

## ***Shakin' the classroom***

### ***Spreading alternative knowledge sharing methods***

#### **Please briefly explain the knowledge sharing method/approach/tool.**

What are the main processes? What are the expected outcomes? In what ways does that method bring change or represent an alternative to existing or dominant knowledge sharing settings and methods?

Pesničenje is an exercise in active poetry-making. It is a long-term project by Rex Cultural Centre from Belgrade which gathers all kinds of poets for public readings of their (usually amateur) poetry. It is a stage-based sharing of one's own poetic expressions. However, it goes further and develops a self-publishing approach which means that the collection of entrance fees (1 Euro) for reading evenings is invested for the making of a collective poetry book. Every book then serves as an invitation for other amateur poets.

#### **In which way is this method alternative?**

How does it try to bring change or represent an alternative to existing or dominant knowledge sharing settings and methods?

Poetry is a particular mode of expression, however, it is usually either very professional and exclusive (only those that can live from it can afford to publish), or it is a lonely pursuit in the case of nonprofessional poets (who often never publish). Pesničenje is thus different in that it (1) engages poets who are amateurs (2) in a collective poetry sharing. As such, it serves as an avenue to the wealth of poetic expressions. Furthermore, its publishing format of a samizdat kind, pushes it even more towards a knowledge sharing method.

#### **What are your experiences with the method?**

In case you have created, tested or experienced the method, what are your experiences? How have you applied the method? Would you change anything or suggest further development?

I have just been researching it.

#### **In your opinion, for what kind of pedagogical contexts, settings, participants and/or objectives is this method best suited for?**

E.g. age, educational level, cultural and professional background, etc. Did it prove useful or successful in particular contexts and for particular objectives?

It is not a pedagogical method per se, but rather a community form of cultural event, however, it brings to surface life experiences, understandings and views that are very often subaltern in terms of their intimacy and distance to usual public sphere. It is geared towards those who practice, enjoy and admire poetry, however it is not a club of any kind, since anyone can join.

#### **What are the requirements for applying this method?**

Are there any requirements or limits in terms of location, number or profile of participants, tools and devices, time constraints and other? Are there certain skills, sensitivities or relations that need to be developed or assumed for the method to be successfully applied? What are the crucial points to pay attention to when implementing the method in different contexts? Are there any contexts for which this method is not best suited?

Being a performative event, Pesničenje certainly requires specific skills of participants to be able to go on stage and share their works. It is a very particular art project, so as such it is not even conceived as a method. However, I find it very replicable - various forms of self-expression can be shared in a similar fashion, opening a wealth of experiences to the world. Every context and every form would have to be taken into consideration.

#### **If possible, please briefly explain the context in which the method/tool/approach has been developed.**

Who were the main actors? What were the main reasons/motivations/inspirations behind the creation? Which previous developments have influenced it? If relevant, in what ways did the method/tool develop or change over time or in different locations/contextes?

Pesničenje was created as an initiative of the art group "Škart" in November 2008 with the aim of supporting individuals to share their creativity, while promoting a new form of presentation and exchange of poetry. As an artist collective themselves, working at the margin of established art circles, they wanted to empower

unestablished artists to exhibit publicly their poems and other short writings. Since COVID, events have been rare.

**Additional references and links**

If possible, please provide additional links, literature, instructions and/or other relevant content.

<https://www.krokodil.rs/2012/05/pesnicenje/>