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january 2021

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A PERFORMATIVE PERSPECTIVE ON ONLINE LEARNING OF STUDENTS IN HIGHER EDUCATION

ABSTRACT

Maksym Karpovets
Khrystyna Karpovets

The article examines a performative perspective on online student learning in higher education given the lack of direct communication and physical interaction. Performativity implies embodied cognitive action, which is complicated in the situation of online learning, where physical, spatial, and temporal dimensions acquire a different format. Although performativity in offline and online learning of students has a similar artistic nature, the practices of online student performativity differ from physical activities within social and virtual networks. The research suggests that online student learning in higher education imitates physical practices through mimesis and interactive practices, involving dramatic, visual and cognitive components. In this way, performers compensate the absence of bodily and spatial engagement, creating online conditions for student engagement. Within these conditions, if offline performativity involves direct interaction between a teacher and students, then online performativity always takes place indirectly through the screen. The research concludes that the screen is a specific sphere for performativity, which is realized due to staging, mimesis, and non-verbal communication, allowing students to be active, creative, and innovative outside of the physical environment. The limitation of the research concerns only the experience of teaching philosophical, social, and linguistic disciplines.

Keywords: student performativity, online learning, higher education, bodily engagement, mimesis.

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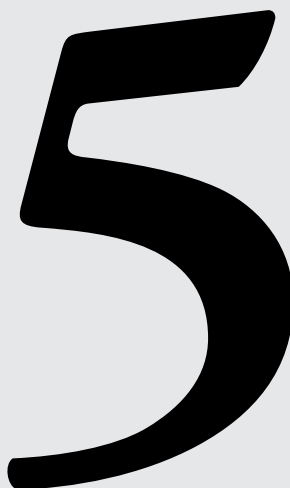
INTRODUCTION

Online learning opens up new opportunities for transferring and gaining of knowledge, where the lack of direct physical communication requires to rethink the classical didactic teaching methods and forms. This is particularly significant in higher education, where one's long-term passive stay in front of computer can reduce the level of cognitive activity and effectiveness of learning. Regarding this fact, performativity is a specific type of learning activity, which is often associated with the growing active and influential role of students in the educational process (Macfarlane, 2015), as well as their attitude to social success and rewards (Ball, 2003). Wulf and Zirfas (2007) state that the perspective of performativity in education «legitimizes qualitative research approaches» (S. 29), focusing on the production and achievement of socio-cultural experience. Performativity allows to motivate students for active learning, focusing on effective and practical outcomes based on the intellectual capacity of students and virtual platforms as objective conditions for online learning. However, this perspective remains unexplored and, what is more important, unpredictable in the online environment, which teachers and students forced to invent and develop during the coronavirus COVID-19 pandemic.

Given the nature of performativity and online environment, the current research aims to analyze 1) the connection of performativity with pedagogy and higher education in recent years; 2) the limitations and perspective of students' performativity during the coronavirus COVID-19 pandemic. It should be added that every educational process has performative components, because successful and effective teaching cannot happen without such 'theatrical techniques' as rehearsals, scripts, improvisation, timing, stage presence, and critical feedback (Alexander, Anderson, and Gallegos, 2004). An effective student learning also cannot take place without a bodily or virtual performance by attending class, a dispositional performance with group work and class discussion, and emotional performance in respect to social values and practices (Macfarlane, 2015, p. 339). The problem is that not all teachers reveal the performative potential of learning, limiting its critical and activity role of students in the educational process, thus not giving them freedom and creativity for self-realization. Accordingly, it is even more important to consider the perspective of performativity in the online environment, when subjects are primarily deprived of physical and material conditions for performative action, although they involved in the created dramatic situation.

PERFORMATIVITY IN HIGHER EDUCATION

Higher education involves an active process of exchanging information between a teacher and students (and vice versa), where «student performativity is the mirror image of teacher performativity» (Macfarlane, 2015, p. 338). This dialectical nature of modern teaching and learning contributes to critical thinking, reflection and practical learning, which differs from the traditional model of learning. The latter suggests that a teacher has authority in his or her subject, thus the undeniable right to establish any rules in the classroom. In this situation, the only role of students is to listen while the teacher talks (Mascolo, 2009). Hereafter, performativity in education, as one of the many components of learning, is often ignored or not disclosed by teachers since it is underestimated as an effective method in the context of productive learning. For many educators, it seems inappropriate for the academic environment, and more typical for non-formal educational practices, when students can freely interpret the study material and change the boundaries between the teacher and themselves.

The performative turn in the humanities and social sciences has enabled the involvement of performativity and performance in various parts of society (Schechner, 2013). It also includes education, which has created a separate body of research on the border of pedagogy, psychology, youth studies, theater studies, and sociology. Performative studies are not the sum of different disciplines, but a certain way out of their boundaries, including texts, architecture, visual arts, or any other item or artifact of art (Schechner, 2013, p. 2). However, a performative perspective of online learning has been emerged in recent months, when the pandemic forced all universities to find alternative, but still effective methods and practices of education. Some teachers inertially use previous techniques, but they are not always effective online. Since performativity has already shown many positive outcomes offline (along with controversial ones), then it can be used for online learning in higher education, although should be significantly adapted to the new environment.

The use of performativity aims to maintain or even increase the effectiveness of learning in the complete absence of physical interaction between subjects (Locke, 2015). First, the attempts of pedagogy to reform its approaches and methods within the performative turn corresponds to the current sociocultural tendencies in its

general focus on practice and flexibility (Murray, 2012; Macfarlane, 2016). Second, so called "performative pedagogy" also follows the specifics of the humanities and social sciences in their tendency to use such concepts as "performative", "performativity", and "performance". As Warren (2007) consists that people would only benefit «from thinking about performance as a frame for seeing identities and culture, and by using performativity as a way to see human action» (p. 2). That is, performance becomes a condition not only for one's production and reproduction of knowledge (Lyotard, 1984), but also a platform for constructing the worldview and identity of youth and a powerful tool for creating communities (Edminston, 2014).

Within this context, performative theorists of education analyze both the performative elements of learning and learning as a performance. The latter is often used as a metaphor by educational theorists, who emphasize the process of 'doing' education and the embodied engagement of the process (Alexander, Anderson, & Gallegos, 2004). A retrospective of learning as a performance is given by Pineau (1994), which summarizes a number of previous theories regarding the consideration of teaching as a dramatic or acting action. The previous studies did not cross their boundaries into an interdisciplinary field, considering performativity only as an artistic practice or metaphor. It should be mentioned that the metaphorical approach of many researchers protected them from the academic theorizing of performative learning, which is often associated with spontaneous creativity, neo-liberalism, and the 'vital experience' of culture (Ball, 2012; Macfarlane, 2016). If learning is a performance (Pineau, 1994), then a teacher is a performer (Prendergast, 2008; Schewe & Woodhouse, 2018). Regarding this ensemble, Macfarlane (2015) states that «student performativity is the mirror image of teacher performativity» (p. 338), because a teacher cannot perform their own performance without the active involvement of young people.

The active involvement of students does not only contribute to the development of knowledge but also to identities and communities (Alexander, Anderson, & Gallegos, 2004, p. 3). Simply put, performative actions help to change and transform culture (McKenzie, 2001), where education is one of the drivers of such transformation. However, this idea came in the last two decades, when educational theorists began to conceptualize the socio-cultural potential of performative pedagogy. Moreover, it is also associated with the system of rewards and sanctions (Macfarlane, 2016), which are applied first at the level of student activity and then by workers in various social sectors outside universities (Ball, 2003). Some critics of performative theory (Murray, 2012) interpret such expectations as tough and exhausting practices for both teacher and students, where a free and creative process often turns out into a rigid system of competition.

Performative pedagogy suggests that education increasingly focuses on processes rather than structures and functions, where the body and language, power, and creativity play a crucial role in learning (Wulf & Zirfas, 2007, S. 10). The main goal of performative learning is a student engagement and activation (Even & Schewe, 2016). Within this approach, texts and symbols play a second role since they are considered as fixed and immutable structures. For performative pedagogy, it is more important to translate any text into action, to translate it from the mode of one-sided to multiple perception through collective discussion (involving images) or staging (in the format of a ritual with the bodily involvement). Following this statement, visual images replace texts or become full-fledged submissions in performative action (O'Loughlin, 2006; Grushka, 2010), reflecting the current cultural tendency of visualization in every sphere of life.

Even and Shew (2016) contribute to this line of argumentation with their thesis about performativity as a dynamic and active form of learning. They are aware that there is no single tradition of education in cultures, thus performativity can have different effects around the world. Nevertheless, they are equally convinced that the ideas of performative pedagogy can be useful for all traditions, because they have certain universal components that are helpful for achieving efficiency in higher education. In particular, performative pedagogy allows for better construction of learning trajectories and «opportunities for development» (Even & Schewe, 2016, S. 12). As many other performative theorists, the researchers examine the creative potential of action and language in the process of learning, which is gathered together in performativity. In this sense, the body is a means of expression or a «learning medium» (Even & Schewe, 2016, S. 174). That is, the body does not only *express* something, transmitting information from subject to subject, but it *is* already something. In performative action, the bodily practice becomes an autonomous message due to its verbal and non-verbal possibilities. Hence, students become directly participants and agents of the educational process, where «bodily-kinaesthetic action in the classroom promotes deeper levels of understanding» (Even & Schewe, 2016, p. 176). Even and Schewe as many researchers (Wulf & Zirfas, 2007; Grushka, 2010; Pineau, 1994; Warren, 2013) use the concept of «teaching for understanding» (TFU), where performative knowledge is more valuable than the representative one.

Despite studies of performativity in education, there is very little research on online performativity, espe-

cially during a pandemic. This situation is due to the fact that the issue of online education has become acute not so long ago, thus researchers have not yet conducted an adequate number of qualitative and quantitative studies. Nevertheless, researchers try to analyze performativity in the online environment, noting the need for constant visualization, interactivity, and personal freedom in order to maintain the effectiveness of learning. The closest study is the article by Anwar and Adnar, who also try to analyze online learning during the COVID-19 pandemic in underdeveloped countries like Pakistan (Anwar & Adnar, 2020), India (Muthuprasad, Aiswarya, Aditya, & Girish, 2020) or Ukraine. The main conclusion is that students cannot get a good result because they have little or no digital access to the Internet. Another, more positive perspective proposes Mages in the analysis of storytelling, which believes that storytelling skills during the pandemic will be useful in «more traditional classroom environments» (Mages, 2020). Specifically, some studies are also devoted to online learning in medicine, but in general the topic of performative education in the online environment remains unexplored.

The problem is that performative learning is more focused on physical, material classes, while online learning deprives the living experience of performance. In the online environment, there is no physical body as a key element for performative action since it is separate by a screen. More to say, the screen does not only separate, but also create and represent the body image that interacts with other bodies online. In this case, there are several important questions should be answered: is it possible to integrate performative techniques online in the same way as it happens offline? Is it possible to achieve a situation of interaction and living experience, being outside a class? After all, what kind of knowledge will we gain in this situation?

The current research states that the involvement and reproduction of performative elements in online learning contributes to a more active study and assimilation of the course material through constant visual interaction with other participants. The potential of virtual reality (creating online rooms, different message formats, turning a teacher into a facilitator, visualization) can contribute to long-term assimilation of the study material through performativity. Such a perspective is important in the unpredictable situation caused by the pandemic, forcing universities to find out new productive strategies in higher education.

METHODOLOGY

As the study concerns university education, the authors took into account their own observations of the learning process during the spring semester of 2020 in the National University of Ostroh Academy, which was completely online due to the coronavirus COVID-19 pandemic. Descriptive and phenomenological methods were used to describe the performative experience that students gained during online learning. It was equally principal to use a comparative method, in particular to compare students' performance in the physical and virtual environment.

In addition, the qualitative data from anonymous questionnaires at the Faculty of Humanities during the pandemic were taken into account. The most practical were courses in Ukrainian philology and journalism, as they required the direct presence of students in a classroom, which was a challenge during the pandemic. Such a clear humanitarian focus significantly limits research and excludes disciplines from «hard» sciences. It is important that only the youngsters took part in the learning process, so distance or postgraduate education was not analyzed in the research. This fact is also important in methodological terms because it shows greater flexibility and adaptability of young people to performative learning, which requires knowledge of digital technologies.

DRAMATIC ACTION

In the most general sense, dramatic action is aimed at changing the psychological state of another person (Liron, Raindel, & Alon, 2018, p. 2) which is associated with the dualistic nature of performance and performativity. Since performance involves the direct activity of both sides in the learning process, then appropriate conditions must be created for this. A traditional play or theatrical performance includes a number of basic elements: spectator, stage, and action (Liron, Raindel, & Alon, 2018). Performance as an avant-garde practice also includes the basic elements of a theatrical play, but changes their functional significance. As a rule, performance has four main elements: time, space, the artist's body, and the audience. The fundamental difference between a theatrical play and

performance is that the latter extends the stage and the interaction between an artist and a spectator.

In the context of student learning in physical classes, performative components are transferred to the interaction between teacher and students. The class becomes a stage, and a teacher and students take on the functions of actors: «The classroom, with teachers and students engaged in the processes of education establishes culture. It becomes a practiced place; a site in which diverse beings come together in order to engage and negotiate knowledge systems of understanding, and ways of being, seeing, knowing, and doing» (Alexander, Anderson, Gallegos, p. 6). Accordingly, this prompts the use of Pineau's the teacher-as-actor metaphor (Pineau, 1994), which engages the full range of dramatic elements to keep the audience, although he or she cannot directly interact with it. In the situation of online learning, dramatic action does not lose its significance, but requires a completely different approach from the teacher to influence the psychological state of students. Among the many dramatic elements, we will conceptualize the next dramatic triad from the perspective of performativity.

Schewe and Woodhouse (2018) in their study of performative foreign language didactics proposes the dramatic spectrum, which consists of three opposing pairs: «movement – inaction», «noise – silence», «light – darkness». In the empirical part, they only refer to the first, when students form still images through their bodies, temporarily «adopting a certain posture that includes specific gestures and facial expressions» (Schewe & Woodhouse, 2018). Thanks to this form of play, students not only manage to reproduce simple and complex linguistic constructions in an unusual way, but also available to involve their own *doing* and *learning* bodies. The performative goal of such an action is that the body *teaches* and *learns* regardless of the complexity of study material, although the latter must be achievable for visualization.

The most difficult opposing pair for implementation in online learning is the mode «movement – inaction», as the teacher and students do not have the opportunity for physical interaction. However, if one suggests that the human body is one's performative projection in society (Goffman, 1959), then its projection on the screen is also can be considered as a type of bodily engagement. Such an experience of bodily projection is practiced in contemporary art and theater, where different projections of the human body (often disproportionate to the real physical body) enhance aesthetic or dramatic communication. Although the body in online learning is performed in one-dimensional projection, but it does not prevent both the teacher and students from performing or stopping the movement. To do this, students mostly use their hands and facial expressions, and less their whole bodies. The inaction mode can be enabled when students «freeze», performing a certain action. Hence, the on-screen monitors allow students to create visual shapes from more or less passive bodies, creating performative visual messages. An additional option in this mode is that students can work in groups, forming their own reported and visual figures. For more effective work, such groups must be small in order to control a performative act, interrupting or continuing it at any time.

Another challenge for online learning is the implementation of the pair «noise – silence», which is also, at first glance, more inherent in physical space. However, if the previous opposition concerns space and bodily interaction, then this pair is a purely audio practice that corresponds to the online environment. Duncum (2004) emphasizes the crucial role of sounds in our perception of the world, because «all cultural sites that involve imagery include various ratios of other communicative modes and many employ more than vision» (Duncum p. 252). If students cannot be present in the same physical space during online learning, they can actively use sounds, music, and especially language through audio communication capabilities. Even more, language and its modulations are the most important means of communication, and therefore performative action, which is impossible without the involvement of words. Within this idea, «noise – silence» allows the teacher to involve the audience in active commenting on a certain action. In the case of still images (Schewe & Woodhouse, 2018), the commenting was performed with the involvement of all students. In other words, the noise mode allows students not only to be actively involved in the action, but also to comment and interpret certain topics without any restrictions. One more effective mode for performative online learning is sound effects, which allows to engage in chat and other means of communication. For example, voice messages, recorded sounds, and texts are used not only as a powerful dramatic effect, but also an equally important component of learning.

The opposite mode is silence, when students pause to interpret study material, incorporating it in their own experience. Silence also contributes to a deeper immersion in learning and therefore a greater understanding of the course material (Schewe & Woodhouse, 2018). Importantly, the mode of silence in performance is also a type of communication that allows one to listen to other participants as well as to consider their positions and ideas. In the context of fast-moving information, this option is important for understanding the study material, which is also possible in online by turning off the sound. Duncum (2004) notes that a visual message loses its

essence when the sound disappears (p. 252), as it happens during a TV show or video game. However, in the online format, this can create a unique means for performative action, visually involving the body in the process of communication. Thus, silence is not simply the absence of noise or sound, but a component of performance and a productive method of learning activity.

The third opposing pairs «light – darkness» is needed to enhance the dramatic effect during performative learning. In the physical environment, it was possible to perform it due to the use of artificial and natural lighting, then in the online format teachers and students are deprived of such an opportunity. The strategy of individual adjustment of space is too difficult to implement, because students do not always have the opportunity to light or darken their own space (for example, in public place). However, virtual platforms, such as Moodle, allow one to create different wallpapers that can be a background for both individual screens and collective mosaics. The creation of such a free creative stage is possible online since all participants are also on the same screen, which serves as a stage for their performative actions. The dramatic spectrum is possible because students are in a homely, more «relaxed» environment that teachers are often forced to construct in classrooms.

In the online classroom, teachers and students have the best opportunity to work altogether within different opposing pairs. Given the technical conditions of online learning, teachers and students have to work with muted microphones or cameras, especially in large groups. In some cases, some students are involved in online performance, while others are waiting when the teacher gives a signal to get involved in the study process. However, it is not about authority, but it is about coordinating and controlling performance so that it does not turn into an uncontrolled process. It is important to add that the involvement of any pairs requires from the teacher significant efforts and a rehearsal. From the perspective of theater, the teacher should do more than one rehearsal in order to perform any action within his or her audience. It indicates that performative action in learning is always premeditated, and is not a spontaneous process that no one controls.

VISUAL PERFORMANCE

The defining feature of performance is visualization, which becomes almost the main tool for outlining game roles and retaining the attention of student youth during online learning. Many researchers of performative pedagogy (Pineau, 1994; Prendergast, 2008; Colebrook, 2018) have repeatedly emphasized the importance of visualization through the bodily engagement, which contributes to a deeper, emotional assimilation of the study material. The problem with online learning is that it lacks the many opportunities that a physical audience offers, so there is a need for compensation through visualization. If before the teacher could selectively use visual material (presentations, pictures, videos, visual simulations), then visualization becomes a requirement in the online environment. It is not only a means of attracting one's attention, but also an integral component of online learning. As Aisami (2015) argues, visual literacy «has become a required competency for teachers and instructors of all levels as well as for students in many formal educational settings» (p. 539).

The performative point is that students do not simply broadcast visual images, but try to perform them due to active commenting and reinterpreting. Here, students *do something* with images that correspond to performativity: «When students make images, they are communicating their voice within personal understandings of their own constructed realities» (Grushka, 2010, p. 17). Without active and productive student activity, visualization will not be performative, and therefore the development of knowledge will not take place in online learning. Visualization plays a crucial role in the process of lecturing, when the teacher mostly works within the pair «noise – silence». A large amount of study material quickly tires the audience and reduces the effectiveness of learning. When students listen actively, then it is possible to overcome the lack of focusing and retention in online learning, because students are constantly in action. In this case, an effective performative practice is the search and selection of appropriate images, and further modification of a given image in accordance with their own experience. Therefore, students involve their minds and bodies in the visual range, turning it into a performative action with subsequent cognitive efficiency.

In the above situation, the teacher as an artist or medium creates the conditions for learning interaction with students, involving them in a virtual performative space. Students perceive their screen not so much as a translator from the teacher to themselves, but a reflective performative channel that can be used in various ways. For example, using one's favorite background in Moodle is both a visual arrangement of the scene and a way of self-expression, thus a performative presentation during an online class. Also, the active engagement in chat is a

parallel communication channel, which is not possible during offline training. All methods and techniques of managing visual information are already performative acts, each of them acquires a different treatment. If the teacher illustrates the possibilities of an online walk through a closed museum and then asks the students to do the same, then their visual and virtual practice will not be the same. In the view of Schechner's (2013) distinction between performance and performative acts (the totality of which are performativity), the whole virtual museum tour will be a performance, while every individual trajectory within the virtual museum will be a performative act. Everyone performs the same action, but everyone does it differently.

It should be added that teachers in higher education often transmit information through non-verbal means of communication. In the online environment, facial expressions and gestures are especially important, because there are far fewer opportunities to track the dynamics of the human body. The screen as a stage of educational performance allows to see well the faces of students, to observe their emotional reactions and physical movements. In particular, the performative nature of gestures can be traced through etymological analysis. Derived from the Latin root «gestus»**, the word «gesture» means the movement of a part of the body, especially the movement of the hand, referring to the action itself. Facial expressions and gestures can echo words, reinforcing what is said, or contradict the expressed opinion. Nonverbal signals** are a reflection of the speaker's emotions and feelings, so they are often considered more authentic than words. In the context of online learning, such «feedback» helps the teacher to coordinate and control the lesson.

To sum up, visualization is an integral part of performance because it allows the teacher and students to reproduce information more efficiently. Images can not only convey complex study material, turning online learning into an exciting process, but also involve students in a kind of staging with their bodies, facial expressions, and creative resources. After all, the virtual room itself is a separate image, which can be changed according to the lesson or the student's intention. All this takes away and blurs the physical distance between teacher and student, integrates them into a common interactive field in which knowledge and vital social experience are produced. However, there is also a high probability that students are unwilling to turn on cameras for effective visual performance. During online learning, this often happens not only because of their protest or shyness (which is also another perspective for studying the psychological issues of online learning), but also because of technical failures. Thus, the effectiveness of visual interaction does not always depend on the teacher, but also includes often uncontrolled processes that are still more difficult to correct online than offline.

PRODUCTION OF KNOWLEDGE

Learning also suggests reproduction of knowledge since transformation and creation of new knowledge still occurs on the basis of the previous one. This reproductive and creative specific of knowledge has a mimetic nature, which refers to performativity. There are not copies of the symbolically already interpreted world during mimetic processes since all these mimetic efforts are always creative (Wulf, 2005, S. 61). Following this, creativity as an element of performative always learning involves one's action and activity. This is the focus of performative pedagogy, where knowledge is considered as performative because it involves cognition, namely the process of learning and immersion in the study material (Colebrook, 2018, p. 1). The transformation of knowledge occurs not only through science, technology or the humanities, but also through performance. This is also in line with the thesis that knowledge can be created in universities and colleges, but non-university institutes (Gibbons, 1997, p. 5), to which we also involve the virtual space of online learning.

In classical learning, the development of knowledge took place in a physical classroom, where the teacher simulated situations for interactive activities. For example, these could be playful linguistic situations where students analyze the speech of their classmates, rather than simply writing language constructions without context. In other words, the teacher and students mimetically develop knowledge through their own unique experience, being more prepared for such situations in the future. In the context of online learning, students cannot physically interact, as mentioned above, but they can fully simulate any real experience while being engaged on the screen/screens. This practice has its limitations, which apply to physical objects that are an integral part of training, such as the development of a particular mode of transport, the production of parts in the factory or during a medical operation. However, even with such a limitation, it is possible to imitate a practice that allows knowledge to be retransmitted from subject to subject, even behind the screen.

The virtual dimensions of online learning become invariants of physical objects, taking over their functions and capabilities. Students feel more comfortable when the teacher allows them to use their space individually. In the classroom, such manipulation of physical space during online performance also occurs, the purpose of which is also to erase the boundaries between the teacher and students, to turn them into equal subjects of the educational process. As Wulf (2005) notes that in mimetic processes a person goes beyond his or her personality, equates to the world, thus has the opportunity to let the outside world in the inside and express the latter in such a manner (S. 21). In this case, the role of the teacher as a facilitator allows to implement a non-instrumental approach to people (Wulf, 2005, S. 21), which is relevant to mimesis. Simulating real-life situations and pushing the student into a future professional environment, the teacher does not only communicate possible solutions to the problem, but also provoke the audience to find alternative solutions. In such conditions, the mimetic movement does not significantly change other students, respecting and recognizing them as individuals. At the same time, this approach refers to the foundations of humanizing pedagogy, where teachers and students seek ways for common humanization, «a process fostered through problem-posing education where students are co-investigators of social justice issues in dialogue with teachers» (Fránquiz, Ortiz & Gilberto, 2019, p. 382). The similarity also lies in the fact that performative and humanizing approaches seek ways out of «the oppressive elements of reality» (Freire, 1970, p. 17), offering positive social and cultural strategies.

The traditional process of knowledge development in high school is ritualized, as the classroom is built on certain didactic canons, which are often repeated and reproduced regardless of the teacher's methodology or professionalism. Specifically, these ritualized elements of knowledge production include the motivation for students' learning activities, activation of their attention, checking tasks, training exercises, homework guidelines, and behavioral instructions for teachers and students. Although online learning is a ritualistic performance as the classical one, but some traditional activities have been changed. For instance, the introductory part of the class lasts longer in order to attract the student's attention, evoking his or her emotional and physical state. Also, instead of raising their hand, students write a «+» in the chat, thus announcing their readiness to respond. In addition, new performative components appear in their lexicon, with the help of which students join the educational performance: «turn on the camera», «send to chat», «switch to Google Drive», etc.

Regarding these facts, the new production of knowledge in the online environment submits constant questions, discussions, and debates. It turns the teacher's monologue into a performance where everyone can be involved in a common environment. The only problem is that the presence of a large number of people in the online class significantly complicates interaction, and thus reduces the effectiveness of learning from the passive part of students. Moreover, due to the slowdown of cognitive activity due to technical devices, there is a complication of mimesis. As a result, some students do not keep up with others, especially if they have problems with poor internet connection, and therefore quickly lose motivation to learn. However, such a problem also exists in the offline environment, where there is always a certain passive part of students who are unwilling or unable to engage in performative action. Nevertheless, performativity in the online space does not lose its mimetic character since the need of repetition and reproduction of knowledge does not disappear. More to say, it is even more promising (and often socially beneficial) to going beyond traditional cognitive schemes that do not involve the performative production of knowledge.

CONCLUSION

The issue of performative approach in online learning has become especially relevant when all the educational process occurs at distance during the coronavirus COVID-19 pandemic. The lack of «living experience» in communication and physical interaction reduces the level of learning effectiveness. However, the use of performative practices online helps to compensate the «immateriality» of learning process, maintaining the students' efficiency and effectiveness. It is important that such compensation occurs not only due to the capabilities of virtual platforms and programs, but also the intensive work of teachers and students who work in a common communicative field, performatively producing knowledge.

The performative perspective of online learning is that it actively involves and expands the virtual opportunities of the screen. Acting as a mediator between the teacher and students, the screen is also a performative stage, where the teacher and students are on equal terms. The dramatic spectrum of online learning takes place at the level of all three opposing pairs («movement – inaction», «noise – silence», «light – darkness»), which can be implemented due to bodily imitations and technical capabilities of social platforms.

Altogether, it is important that any performative action is realized as a visual performance, even though the physical bodies and objects are distant from each other. This is achieved either by mimetic, when students follow the appropriate performative practices in their own virtual and physical rooms, or by experimental, more creative method, when students can independently invent certain ways of interpreting the course material.

In the online environment, the visual components optimize the process of knowledge production, turning the student into an active participant in the educational performance. The student, mimetically imitating the teacher's practice, creates new knowledge based on his or her own competences. In this case, the task is to be bodily (gestures and facial expressions) and visually involved in performance, using creative and intellectual abilities in the greatest way. After all, students themselves also create visual messages, reproducing or transforming the proposed images. The visual components in online learning complements or replaces verbal language, performatively enhancing the effectiveness of the learning process.

The further perspective of research in a detailed analysis of performative practices in those disciplines that go beyond the humanities. As a rule, the humanities are not tied to physical space, so the educational process can be staged online. Instead, technical disciplines often cannot take place outside the laboratory, thus it is important to analyze particular the potential of a performative approach in natural science. Finally, the current state of the coronavirus COVID-19 pandemic highlights the need to rethink the essences of a teacher and a student in the online environment.

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RESTORATIVE JUSTICE
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RJ SERIES n° 20

Edited by Gavrielides, T. et al, 2020

Bringing restorative justice and art into mental health settings: Initial summary findings from the Mental Health Project: The UK, Greece, Hungary, Spain and Cyprus, London: RJ4All Publications, ISBN *978-1-911634-28-7 RRP £0.99*

This e-book brings together the work of six organisations working on the Mental Health Matters project, which is supported by the Erasmus+ Programme, under KA204 Strategic Partnerships for adult education". It is coordinated by the Restorative Justice for All International Institute (United Kingdom), and is delivered in partnership with "Koinonikes Sineteristikes Drastriotites Efpathon Omadon EDRA" (Greece), "Social Center forInnovation" (Cyprus), "Fundacion Intras (Spain), the Athens School of Fine Arts (Greece)and Lelekben Otthon (Hungary). The project aims to challenge current practices in mental health settings by bringing together restorative justice with art. The two concepts can help rebalance power amongst patients and providers while providing healing and therapeutic results. MHMaims to create the first methodological approach for bringing together the practices of restorative justice and art while creating innovative tools and training material for key stakeholders such as artist, mental health professionals and restorative justice practitioners. This ebook presents the first findings of the project.

RJ SERIES n° 19

Edited by Gavrielides, T. et al, 2020

Restoring Respect in Migrants: Summary findings from the Restorative Respect Project: The UK, Greece, Italy, Spain and Cyprus, London: RJ4All Publications, ISBN *978-1-911634-26-3 RRP £0.99*

This e-book reports on the first findings from the Restoring Respect Project (RRP). Founded upon the values of restorative justice, such as power-sharing and involvement in the decision-making, the RRP project gives voice to migrants by creating, piloting and disseminating an interactive platform and a mobile phone application tailored to the needs and realities of migrant and refugee communities across Europe.

RJ SERIES n° 18
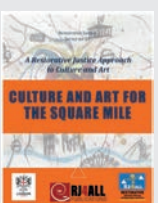
Desiree, N. (2020)

A Restorative Justice Approach to Culture and Art: The culture and Art for the Square Mile Project, London: RJ4All Publications, ISBN *978-1-911634-31-7 RRP £1.00*

This e-book presents the work of children and young people who used the values of restorative justice to create and deliver a youth-led social action project that celebrated the Cultural heritage of the Square Mile.

RJ SERIES n° 17

Gavrielides, T. et al, (2020)

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Esta é a tradução para a língua portuguesa da 2a edição de 'Teoria e Prática da Justiça Restaurativa: abordando a discrepância,' um livro inovador que examina a lacuna prejudicial entre a teoria da Justiça Restaurativa e sua aplicação, nos EUA, na Europa e em vários países ocidentais (internacionalmente). Os dados foram produzidos a partir de quatro investigações internacionais com mais de 300 profissionais da Justiça Restaurativa, usando uma combinação de metodologias qualitativas, incluindo questionários, entrevistas e grupos focais. A 2a edição fornece atualizações críticas acerca de pesquisas, políticas públicas e práticas de Justiça Restaurativa.

RJ SERIES n° 16

Desiree, N and Marta, S., (2020)

Sailing the Mayflower to Equality and Justice: A restorative justice story, London: RJ4All Publications, ISBN *978-1-911634-29-4 RRP £1.00*

This e-book presents the work of children and young people who used the values of restorative justice to create and deliver a youth-led social action project that enhanced community cohesion. The project was called Sailing the Mayflower to Equality and Justice in alusion to the 400th anniversary of the Mayflower voyage, which left Rotherhithe and took Pilgrims to America, seeking religious freedom. The e-book brings the results of young people's work to life with the aim of inspiring other people in the community to do the same, and become community leaders in their localities independently of where they are from.

RJ SERIES n° 15

Edited by Gavrielides, T. et al (2020)

Bringing restorative justice and art into mental health settings Views from the UK, Greece, Hungary, Spain and Cyprus in national languages, London: RJ4All Publications,

 ISBN *978-1-911634-28-7 RRP £0.99*

This e-book brings together the work of six organisations working on the Mental Health Matters project, which is supported by the Erasmus+ Programme, under KA204 Strategic Partnerships for adult education". It is coordinated by the Restorative Justice for All Internatonal Institute (United Kingdom), and is delivered in partnership with "Koinonikes Sineteristikes Drastriotites Efpathon Omadon EDRA" (Greece), "Social Center for Innovation" (Cyprus), "Fundacion Intras (Spain), the Athens School of Fine Arts (Greece) and Lelekben Otthon (Hungary).

RJ SERIES n° 14

Edited by Gavrielides, T. et al (2020)

Restoring Respect in Migrants: National Chapters from the Restorative Respect Project: The UK, Greece, Italy, Spain and Cyprus, London: RJ4All Publications,
ISBN 978-1-911634-27-0 RRP £0.99

This ebook brings together the work of five organisations working on the Restoring Respect Project (RRP). The project is supported by the Erasmus+ Programme, under KA202 Strategic Partnerships for vocational education and training". It is coordinated by the Restorative Justice for All Internatonal Institute (United Kingdom) in partnership with "Koinonikes Sineteristikes Drastriotites Efpathon Omadon EDRA" (Greece), "Social Center for Innovation" (Cyprus), "ICSE & CO" (Italy) and "Fundacion Altius Francisco de Vittoria' (Spain). The ultimate objective of RRP is to address the employment gap between established and migrant communities, while restoring the respect in migrant populations who are often viewed and treated as unqualified and unable to contribute to their host country. RRP uses the underlying values of restorative justice including power sharing, equality, dignity and respect in relation to both its internal management and the production of its results.

RJ SERIES n° 13
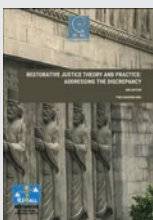
Gavrielides, T (2019)

Restorative Justice Theory and Practice: Addressing the Discrepancy, 2nd Edition, London: RJ4All Publications, ISBN 978-1-911634-17-1 *RRP £9.99*

This is the 2nd edition of the Restorative Justice Theory & Practice: Addressing the Discrepancy, a ground-breaking book that examines the harmful gap between the restorative justice theory and its application in the U.S., Europe, and internationally. Data were obtained from four international surveys with over 300 restorative justice practitioners, using a combination of qualitative methodologies, including questionnaires, interviews and focus groups. The 2nd edition provides critical updates for restorative justice research, policy and practice.

RJ SERIES n° 12

Desiree, N. and edited by Gavrielides, T. et al, (2020)

*Using art and the values of restorative justice to create community cohesion:
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ISBN *978-1-911634-24-9, RRP £1.00*

This e-book presents the work of children and young people who used the values of restorative justice to create and deliver youth-led social action projects that enhanced community cohesion. The two projects were Watersports Youth Matters funded by the Mayor of London and Restore Respect in Rotherhithe funded by the Neighbourhoods Fundand Southwark Council.

RJ SERIES n° 11

Gavrielides, T. and Noriega, D. (2019)

Youth-led restorative justice in action: using art, sport and the values of restorative justice to enhance community cohesion, London: RJ4All Publications, ISBN 978-1-911634-16-4 *RRP £1.00*

This e-book presents the work of children and young people who used the values of restorative justice to create and deliver youth-led social action projects that enhanced community cohesion. The two projects were Watersports Youth Matters funded by the Mayor of London and Restore Respect in Rotherhithe funded by the United St. Saviours Charity and Southwark Council. The e-book brings the results of their work to life with the aim of inspiring other children and young people to do the same, and become community leaders in their localities independently of where they are from. The e-book is a live testimony of the value that youth-led social action can bring to community cohesion and it articulates how art, sports, dialogue and restorative justice can be used to empower marginalised groups to become inspirational leaders.

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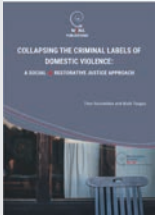
Gavrielides, T and Tsagas, M (2019)

Collapsing the Criminal Labels of Domestic Violence: A Social & Restorative Justice Approach, London: RJ4All Publications, ISBN 978-1-911634-15-7 *RRP £9.99*

Domestic violence is a pervasive problem that has plagued most societies throughout history; affecting women, men, boys and girls alike, in a myriad of different ways. Typically, how the issue is conceptualised, addressed, resolved hinges greatly on cultural norms, formal and informal practices of conflict resolution and legal frameworks. This ebook addresses the sensitive and controversial topic of using restorative justice in cases of domestic violence. Through an evidence-based manner, it purports to bring forward new insights and reflections acquired through recent fieldwork with victims, offenders and restorative justice practitioners. Most importantly, it makes these firm assertions while recognising the need for caution and without disregarding potential opposing arguments.

RJ SERIES n° 9

Laura, D. et al (2019)

Community cohesion through children-led restorative justice art, London: RJ4All Publications, ISBN 978-1-911634-14-0 *RRP £1.00*

This unique e-book presents the results of the children-led project Culture and Art for Unity (CA4U that was carried out by RJ4All in partnership with Bizzie Bodies from September 2018 until April 2019 giving to 22 children access to art workshops every Friday after school. The project had two objectives in mind. First, to create a fun and educational space for local children who could not afford to attend art classes outside of school, increasing in this way not only their skills, but also their awareness around issues of equality. They were mixed with children of different backgrounds, races, socio economic status and abilities. The second objective was to use their work to get local people to talk. Indeed, one of the key principles of restorative justice is dialogue. Something as innocent and as creative as our children's art became the best prompt for getting parents, teachers, policy makers and local organisations to talk.

## RJ SERIES n° 8

Gavrielides, T. (2019)

Safeguarding and Empowering Victims: Training manual on restorative justice in the Victims' Directive. London: RJ4All Publication, ISBN 978-1-911634-09-6 *RRP £9.99*

This e-book is part of the RJ4All Restorative Justice Series. It also forms part of the RJ4All›s accredited e-course «Safeguarding and Empowering Victims» This training manual aims to provide assistance to crime victims and practitioners focusing on safeguards and best practice when implementing restorative justice.
This training handbook has been designed with the following target groups in mind independently of their location. The manual uses the Victims' Directive (Directive 2012/29/EU of the European Parliament and of the Council of 25 October 2012 establishing minimum standards on the rights, support and protection of victims of crime, and replacing Council Framework Decision 2001/220/JHA) as its legal and theoretical framework for achieving its objectives.
The manual includes information on the rights of the victim, a definition of restorative justice, case studies illustrating safeguarding issues and a victim assessment guide.

RJ SERIES n° 7
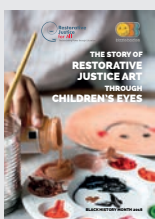
Desiree, N and edited by Gavrielides, T. et al (2018)

The story of restorative justice art through children's eyes, London: RJ4All Publications, ISBN 978-1-911634-08-9 *RRP £1.00*

At RJ4All, we strive for a more cohesive society by distributing power through educational activities, awareness raising and user-led projects. This e-book is the result of our latest "Restorative Art through children's eyes project" leading to a unique exhibition, led by our children. The project falls within our wider partnership programme with local art club, Bizzie Bodies, titled "Culture and Art for Unity" and is supported by Southwark Council as part of Black History Month. The project is founded upon the belief that culture and art can bring people together and encourage community cohesion. We use restorative justice values such as equality, involvement in decision making, inclusion and empowerment, to support our children to lead on the art creation, and through their work increase cultural awareness.

RJ SERIES n° 6
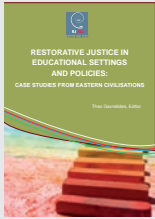
Wong, S.G.D and Gavrielides, T. (2019)

Restorative Justice in Educational Settings and Policies: Case studies from Eastern Civilisations, London: RJ4All Publications, ISBN 978-1-911634-07-2. RRP £9.99

Edited by two leading restorative justice scholars from the West and East, this unique book bridges a gap in the literature by bringing together new evidence on the application of restorative practices in educational settings. The book has two aims. First, it builds a bridge between the restorative justice world in the East with that of the West. The volume demonstrates how similar the theoretical and practical experiences are in the two sides of the world. It presents us with evidence of what works in policy, research and practice and allows us to make comparisons for the future. Secondly, the book challenges restorative justice which is often seen through the narrow lenses of the criminal justice system.

RJ SERIES n° 5
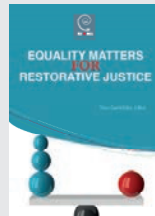
Edited by Gavrielides, T. (2018)

Equality Matters for Restorative Justice London: RJ4All Publications. ISBN 978-1-911634-03-4. RRP £9.99

Restorative justice was brought back into the modern world of policy, research and practice in response to a growing disappointment from our criminal justice systems especially in relation to how it treats vulnerable groups such as those experiencing discrimination due to their race, gender, age etc. Therefore, it is surprising why equality hasn't featured more prominently in the restorative justice discourse. This is what the Editor calls the 'paradox of restorative justice,' and the battle field where the future of restorative justice will be fought.This edited collection of papers written by leading equality and restorative justice scholars aims to bring to the restorative justice debate a new dimension that is yet to be explored in its own right. This refers to issues surrounding equality and restorative justice both at the normative and empirical levels. Through an evidence-based approach, case studies from around the world are presented to develop a narrative and a practical tool for considering equality matters when applying or thinking about restorative justice. Particular emphasis was given on gender and domestic violence, Indigenous peoples, gender equality and prisoners.

RJ SERIES n° 4

Edited by Gavrielides, T. (2018)

Human Rights and Restorative Justice, London: RJ4All Publications. ISBN 978-1-911634-00-3. RRP £9.99

This edited collection of papers written by leading international experts in the fields of restorative justice and human rights aims to address this gap. The tools to achieve this and the role of human rights and restorative justice for personal and community conflicts were researched and tested. Through an evidence-based approach, a narrative and a framework are developed for moving the debate forward on joint human rights – restorative justice approach to conflicts.

RJ SERIES n° 3

Edited by Gavrielides, T. (2017)

25 Restorative Justice case studies, RJ4All Publications: London. ISBN: 978-1-911634-01-0. RRP £4.99

This edited collection brings together 25 real case studies (plus 2 bonus case studies) written by leading practitioners from around the world such as the UK, Canada, Australia, New Zealand and across Europe. The case studies cover issues such as domestic violence, murder, hate crimes, theft and youth violence.

RJ SERIES n° 2
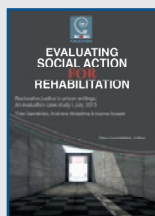
Gavrielides, T., Ntziadima, A. and Gouseti, I (2015)

Evaluating Social Action for Rehabilitation: Restorative Justice in Prison Settings, London: RJ4All Publications. ISBN: 978-1-911634-02-7. RRP £4.99

This e-book presents findings of an evaluation of restorative justice in prison settings. The findings are based on an independent evaluation that was carried out by qualified researchers using a mixture of quantitative and qualitative research. The quantitative research was carried out over a specified timeframe and with financial support from the Cabinet Office. The research was conducted between 1 November 2013 – 1 July 2015 (20 months). During the research period, the Silence the Violence programme was delivered to 162 participants in total. Milestones was delivered to 61 offenders, who were released from HMP & YOI Isis, HMP Winchester and HMP Forest Bank. An additional 45 offenders were mentored by partner organisations under contract to Khulisa. However, useable data was only secured for 40 Milestones participants giving us a total final research sample of 194 participants.

RJ SERIES n° 1

Gavrielides, T. and Loseby G. (2014)

The Wind of Change: Comparative Lessons for Restorative Justice in South Africa and the United Kingdom, London: RJ4All Publications, ISBN 978-1-911634-04-1 RRP £4.99

The death of Nelson Mandela in December 2013 closed an active year for restorative justice. His life was a symbol of restoration and promise and continues to stir interest and discussion in the search for an alternative to incarceration and towards peaceful conflict resolution. This book looks at restorative justice in context of two countries, the United Kingdom and South Africa, as they independently try to navigate between past, present and future justice systems. There is reference to the cultural, political and socio-economic landscapes of each nation. Our understanding of justice is symbolic of these landscapes and a mapping exercise is undertaken, with a discussion of enablers and barriers for the restorative justice movement internationally. The book also discusses the ownership of restorative justice and the role of non-governmental bodies such as Khulisa.

Special Issue "Young People in Education" Volume 1