6.   CS.: Oh, ok.

7.   PK.: Does that work?

8.   CS.: "Churros and Mino" is a theme?

9.   PK.: No, it's not!? They're two people.

10. CS.: Ok, they're two people. So, "CS," would be a theme?

11. PK.: No.

12. CS.: But "Churros and Mino" is?

13. PK.: No. But "The Adventures of Churros and Mino" is, right?

14. CS.: Yeah. I guess it is. How do you spell that?

15. PK.: Churros: "Chu-rros", Mino: Mi-no. (Giggles from the class).

16. CS.: Like that? (asking after writing the names of the characters).

17. PK.: Right? (PK. looking towards WD. The later indicates that he has no idea by shrugging his shoulders) Looks right to me. You're the one who should know how to spell their names. (referring to me and not caring much about how the names are spelled).

18. CS.: So, if you choose this theme, we'll have to have a Churros and a Mino. Even if they do not show up, we have to talk about them.

19. PK.: (Laughing, pointing to WD.) You can be Mino.

20. WD.: (Smiling).

21. CS.: Any other ideas?

22. YR.: Yes... I forgot.

23. KB.: Oh my gosh.

24. YR.: I remembered. The Life of Children and Teens.

25. CS.: Cool.

26. JN.: Yeah, very cool.

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[5] Names and Initials were changed to ensure compliance with confidentiality standards.

27. KB.: I'm going to vote on that one.

28. PK.: I'm not.

29. PK. Give me three more ideas.

30. KB.: Calm down PK.. You're the only one who wants to talk.

31. PK.: Exactly, because no one else has anything to say.

32. KB.: Right.

33. PK. says one more theme and the entire group starts talking at the same time to give their ideas for themes. At least 10 different themes are brought up at the same time.

34. CS.: Calm down, guys. If you go on like this I won't be able to write everything down.

35. (All other themes are suggested, for a total of 37 themes).

36. CS.: Ok, let's vote. In this first stage, you can vote on more than one theme if you like. If there is a tie (between any of the themes), we have to go back and vote again. Who wants to vote for "The adventures of Churros and Mino?"

37. (At this point, only PK. raises his hand, followed by MG. (WD.'s brother). PK. looks at WD., who immediately looks back and also raises his hand. Upon realizing that at least 3 boys have their hands up, BN. also votes on the theme. At this point, CS. had already tallied and written the number of votes on the board. CS. had his back turned and did not count BN's vote, who did not complain. The only boy to not vote on the theme was XF.).

38. CS.: We'll leave this theme here, for now. Who wants to vote on "The Life of Children and Teens"?

39. (The theme receives unanimous approval).

40. PK.: Excellent!

41. CS.: Wow. The majority..., wait, the entire group voted on it (the theme). Now only another unanimous theme can compete. Good, so leave that one up on the board.

42. (During the other votes, PK. votes on other themes, always using looks and gestures to solicit votes from the rest of the boys, who sometimes vote with him and sometimes remain against. At some points, PK. even comes to say things like: "Am I the only one who is going to vote for this one?" "This is a good one!" "I liked that one.").

43. (End of first moment for voting on themes).

44. CS.: Ok, so the most voted theme was "The Life of Children and Teens". The

second highest was "The Adventures of Churros and Mino". Before, we could vote on more than one, but now we will only choose between these two. Make sure to think about which one you want to choose. Who wants to vote for "The Adventures of Churros and Mino?"

45. (No one voted on the theme, not even PK. All of the participants voted for "The Life of Children and Teens", which became the theme of the Consensual Dramaturgy, given the unanimous vote).

46. CS.: So our theme is "The Life of Children and Teens". Now you each will have a little while to think about the character you want to play. After that, we will get together again so you can tell us about your ideas.

47. (They begin to talk amongst themselves, with some of the participants describing the character they want to play. At this point, nothing is being considered as definitive for the play. This was merely a spontaneous conversation that began among the participants. After a portion of the group says a few things, the following dialogue begins).

48. WD.: I want to be Super Chicken. (speaking quietly, very shy).

49. PK.: I'm going to be Super Chicken. (speaking loudly and looking at WD.). (silence). I'm going to be Churros and you will be Mino (pointing to WD. and laughing).

50. (For a while, they look at each other and laugh).

51. WD.: He (PK.) is Churros and I am Mino.