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PERFORMANCE ART AS CRITICAL PEDAGOGY

A Dissertation in
Art Education

by

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ABSTRACT

This is an ethnographic study investigating how performance art, used as a pedagogical methodology, can create an educational space that is transformative (causing reflection, both personal, and institutional. The dissertation aligns performance-art pedagogy with critical pedagogy investigating how it creates transformation and reflection for involved participants. It defines the parameters of an educational performance within a performance-art pedagogical space, clarifying the terms: unsettled space, unsettled content, liminal and performantivity, as they relate to the functioning model of performance-art pedagogy. The researcher used an Arts-based inquiry methodology entering the site as an artist/teacher/research.

The philosophical frame aligns itself with radical pedagogical theory that believes education is not a place for the reinscription of knowledge but a place for individual engagement where personal narratives are in concert with ideas (past, present, future) in relation to current culture. The overall purpose of the work is to assist teachers in comprehending the foundational theory and supporting pillars of a performance art pedagogical space to assist educators in implementing similar strategies within their own classrooms.

Research Introduction

The researcher was invited to a central Pennsylvania high school to introduce performance-art to a group of 24 advanced studio art students for 1 hour a day for 15-days. The in-service consisted of 4 introductory workshops on movement/pathways, sound, tableaux and Happenings followed by additional studio days, culminating in three performance art pieces that were performed for the school. Post in-service the researcher interviewed 6 participants: 1 non-participating student, 2 participating students, 2 teachers and 2 administrators who were asked the following questions:

- What are the benefits of performance work in the classroom, what are the difficulties?
• How do you feel the performances, enriched you, the students attending, the teachers the school administrators and the institution? For example, increasing the discussion between students about topics not normally discussed.

• What were your "ah ha" moments, whether pro or con, during your involvement in this project? Please consider these three areas of reflection: personal, curricular (what was being taught) and pedagogical (how it was being taught).

The interviewees' responses were then analyzed by using the following questions as filters:

• What elements are present in a performance-based pedagogy that distinguish it as a form of critical pedagogy?

• What aspects of a performed pedagogy open up dialogical arenas both personal and institutional?

• What constitutes an educational performance?

• What assists in the promotion of reflexivity?

Research Outcome

Through the analysis of the data a visual model emerged that highlights how the pedagogy forms a variety of non-static relationships that promote performative engagements toward transformation both personal and institutional. The secondary finding is the transparent nature of performance-art pedagogy both in use of media and method, which lays a foundation for the possibility of reflexivity by participants and audience members. The co-opting of the a/r/tography methodology is also applied to the student within this work showing how an additional layer of reflexivity can occur due to the student's engagement as an artist, teacher and researcher within the pedagogy.
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1 The title of an article written by William Ayers about Maxine Greene (Ayers, Miller, 1997, p. 3-10) explaining Greene’s uses of the word philosophy as a verb not a noun.
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Chapter 1: INTRODUCTION

An introduction to my personal, professional, and educational background in addition to describing how my interest in performance-based pedagogy began.

Growing Up

In my childhood bedroom in San Diego, California there was a shelf running the length of the room near the top of the ceiling where there was a collection of fifteen, 18 to 24 inch dolls. I had given each of them a name and personality, accompanied by a story that explained why they behaved the way they did. Much of my playtime was spent alone; one of the things I did was play school. I made textbooks for each subject and ran my bedroom as a classroom. Throughout the day my school had all the major subjects in addition to art, lunch, and recess. When the school day ended, the dolls were back on the shelf ready for the next day. I remember having students that were always succeeding and others that struggled. I thoroughly enjoyed playing teacher, it felt completely comfortable, time disappeared.

Becoming A Teacher

Teaching was never a career choice; it didn't enter my mind. I began as a dance major at UCLA, transferred to UC Santa Cruz and received a dual degree in theatre and dance. Only after a career in the movie industry as a property master, and an ending marriage, did I decide to be a Los Angeles District Intern in a kindergarten classroom. Without any experience other than volunteering as a helping parent, I became a full time teacher. I chose teaching for purely pragmatic reasons. It allowed me to be on the same schedule as my three children and eventually led me to teach in their elementary school. I taught during the day and went to school at night earning a multi-subject K-12 teaching credential after the two-year program. After working for five years as an elementary teacher, I reached a point where I could no longer teach with the enthusiasm necessary to be a good teacher. I had given everything to both the system and the students and it was still not enough to make a difference. The infrastructures causing the problems were much greater than what I could overcome. I was waging a battle against an internal educational cancer comprising a number of systemic problems each of which appeared in multiple forms, visible in different ways in
the children. Within one 20 student first grade classroom I had 5 non-native speakers, a child on the autism spectrum, two students that had severe learning disabilities and five students that were reading at the 4th grade level. It took all my energy to try to find the resources, instructional strategies, and psychological support to help the students overcome their life and learning challenges while they acquired their grade-level skills. I struggled against the outcomes of the systemic problems and the enormity of the struggle wore me out. The number of health, social, and cultural issues facing my students was staggering not to mention the obstacles they faced in terms of curricular issues, differing pedagogical needs and missing educational resources.

After five years with Los Angeles Unified my personal resources were depleted, a parent in my first grade class was the director of dance education for L.A. Unified and she offered me a position as a Traveling Dance Specialist. I traveled throughout the district teaching K-12th grade students, seeing for the first time the difficult task of keeping art education vital in a large and diverse school district.

**Dance and Art Education**

Teaching dance gave me my first introduction to art education in Los Angeles a city struggling to keep the arts alive in the classroom. I was one of 48 paid arts specialists in a district of almost 1 million students. The schools that received art education had applied within a lottery system to receive a dance, theatre, art, and a music specialist for five weeks each over the course of a year. Each day I usually taught between 6 and 10 lessons moving from classroom to classroom, grade to grade, visiting three different schools each week. The variety of the schools and the varied degrees of functioning art education programs were stunning. The inequities and lack of monetary resources, led me seek a means to understand the circumstances limiting art education. I wanted to find a way to make a large-scale impact on the educational challenges and felt that this would best be accomplished by pursuing an administrative position.

At this point, I had recently completed a master's degree in art and become involved in the Southern California Arts Project. In 2000, I accepted a position as director of the Arts Project, in charge of creating curricula and workshops for Los Angeles, Ventura, and Santa Barbara school districts. Through this work, I was introduced to the politics of education and
the impact of state and national government policies and legislation on art and general education. This gave me the background to enter a Ph.D. program in art education at the Pennsylvania State University in 2001. After completing my coursework, I was given the opportunity to supervise students pursuing their credentials to teach art. As I observed K-12 classrooms in the area, I began to formulate my own performance-infused teaching style while fulfilling my graduate teaching duties. My combined interests in performance art and critical pedagogy began to merge, formulating a response to the passive pedagogy that I had been observing. What became clear to me was that the current panacea to educational challenges, the federal mandate “No Child Left Behind” (NCLB) was contributing to pedagogies that promoted “drill-and-kill” curriculum strategies in general education classrooms and the use of elements and principles of design in art classrooms. Although drill-and-kill existed prior to (NCLB) teachers seemed even more inclined to use the structure of the standards and the limited potential of using just the elements and principles of design to create their curriculum. Because all teachers, both general and art education, were being asked to demonstrate the use of the standards in their lesson planning, I noticed teachers efficiently producing lessons by directly co-opting the language from the standards without seeking more complex interpretations. What I observed most often were two different standards-based lesson-plan models. The first and most common was a very simplistic reading of what the standards asked students to accomplish. As an example—to clarify the first model—we can use the Pennsylvania Arts and Humanities Standards under the category of Production, Performance and Exhibition of Music, Dance, Theatre & Art for Grade 5. The teacher might select the following two standards: C. **Know and use fundamental vocabulary within each of the arts forms.** D. **Describe and use knowledge of a specific style within each art form through a performance or exhibition of a unique work** (Pennsylvania State Arts and Humanity Standards).

The teacher, for example, would interpret the standards and generate the following lesson: “Create your own portrait in the style of Paul Klee's *Senecio.*” The lesson would go as follows: The students are introduced to the artist, the time period he is associated with, and the vocabulary/media most often used to describe his work. They are also introduced to his life and work through a presentation of a series of facts. The students are then asked to create their own self-portraits using the artist's color palette and style. According to this lesson, a
successful outcome is a student portrait that looks like Paul Klee's *Senecio*, and the student's ability to articulate facts about the artist's life and work.

By comparison, the second lesson-plan model, using the same standards, invests the student as an artist-researcher within a rich multilayered task that engages the individual student's understanding of both the artist and the student's own process. An example of such a lesson plan: “After studying Paul Klee's technique and style using a student-centered research process, create a series of self-portraits in a variety of media: such as collage, photography, and acrylic; then show how you believe he came to create the portrait style demonstrated in *Senecio*. Include a brief narrative describing why you think he made the artistic choices he did to produce his final piece. Consider both cultural influences and the visual process.”

In the second example, the research process would begin with students in small groups learning about the artist through research tasks designed by the teacher. Each group would then report to the class on its findings, allowing the students to synthesize the information into their own understandings of the artist. One of the many research questions/tasks might be: “Create a digital museum showing the artwork that would most likely have been in a museum during the time of *Senecio*. This would help students gain a greater contextual understanding of Klee's work in relation to work that was prominent during his time period. After the class had completed the research portion of this process, students would be asked to do their own visual research explorations of abstraction in a variety of media. From this research in abstraction, they would come up with an understanding of how they believe Klee came to produce the work that he did through their own experience with the process.

In this type of learning environment, the students would compile their own understandings of the artist being studied, replicating the same process that a scholar might, following a visual process of discovery, coming to terms with how and why they believe Klee made the visual choices he did producing *Senecio*.

These are very different lessons, with very different plans, teacher engagement, and assessment outcomes. But clearly, the second is dedicated to the intellectual investment of both the teacher and the student in the process of learning as discovery.
What I've observed most often are examples of the first lesson-plan model where the students are asked to mimic the artist's style. This lesson structure fits the pedagogical training of most teachers, their available planning time, and the standard requirements in the most simplistic form, but leaves the student and the teacher as intellectually disengaged participants. I don't mean to imply that students and teachers are not using their intellects to learn and remember; but they are clearly not being challenged to formulate their own understandings of the artist's work in relation to themselves as unique, thinking individuals.

In my experience, pedagogical strategies that empower both the teacher and the students as intellectual participants are not the norm. I'm concerned that our educational system is not assisting students to think-and-think deeply about issues in the world, let alone think about art as having the potential to intersect with the world in a critically important way. In most art classes students are being asked to duplicate the technique or style of a particular artist and required to learn the vocabulary most entrenched with that artist's work and the particular medium used to produce that work.

In my opinion, the pedagogical patterns are directly linked to a lack of critical engagements in the classroom. If the pedagogical strategies in the K-12 classroom are not empowering students to comment on their world articulately, we are losing the capacity for our future citizens to promote and maintain a nation, which is strengthened by the democratic process-and was initially founded on critical thinking and reflection. It is my belief that teaching methods and curricula, contribute to whether or not a student is empowered to participate in the world in a critical, engaged way. Thoughts, ideas and actions can transform, change and challenge the status quo for a better community by my observation is hindered by inert pedagogical strategies.

The “No Child Left Behind Act” and Its Effects

Although the battle between state and federal control of educational assessment and student accountability continues to cycle and shift over time, with either more or less effectiveness, we currently have a benchmark for academic proficiency set by a federal mandate of No Child Left Behind (NCLB). Though this particular mandate is likely to change over time, it assists us in seeing how proficiency mandates affect both curricular and pedagogical formats. Inert pedagogical strategies cannot be unraveled or even discussed
without mentioning a contributing factor to them: the implementation of a government directive that has far-reaching effects on curriculum and pedagogy. Within the public K-12 curriculum, President Bush signed an educational reform initiative into law on Jan. 8, 2002, titled, “No Child Left Behind (NCLB).” This directive requires that public schools become accountable for the education of all students based on the same standards to be met on the same timetable. Schools must show increased test scores and adequate yearly progress (AYP) over a two-year time frame, or meet the following consequences: (a) closure of the school to be reopened as a charter school; (b) replacement of all staff whose students fail to make AYP; (c) hiring of a for-profit management company; or (d) yielding to a state takeover (Chapman 2002, p. 9). To avoid the above-mentioned consequences, 95 to 100 percent of students must score “proficient or above” in reading, mathematics and science by 2014 (Chapman 2005, p. 7). Robert Linn, president of the American Education Research Association, estimates that “half of public schools will be subjected to AYP sanctions even if they make dramatic improvements” (Chapman 2004, p. 11). Because this directive is aligned to core standards, quantifiable, factual knowledge is valued over qualitative knowledge. Based on the location of a school and the student populations, this law affects schools to varying degrees, but no matter which school district is being discussed standards-based instruction in many ways drives the pedagogy being used. In my experience, if a school is not at risk, the student is given more opportunities to be invested in the learning process. If the school is at risk, the pedagogical strategies tend to be closer to the banking method (Freire 2002, p. 72), which drills students on factual knowledge, prepping them for upcoming tests.

How does this affect the arts and art education? In districts such as Los Angeles Unified, where student test scores are often below the 50 percent mark, the arts are a luxury deemed as consuming time that could be used for core subject remediation. If the arts survive in districts such as this, they are allowed to exist alongside the core subjects because art instructors are encouraged to use art to support the core subjects.

The current focus on academic proficiency coupled with mandated accountability makes entering into a dialogue about introducing performance-based critical pedagogy seem unrealistic. The reality of our K-12 system is that most teachers and administrators are fighting to meet the guidelines of the NCLB act and struggling to drill the required knowledge to meet the obligatory goals. School systems are looking for teachers who know
how to write and execute a standards-based lesson plan to help the districts meet the mandate. Because the districts lack exposure to radical pedagogies, such as performance-based pedagogical models, they do not see the value of alternative pedagogical structures as a means to address students’ low academic performance.

**Perception Shifts and Reform**

For this perception to shift, institutions training future teachers and administrators must clarify the ways in which standards-based lessons can be written and engage in discussions about how different pedagogical models affect students' abilities to think and demonstrate critical opinions. The final goal would be to clarify how to meet the standards using nontraditional forms of pedagogy without changing the legislative bureaucracy of the standards or the NCLB, or the hope of 50 percent academic proficiency for all students.

Pausing to reflect on the possibility of performance-based pedagogies as a transformative educational directive would require university education and art education programs to adopt performance-based pedagogical strategies to supplement already existing pedagogies, while still teaching how curricula can be written to address the standards. If institutions with pre-service teaching programs invested in this idea, critical pedagogical strategies would subvert or at least be integrated into the current educational regime over time. Eventually, critical thought would be reinstated as the predominant goal of education rather than the achievement of 50 percent proficiency based on standards-based educational canons.

It is an ongoing dialogue in regards to educational reform. In my opinion, reform begins with studying how pedagogy affects how we learn and how it shapes who we become within our culture. This dissertation is one research investigation toward understanding the relationship between pedagogy and culture, and more specifically, what performance-based pedagogy is and how it can function in the classroom to promote critical engagements, thus producing critically engaged citizens.

Based on my educational background and past teaching experiences, I bring to this work a bias toward schooling as an institution for the promotion of critical thought and personal agency. I acknowledge that alternative pedagogies are not seen as useful in a time when classrooms are being asked to buckle down to meet the standards. I would also surmise
that most educational administrators would not value the promotion of radical pedagogies over our current educational regime of NCLB and its standards-driven lesson planning. Student proficiency is the highest priority, and, of course, a worthwhile goal. But, in the defense of this type of work, we need to ask ourselves: At what cost are we becoming academically proficient? Where are students having chances to participate in issues such as personal agency, political praxis, gender equality, and the democratic process? It's not in our educational institutions.

My experience in education both in Los Angeles and Pennsylvania has demonstrated to me the lack of counteractive pedagogical strategies invested in the promotion of critical thinking. They demonstrate a move away from critical-theory based educational reforms to reforms based on the tenets of traditional theory. The NCLB as an education reform strategy should signal to those interested in the balance between traditional and critical theory a return to policy based on the tenets of traditional theory. The teeter-totter of educational reform hovers between the recurring tides of traditional and critical theoretical reform initiatives, most often settling back into tenets of traditional theory and its modernist notions of factual, fixed, certain knowledge sets. When this happens, embodied performance-based learning is pushed aside for the depositing of a series of factual knowledge sets (Freire 2002, p.72). The current pedagogical and assessment dialogues in art education hover between the preservation of standardized canons, such as those based solely on the elements and principles of design, and promotion of personal empowerment which involves the investigation of power structures and social transformation aligned with dialogues within visual culture or critical theory. The dominance of traditional pedagogical strategies should alert educational institutions involved in pre-service teacher training to offer substantive dialogues about the pedagogies that they are promoting and how they become the basis for the pedagogical strategies most visible in educational institutions today. The social/political basis of educational and assessment models that originate from both traditional and critical theoretical foundations are vastly different in their student learning outcomes.

Only with the understanding of how both theoretical models manifest in school reform, pedagogy and assessment will teachers, functioning as intellectuals be able to

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2 Radical pedagogies seek to find ways to interrogate and challenge social and cultural issues including issues of race, gender, and economic inequality within the classroom.
navigate and alter these systems (Giroux 1988 p. 126). Henry Giroux's concern is that institutions are reproducing knowledge rather than interrogating, reinventing, and restructuring knowledge. When he names a teacher as an intellectual, he is stating the importance of the teacher's role as a cultural worker capable of creating dialogical educational spaces that investigate how knowledge is reproduced and how individuals can take action to change an educational institution and ultimately the society they live in. Teachers empowered by Grioux's philosophical understandings ride the fluctuating tide between conservative and progressive political agendas and the pedagogy and assessment strategies that stem from both of these theoretical positions, understanding their role in clarifying and shifting them as needed.

The educator is therefore a critical aspect of this work and has the responsibility to understand how privileged educational theory grounds how students will learn and experience their world in school. I believe that the fluctuating tide between critical and traditional theory in educational pedagogies goes hand in hand with mandates that also restrict the way that pedagogy is implemented. The current educational reform initiative of NCLB forces not only the traditional core subjects of reading, math and science to align themselves to state and national standards, but also the arts, as administrators struggle to keep their student populations within proficiency requirements; thus, programs that are not seen as mandatory are cut or resources reallocated. In Los Angeles, for example, money that was used in the past to pay for a music or art teacher is often reallocated to support remediation in other core subject areas. Art teachers hoping to keep their positions are supporting the standards-based regime by showing how art can help teach math, reading and science. Art programs risk being downsized or eliminated if not deemed necessary to help meet the goals of the NCLB mandates (Chapman 2004, p.14). Although a standards-based proficiency test in the arts is not currently in use, steps are being taken for this to occur in the future. When this does occur, art education will be even more directly linked to the standards-driven curriculum. This is where it will be more critical for art educators to know how to design and teach a standards-based lesson that does not fall into the drill- and-kill pedagogical trap but stems from a radical pedagogy that promotes a students' ability to reason and respond critically to their world. The linkage of the arts to standards- based assessment, while putting
the arts on the map as being assessable, also ties art education pedagogy more closely to the strategies currently used in core subject areas.

Art education is already struggling to maintain its position in virtually any basic curriculum, the NCLB forces art teachers to scramble to advocate their curricula as valuable and necessary by showing how they can support a child’s core subject areas through their own alignment to the standards. Arts standards have become the marker for accountability, whether or not we are currently content with their scope and content. In higher education, at the pre-service teacher level, is where we encounter the theory-practice divide. We may be ambivalent toward standards-based art education and assessment, but the current national and state educational regimes are guided by the NCLB legislation.

**An Integrated Solution**

As a solution to this current situation, I propose that student teachers be introduced to both the standards-as a political tool to function within the current system- and the performative, critical pedagogical strategies that invest students in the construction of the knowledge they are being asked to accumulate. General education and arts educators need to develop embodied pedagogical strategies that originate from the dialogues of performance, performance art, and reflective practice. Whether pre-service teachers can fully integrate these pedagogical strategies within their future practice may not always be possible, but the experience of having participated in varied radical and/or performance-based pedagogies will increase their awareness of how pedagogical choices impact the student-teacher relationship and student investment in their own learning due to “embodied” pedagogical practices. These pedagogical strategies use the body as a medium and will be discussed in more detail in Chapter 2. As an introductory explanation, just as a painter uses paint to express his or her ideas, the body is used to process ideas and express understandings. Through reflective engagements using the body as medium, students can participate in sustained reflective dialogues through performative and/or visual art interactions, creating a series of embodied responses.
My Proposed Solution

Performance-based engagements such as performance art, plays, pantomime and rituals also allow students to synthesize, conceptualize, rehearse, and then perform embodied reflective assessments based on unsettled disparities, ideas and/or ideologies. The clarity that needs to surface within this dialogue is to encourage the teacher as an intellectual (Giroux 1988, p. 126) to use the understanding of the standards as a political tool to empower the value of arts in education while still creating unsettled places of learning and assessment using multiple pedagogical strategies, including embodied pedagogies.

This is the fundamental philosophical base for my research, as is the belief that education is a cultural institution that exists for the exploration and practice of critical consciousness and not just for passively reproducing already existing knowledge (Giroux 1988, p. xxix-xxxii). Chapter 2 discusses the literature and methodology that support the philosophical underpinnings of this philosophy. The introduction of foundational theorists and terminology in Chapter 2 is meant to provide a theoretical literature review and explanation of terms as background for the formation of one example of a performance-based research methodology that seeks to use this philosophical frame as a foundation. I consider this work a form of radical pedagogy, where “radical” means a pedagogical engagement that has at its core a philosophical belief that education exists to give students the ability to participate in society critically, to become citizens capable of understanding their roles and responsibilities as engaged participants in a democracy.

I maintain that the call for a standardized educational system will always exist and that the solution to this conundrum is a mediated, liminal space that exists somewhere between compliance and subversion. The research, use and experimentation of performance-based pedagogies is one way to advance the educational system's ability to change democratic passivity through its implementation in educational settings.

My Journey, From Theory to Practice

Taking into account the theory and policy that currently drive education, the issues that affect student learning, and the reform that overwhelmingly needs to occur, I have begun to instigate change first within my own pedagogical practice, seeking a clarification of my
own beliefs and experiences with performance-based pedagogies and how they can be more clearly articulated for others.

The impetus for me to formulate something concrete in terms of a pedagogical response to the divisive issues previously discussed, evolved from my mentoring and supervising relationship with three student teachers over an interval of a year and a half in cooperation with their classroom teacher. Through our pedagogical discussions we began to talk about projects that could bring experimental pedagogy into his classroom. Because of our experiences supervising teachers, our ability to collaborate and to communicate had grown over time. Through his request for an extension of a unit on abstraction, and because of my interest in performance art, we decided to create an introduction to performance art as an extension of abstraction, using performance as a visual three-dimensional medium within his existing advanced placement art studio class. As an additional objective we wanted to expand students’ definition of an artist to include artists as researchers (Arts-Based Theory), making the connection between drafting and collaging an idea in a sketchbook and drafting and clarifying the idea through the use of performance. We began with a seven-day in-service session that expanded to 15 days, designed with a series of performance-invested engagements where students as artists/researchers would conceptualize their understanding—or lack of them—using their bodies as a media.

The following work chronicles one classroom experience in which I explored performance-based practice and demonstrates how I used critical theory and performance to generate a curriculum for high school art students. The dissertation research question that supports this work is: **How can critical pedagogy based in the dialogues of performance elicit educational performances that promote the education of citizens who can think and act reflectively about themselves, others, and the world?**

I entered this research as a teacher on a combat mission with sturdy shoes and skills stored in a survival pack, dropping in with my Mary Poppins pedagogical tool bag to explore performance art with a group of high school students. Teaching for me has always had a bit of Mary Poppins magic to it, producing the feeling that I have been called to service by something greater than myself for the good of particular schools or individuals. Like Mary Poppins, I believe there is a bit of magic to teaching, where surprising moments of self-
discovery are coupled with the synchronistic appearance of people, situations and objects, akin to when Mary Poppins magically produced items from her bag to clarify her lessons.

With these two images of myself—as a soldier on a combat mission and as Mary Poppins—I entered the high school confident that I could survive the performance art in-service. My previous job—in 10 different L.A. Unified classrooms per day teaching children ages 6-18 five days a week, in three different schools each week—had given me survival skills. I had learned how to “read” classrooms and the students inhabiting those spaces quickly. Teaching people to explore movement in a variety of spaces, including lunchrooms, playgrounds, trailers, and rooms with a 4-by-4 piece of available floor, had made me adaptable and facile at helping students do things that they would not normally be willing to do in places they would not normally want to do them in. My experiences teaching movement in L.A. Unified and linking it to math, English, science and art had laid a foundation for educational discoveries in which movement and content collided. My past teaching experiences had given me a start with combining movement explorations with facts and ideas in educational settings. Through curriculum development as an administrator with districts, using Understanding By Design (Wiggins & McTighe, 1999), I had been convinced of the value of authentic assessment and reflective practice. Wiggins and McTighe's work developing the term “authentic assessment,” which defines the importance of assessing students throughout the learning engagement made me consider the importance of process instead of product in a lesson. Their use of the term “reflective practice” became important as another way of helping students revisit their work by asking them to look back at their previous work and apply their new understandings to subsequent projects. Understanding By Design's strategies, coupled with my interest in performance art as a reflective medium, fused to formulate an artist-in-residency curriculum that was invested not only in the promotion of the student's familiarity with performance art but also in the potential of art to promote critical thought, personal reflection, and democratic dialogue spaces.

Performance as Education

My early educational play as a child and my background in performance foreshadowed my future in education and my interest in performance pedagogy as a research focus. Now as a university professor of theatre, I realize I have ended up in the same
discipline where I began; the theatre. This time, I see more clearly my natural inclination to pair my interests in education and performance. This is a significant circling back, as it reminds me that being a performer and using performance have always been a part of everything I have done. Performance is the way I have navigated through the world from youth through adulthood, and it has given me communication tools for every position I have ever held. Performance, in the broad sense of the word, provided the foundation for how I communicated in both administrative and classroom venues. It was during my doctoral research at Penn State that I began to piece together the theory and supporting methodologies that I had adopted as my pedagogical foundation without having known they existed. With the support of my doctoral research, I now evaluate my elementary teaching, dance education, administrative work, and current pedagogical strategies to see how performance-based theories support what I've found to be effective in the classroom. The results in all of my experiences are consistent. Most notably, there is an increased level of student engagement, self-awareness, and understanding of personal agency and democratic praxis using performance-based pedagogical approaches. I have found that the outcomes of pedagogies based in critical-theory, issues of personal agency and democratic praxis promote the viewpoint that students can realize their roles within the learning process and, more important be knowing participants in the creation of spaces for critical dialogues where multiple viewpoints are privileged.

All of my seemingly varied life and career experiences have merged to invest me in teaching as a form of performance, designed to assist in the promotion and reinstatement of the personal reflective agency as a part of the democratic process. This dissertation is the opportunity to hone my experiences to a more polished understanding of how the theory works within the classroom. The outcome of this dissertation is a personal ethnography uncovering how to implement a performance-based pedagogy in a high school art classroom using performance-based curriculum strategies founded in critical theory.

The theoretical frameworks and pedagogical toolkits that I took with me to the high school comprise dialogues situated within performance studies, women's studies, and cultural studies, guided by my past experiences with kindergarten through university teaching experiences. The outcome of the 15 day in-service is an ethnographic documentation of my experience in a central Pennsylvania high school as an artist/educator/researcher, introducing
performance art to a class of advanced art students. The final outcome is a synthesis of how performance pedagogy increases relationships, uncovers important personal, political and institutional issues, and creates opportunities for transformation.

I have attempted to weave the narrative of the journey and my own voice with didacticism, reflection, and narrative storytelling that in my view aptly describes the diversity of the experience of performance pedagogy. A more definitive label for the writing would be an autoethnography, described by Pinar (1994) as “recreating and re-writing the biographic past, a way of making the past a part of the biographic present” (Pinar 1994, p. 22), highlighting the reflective, self-conscious, revisiting of a past narrative, reflectively reworking it again on the page (p. 22).

Outline of Work

The chapter following this introduction is a literature review combined with an introduction to the methodology. It clarifies how the theory informs the methodology and the methodology the pedagogy. The literature review explores a selection of theorists who have influenced the pedagogical choices of this work followed by a definition of terms needed for its discussion. Chapter 2 also lays the philosophical foundation for performance-based pedagogy, outlining the defining terms that underlie the pedagogy namely: liminal, unsettled and performative. Chapter 3 describes the artist residency in a high school art class, allowing the reader to see the day-to-day curriculum choices and the reflections of students as the in-service progressed. Chapter 3 also introduces the reader to the lesson plans, performance pieces, and participant projects. Chapter 4 is the articulation of each interview, revealing the prominent themes that surfaced through my analysis along with my reflective responses to those themes. Each interview begins with a brief introduction to the interviewee followed by the analysis of the significant data expressed. Chapter 5 is the analysis of the interview data using the four supporting research questions as filters ending with a synopsis of the “pillars” of performance art pedagogy as it relates to each question. Chapter 6 provides a response to the research question by analyzing all of the supporting “pillars” from all four questions toward an understanding of how the pedagogy functions to promote transformations. The second part of the chapter concludes the work, offering reflections and recommendations;
addressing the contributions, demonstrating how it builds on existing research, and offers future research possibilities and unanswered questions for further discussion.

Writing As Performance

The form and writing style of this work is situated in the genre of writing called *performance writing* (Denzin, 2003, p. 93-95). The work is meant to shift between self and other, between didactic and personal, between scholarly and poetic. I request that the reader and I move together by way of an unsettled process; the format shifts as does the narrative, mimicking the pedagogy and research process. As Joni Jones defines, the writer-reader relationship is a “seriate, simultaneous, sketch-driven, improvisational, incorporative, circular, and transformative” (1997, p.72) process.

Epilogue

As I complete the project, I must disclose that I did not know before “performing” the research, what choices I would be making along the way. I also was unaware that the research process and my investment in the research would deepen, in parallel to the students' deepened understandings. My hope is that this work reinforces to educators that it is unnecessary to make a predetermined curricular decision when educating, but more important to fill the curricular void with poetic choices, and to listen to others' potential pedagogical pathways more often then your own.

I entered this project collaboratively without expectations, determined to be present and open to a path that would demonstrate itself through inquiry, coupled with my philosophical belief that education has the capacity to transform. In the end, I discovered the beauty of public scholarship and that research can give in a profound way. I gained a deepened understanding of and respect for performance art as a radical pedagogical strategy. This work would not have had the same outcome had I not believed that performance art pedagogy links education to personal, political, and social, acts of reflection toward the construction of a society that is cognizant of its own footprint and its collective footprint in the world.
Chapter 2: LITERATURE REVIEW & RESEARCH METHODOLOGY

Introduces the theory and terminology that forms a philosophical petticoat guiding how an educator can respond to the classroom, subject matter, and students; followed by the methodology that underpins the research process.

Research Frame

If a research agenda is going to aspire to include a humanist cause, then the methodology should also embrace the same intention. Educators who are not aware of their imprint on the classroom as a microcosm of culture diminish the potential role of education in society. The following philosophical assumptions underpin this work and situate the direction of this research goal:

- Educators/students are activists for personal and social change and/or for the reproduction of knowledge.
- Education has the potential of being a humanitarian act of social assessment and transformation.
- Performance-based pedagogy assists in the reinstatement of a mind-body connection in addition to demonstrating that the mind-body has the capacity for intelligent perceptions.
- Performance-based pedagogy within an educational setting has the potential to engender democratic praxis and encourages students to invest critically at a personal, social, and intellectual level with the material that resonates with their inherent personal understandings.

The statements above form a base for my philosophical interests in educational research using performance-based critical pedagogy strategies. The foundational research question is established as an umbrella to guide the dissertation and articulate future research.

How can critical pedagogy, based in the dialogues of performance, elicit educational performances which promote the education of citizens who can think and act reflectively about themselves, others, and the world?
As this is a very broad question, a primary research question narrows the scope of the inquiry:

_How can performance art, used as a pedagogical methodology, create an educational space that is transformative (causing reflection, both personal, and institutional) for teachers, students, and the participating administrators?_

Embedded within this question are two terms _educational space_, and _transformative_ that will be discussed more fully in this chapter in the sections on educational performances and Dewey respectfully. As a brief introduction an educational space is being defined as a locale where a variety of “performances” occur intentionally or unintentionally through pedagogical choices, and transformative is meant to describe an individual's reflexive awareness when their previous perceptions have shifted to new understandings.

The primary research question is supported by a collection of enabling research questions that assist in pulling apart the complexity of the research question and serve as a means to organize and clarify the data. The enabling research questions below are the basis for the interview analysis discussed in Chapter 5:

- What elements are present in a performance-based pedagogy that distinguish it as a form of critical pedagogy?
- What aspects of a performance-based pedagogy open up dialogical arenas both personal and institutional?
- What constitutes an educational performance?
- What assists in the promotion of reflexivity?

**Overview of the Methodology Chapter**

The methodology chapter is divided into seven sections. The first section describes how the dissertation methodology is situated within dialogues of critical theory and reflexivity. The second establishes the philosophical/ theoretical base for the terms education and educator. The third section introduces pedagogy and performance art pedagogy. Section four introduces performance theory, performance, educational performance, performativity and liminality. The fifth section discusses the term _unsettled content_, while the sixth section introduces the term _research_ and the triplicate relationship of artist/researcher/teacher used in
arts-based theories and methodologies. Section seven concludes the chapter outlining the research limitations, key assumptions, data collection and data analysis.

**Critical Theory and Reflexivity**

The word “critical” permeates our intellectual dialogues to the extent we have lost the meaning of the word. Is it a modifier to the words it precedes or does it have a distinct denotation of its own, or both? This section begins with Horkeimer's differentiation between traditional and critical theory to help examine the meaning of the word critical. However limiting a binary structure can be—when we are moving toward theoretical plurality—I chose to set up the framing of critical by examining how the categories of traditional and critical theory delineate the structure of current pedagogical models. As a result, we will be able to articulate a definition of the term critical and its use within this research.

Whereas this discussion derives its organization from a binary structure based on the differences between traditional and critical theory it is not meant to reinscribe this division. It is hoped the theoretical duality will provide a structure to trace inscriptions—a means to deconstruct texts and dialogues—toward praxis, through the understanding of the ideology and structures situated within traditional and critical theoretical canons. Continuing to make reference to the differences between traditional and critical pedagogy is not meant to situate them in fixed positions, but to allow us to trace the origins of how we teach and behave in the classroom back to a theoretical origin. In the end, this theoretical untangling is meant to support the creation of spaces where individuals jointly engage in pedagogies that deconstruct limiting inscriptions and create new dialogues of personal and societal agency, based on the foundational objectives of critical theory.

**Horkheimer's Traditional vs. Critical Theory**

*Theory is stored-up knowledge, put in a form that makes it useful for the closest possible description of facts (Horkheimer, 1972, p.189).*

Horkheimer dates the birth of theory to the beginning of modern philosophy, specifically to the third maxim in Descartes' scientific method (Horkheimer, 1972, p.189). Descartes claims that one goes about the reflective process in a systematic way beginning with the things most easily understood and progressing to things of a more complex nature,
assuming some type of order relative to each other, whether a natural order exists or not (Horkeimer, 1972, p.189). “Assuming some type of order,” is the creation of a hypothesis, and signals for Horkeimer the beginning of theory. Horkeimer claims theory remains a hypothesis unless the data begins to articulate the need for the hypothesis to change. “If experience and theory contradict each other, one of the two must be reexamined” (Horkheimer, 1972, pp. 188-189). Therefore theory is formed because of an individual's supposition around a body of facts. The theoretician's role is to make inductions based on a continually tested hypothesis centered on a certain body of facts within a particular discipline. The formulation of a theoretical understanding occurs because a relationship is created between the “conceptual structure,” the hypothesis, and the perceived or verified facts (Horkheimer, 1972, p. 193). According to Horkeimer, it is through “conditional propositions as applied to a given situation,” that a traditional theory is established (Horkheimer, 1972, p. 194).

Whereas traditional theory situates the subject outside of the theory as observer and commentator, critical theory situates the subject's position within the analysis. Horkheimer clarifies the subject position in the following way:

*Its subject is rather a definite individual in his real relation to other individuals and groups, in his conflict with a particular class, and, finally, in the resultant web of relationship with the social totality and with nature. The subject is no mathematical point like the ego of bourgeois philosophy; his activity is the construction of the social present* (Horkheimer, 1972, p. 221).

Here the shift between critical and traditional theory becomes evident. The theoretician's role is broadened to include the observation and consideration of an individual's struggles within particular social constructions. In the case of critical theory, the analysis—the call for reflection—is based around the conflict between him/herself struggling with the “resultant web,” and the societal relationship that one finds oneself in. This clarifies another significant characteristic of critical theory; it implies that the individual has a desire to untangle oneself from “the conflict.” Critical theory then enters into a dialogue centered on two ideas: 1) society needs a means to be critical of itself and, 2) the individual wants to extricate him/herself from oppressive situations and elicit change within that society. Horkeimer further clarifies the role of the theoretician in this process:
If, however, the theoretician and his specific object are seen as forming a dynamic unity with the oppressed class, so that his presentation of societal contradictions is not merely an expression of the concrete historical situation but also a force within it to stimulate exchange, then his real function emerges (Horkeimer, 1972, p. 215).

Here the theoretician is no longer expressing solely historical documentation of observed relationships, but is becoming a part of the relationship. The theorist is no longer an observer, but a participant moving from outside to inside the theoretical process. Vincent Colapietro assists us to a better understanding of this idea.

For the critical theorist, the theorist is theorized and, in particular, portrayed as an engaged, historical, and embodied agent investigating an object from within an ongoing, historical process of investigation (Colapietro, Jan. 21, 2004).

In this discussion the term critical connotes the shifting of the reflexive process, from outside of the subject/institution to inside of the subject to become the theoretician. The Kantian critique of reason supports this shift, whereas “reason cannot become transparent to itself as long as men [and women] act as members of an organism which lacks reason” (Horkheimer, 1972, p. 208). The organism that lacks reason in this case is traditional theory; traditional theory leaves both society and the individual as reasoning “bodies” outside of its creation. In traditional theory, “the theorist is in effect an aloof, timeless, and disembodied spectator looking at the object being theorized from outside” (Colapietro, Jan 21, 2004). Looking in from the outside more clearly defines traditional theoretical engagements whereas movement to within the theory, as a reflectively participating body, produces a critical theoretical engagement.

This shift from outside to inside the theory allows the theorist to take part in the construction and deconstruction of society’s structures. Although the theorist's relationship to society has become a part of the critical theories equation, Horkeimer has yet to include the individual/citizen within the definition. This highlights a problem of theoretical writing and also theory-based pedagogical work that fails to implicate the writer or the teacher as a participant within the process and outcome. Horkheimer situates critical theory as an investigation for the critical theoretician to do on behalf of citizens. “It is the task of the critical theoretician to reduce the tension between his own insight and oppressed humanity in whose service he thinks” (Horkheimer, 1997, p. 221). Whereas the subject has been integrated into the formation of critical theory, the citizen is still excluded as both creator and
implementer of societal change. This is not Horkeimer's preferred relationship between theory and practice—individual and society—but he is cognizant of the difficulty of applying theory due to our habits of mind situated in the “Cartesian dualism of thought and being.” This duality has been entrenched in society to the extent that it “resembles a natural mechanism” where individuals see themselves as “on-lookers, passive participants in a mighty process which may be foreseen but not modified” (Horkheimer, 1979, p.231), rather than citizens who could function as theoreticians. He not only realizes the difficulty for citizens to engage, but also problematizes the duality of theory and practice in the role of the scholar. He clarifies:

In keeping with their own way of thinking, they can put into practice only what the closed causal system of reality determines them to do, or they count only as individual units in a statistic for which the individual unit really has no significance. As rational beings they are helpless and isolated (Horkheimer, 1997, p. 231).

Horkheimer was very aware of the potential for critical theory to aid in the restructuring of society and also aware of the problems yet unresolved regarding its implementation. Most notably, implementation was not just a matter of practice, but also a shift of people's societal roles from non-participating citizens, to citizens capable of unlocking the “closed causal systems” that permeate our educational and decision making arenas. In order for a paradigm shift to occur, spaces of pedagogical disarmament would need to exist promoting citizens capable of interrogating and disarming “closed causal systems.”

**The Researcher's Role as Theoretician**

The researcher cannot disengage him/herself from the responsibility and opportunity to engage critically and therefore reflexively with his/her work. We can transpose Horkeimer's analysis of critical theory and overlay his analysis to the role of the researcher within a “critical” research and pedagogical process. In this case, the analysis—the call for reflection—occurs due to the researcher struggling with the “resultant web,” the web being the research process itself and specifically the chosen pedagogical methodology unfixed and unfolding in nature. The researcher, as an embedded theorician, chooses not to take the traditional observational role of documenter of observed relationships, but becomes part of the relationship making note of the struggles within the research process and pedagogy. The researcher exhibits his/her criticality by finding ways to pause, observe and document the
embedded critical narratives of the researcher as they express the reflexive struggle with the “resultant web.” Using Colapietro’s characterization of the “theorist as theorized,” the researcher becomes the “embodied agent” (Colapietro, Jan. 21, 2004) investigating him/herself as object from within themselves within the research process. This is not meant to be a comfortable exterior-observational position noting only moments of clarity, but a move to the interior of self as researcher where reflexivity engages disparities and conflict.

**From Theory to Pedagogical Practice**

Critical theory anticipates the postmodernist notion of valuing multiple unsettled narratives designed to assist individuals in reexamining their relationship to society toward critique and change. Traditional theory, on the other hand, was scientifically based in modernist notions of scientific absolutes and factual based reinscriptions of the status quo. It is not concerned with including the relationship of the theorist to society, nor the individual to society over time, which inclines its use as a tool for the reproduction of the status quo. Although critical theory, like traditional theory, seeks to record and describe relationships, the outcome of critical theory differs substantially because it is invested in a performative, non-absolute, unsettled outcome. Because the outcomes of critical theory are situated in an unsettled space, the critical pedagogical process is not predicated on reproducing an existing knowledge structure. Guierme summarizes critical theory's goals:

*It may be stated that 'inclusiveness' as well as 'incompleteness' are essential features in the character of CP (critical pedagogy) since it attempts to bring together several, some even apparently irreconcilable, cultural and, as previously mentioned, philosophical and educational frameworks* (2002, p. 23).

Because critical theory is comprised of a variety of different philosophies and ideologies, there exists a range of educational theories and pedagogical practices that stem from the critical interests of those interested in the field. The eclecticism of the multiple dialogues supports the postmodern interest of critical theory, which is centered on engaging multiple narratives to critique society from a variety of entry points.

As we begin to shift from a very broad discussion of traditional and critical theory to a more specific look at the implications of the theory as practice, it is important to acknowledge the diverse pedagogies that result from the disparate mix of philosophical and
theoretical tenets, more specifically the differences between pedagogies stemming from each theoretical base.

Both traditional and critical theory produce paradigms of educational practice. Weiler, in her book, *Women Teaching for Change*, outlines the objectives of each educational practice: “In general, traditional educational theory has taken the existing arrangement of society as given, not changeable in any serious way, and desirable (...) Reforms are seen as adjustments of a fundamentally sound system of the social allocation of human beings (Weiler, 1988, p. 5). On the other hand, “what essentially defines critical educational theory is its moral imperative and its emphasis on the need for both individual empowerment and social transformation. That is, it emphasized the need to develop critical consciousness in students as well as the need to change society as it is presently arranged” (Weiler, 1988, P. 4-6). Here Weiler defines a critical educational model that adopts Horkeimer's notion of applied critical theory although she relates it directly to educational practice. Her application of critical theory adopts a teacher/student-centered, critically engaged classroom that promotes and mirrors the same model of an invested, critical citizen in relationship to society.

The dual engagement of the entwined critique of self and society becomes an integral part of this research methodology, suggesting the importance of critical, reflective practice for all involved within the pedagogical space, toward the understanding of entrenched inscriptions and liberating understandings.

**Critical Has a Subject Position – Educator as Theorist: Remaining Ever Cognizant of the Narratives of Self**

Elizabeth Ellsworth (1994) reminds us “critical pedagogues are always implicated in the very structures they are trying to change” (p. 310). Regardless of the fact that we believe we are promoting dialogues against hegemonic structure, we must remember we are still situated within that dialogue as subject, promoting an agenda however liberating we may believe it to be. She asks if critical is a normative term? When we enter a space, as teachers and students, claiming we are going “to be critical,” does that exempt us from having a particular interest in the outcome of the discussion? Her answer is no. We enter into any space with a subject position no matter how critical we say we are going to be (Ellsworth,
1994, P.300-305). This awareness has profound implications for the term “critical,” which suggests that a critical learning space is not without its own agenda being directed by something or someone or a combination of the two. For this reason, Ellsworth suggests the formation of a self-conscious unsettled space that includes the uncovering of the agenda as part of the dialogue. Although her work does not specifically reference unsettled spaces, her work does articulate an interest in the formation and acknowledgment of discursive spaces that include multiple unsettled voices, including participants who have multiple incomplete narratives (Ellsworth, 1994, p. 318). She reframes her goal for unsettled spaces to be the creation of a “semiotic space” where marginalized discourses can be heard (Ellsworth, 1994, p. 304). She outlines two preferred goals for interactions in such a space: 1) make a “sustained encounter” with oppressive statements of power and 2) do so in a way that the educator takes ownership of his/her part in those relationships of power and is willing to change one’s “own relation to and investments in those formations” (Ellsworth, 1994, p. 309). What this delineates for the educator is an ongoing relationship with criticality. Just because the educator is using pedagogical techniques supported by critical theory, it does not mean the educator is participating in a transformative pedagogical engagement. The educator him/herself is always implicated within the pedagogical equation and must consistently ask: how am I influencing “critical” within my current classroom dialogues and how am I limiting or favoring one narrative over another? This implies that educators are invested in a self-conscious reflexive dialogue with students while a “critical” space is formulated and challenged. Giroux supports her thoughts by stating:

> critical pedagogy is not an a priori discourse that imposes itself on teacher and students alike with the arrogance of theoretical certainty. On the contrary, any viable notion of critical pedagogy has to recognize its own indeterminate and partial character, particularly since it is constantly being shaped by the particular contexts in which it is taken up (Giroux, 2001, p. 95).

Here Giroux helps us see that being critical and taking part in a critical pedagogy is a lived process of interaction, interrogation, and reflection without a fixed structure or prescribed user manual. It cannot be worn like a coat of armor into battle, but rather is a philosophical state of awareness that continually reminds the participant to strip away the preconceived notions of self, other, and traditional pedagogical practice toward a practice inclusive of interaction, ownership, and political and cultural understandings.
Defining a Reflexive Space

*Life itself consists of phases in which the organism falls out of step with the march of surrounding things and then recovers unison with it—either through effort or by some happy chance* (Dewey, 1934, p.14).

An epistemology of reflective practice assumes that the individual has decided that an engaged learning process involves pausing to consider who you are, where you are, and what theoretical and cultural canons are framing your point of view. Dewey might characterize this by saying that educational reflexivity is for students and teachers, “to fall out of step and then recover,” together (Dewey, 1934, p.14). Critical reflection is therefore created in the liminal space of disparity between falling out of step and recovering. With this conviction comes the need for a practice that corresponds to the continual search and re-search that facilitates the process of pedagogically “falling and recovering.” I would contend that performative pedagogical engagements are intentional acts of “falling and recovering,” while maintaining critical reflexive dialogues. The word critical enters into the dialogue to make the distinction between the goals of traditional and critical theory, with reflection siding with the intentions of critical theory. The ability for the occurrence of “falling and recovering” to take place requires that individuals believe they can transform themselves and their perceptions of others and the world. Transformation rests heavily on the ability for individuals to be reflexive. Freire distinguishes the capacity of human reflection from the animal kingdom's ability in the following way: “they (man/woman) apprehend the objective data of their reality (as well as the ties that link one datum to another) through reflection—not by reflex, as do animals” (Freire, 2002, p.3).

Freire reaffirms that the ability to reflect is what makes our species distinct. The theoretical leap Freire makes is to take what we do as a species naturally and move it into educational settings as pedagogical practice. Freire's work defining education as a process of critical consciousness has substantially moved educational pedagogy forward from its traditional roots, toward a theory of praxis based on the desired outcomes of critical theory. Freire uses the word conscientização to describe the awakening of a critical consciousness where an individual places the status quo in question through shared educational dialogues toward multiple understandings (Freire, 2002, p.19-20). It is not the reinscribing of dominant narratives (gender, sexual orientation, fixed knowledge sets or dominant cultural histories),
but the ability to come to an educational space where multiple inscriptions are investigated cooperatively and respectfully in an unsettled pedagogical space. We are moving toward a definition of educational reflection that combines the intentional investigation of diverse personally invested dialogues within the process of repetitive acts of reflection. This is what Schubert would call *praxis*, “the embodiment of theory in action which assumes a continuous process of critical reflection that joins and modifies theory and practice” (Shubert, 1991). Praxis is the enactment of theory through active engagements, the “problematizing” (Freire, 2002, ix) of the relationship of theory to action, society and its structures to the people. Within this space of enactment, praxis and the reflective process emerge. The educator interested in reflexive praxis is therefore engaged in searching for theories that offer “techniques,” which lend to the creation of spaces for reflective practice. Besides a practice based in reflexivity, a secondary goal is to bring cultural politics into an educational arena that elicits both personal and cultural responses.

**Education: Philosophical/Theoretical Base**

**Educator as Social Activist**

Henry Giroux (1988) offers a starting point to address the re-imagining of educators as social activists by suggesting we redefine what an educator is. Since the current political structure is not likely to alter its position on educational reform, nor replace qualitative data for standardized testing, Giroux supports the redefinition of the term educator as the beginning of a radical intervention. He contends that the concept of “teacher” needs to be elasticized, stretched, expanding the profession of “teacher” to “a form of intellectual labor,” a person capable of generating critical engagements that contest and seek to restructure disparities (Giroux, 1988, p. 125). It is important that we remind ourselves of the power teachers have to both produce and legitimize political, economic, and social interests based on the pedagogies they endorse and utilize, either to reinstate or challenge cultural modes of production (Giroux, 1988, p.125). Through our curricular and pedagogical choices we can either reproduce or challenge hegemonic structures, choosing whether to invest in the student as an intellectual or think of them as a vessel to be filled (Friere, 2002, p.72). If we choose to
challenge pedagogical passivity, we need to reemphasize thinking, acting, experiencing and doing, as the primary activities involved in teaching and being human. Giroux clarifies:

*By viewing teachers as intellectuals, we can illuminate the important idea that all human activity involves some form of thinking. No activity, regardless of how routinized it might become, can be abstracted from the functioning of the mind in some capacity. This is a crucial issue; because by arguing that the use of the mind is a general part of all human activity we dignify the human capacity for integrating thinking and practice, and in doing so highlight the core of what it means to view teachers as reflective practitioners. Within this discourse, teachers can be seen not merely as “performers professionally equipped to realize effectively any goals that maybe set for them. Rather [They should] be viewed as free men and women with a special dedication to the values of the intellect and the enhancement of the critical powers of the young”* (Giroux, 1988, p.125).

Giroux states two things in this paragraph that are crucial to this argument: 1) educators are intellectuals if they refuse to passively transmit information to students as vessels and 2) if teachers are thought of as reflective practitioners, they are involved in establishing relationships between thinking and doing. This elevates an educator from a performer of goals, set standards and/or delineated curriculum, to individuals with philosophical intentions that can “enhance the critical power of the young,” by integrating thinking and acting toward critical dialogues (Giroux, 1988, p.125). This is a paradigm shift. It moves us from curriculum/facts as the underpinning of education, to the educator and their pedagogical choices as the foundation of educational praxis vis-à-vis the pedagogical choices invested in encouraging the symbiotic, reactionary process between the mind and the body. If we redefine the term educator, we must also expand the term education to reflect the potential an educational institution has as a social arena for the development and exploration of criticality under the guidance of an educator empowered as an intellectual.

Giroux also moves us from the idea of education of a fulfillment of a (Western) tradition to the concept that pedagogy is linked to the political. Pedagogy is not about transmission of information or “technical practice,” but a means to educate future citizens so they understand the connection between citizenship, the right to a political voice, and the relationship between people and the institutions they interact with (p. 87).

Giroux clarifies:

*Although it seems reasonable to assume that there is a relationship between what we know and how we act, it does not follow (although it often does in conservative*
educational discourse and theory) that what we learn and how we learn can be measured solely by the content of an established discipline (Giroux 2001, p.87).

Here is where the connection between the standards and curriculum, “the established discipline,” conjoins with the promotion of a radical pedagogy that believes the pedagogy of our schools establishes not only what we know but also how we will act. If the standards and curriculum are fixed and lack interrogation, and the pedagogy is thought of as a “technical practice,” then students are not being given the ability to see their relationship to culture, politics, and democracy (Giroux, 2001, p. 87). The relationship between pedagogy and critical citizenship is the philosophical base for performance art pedagogy, with the specific intention of providing the venue and creation of dialogical spaces, for the participants to be conscious of their voice as citizens.

**Education as a Humanitarian Act of Transformation**

According to Pierre Bourdieu (1998), “there is no genuine democracy without genuine opposing critical powers” (p. 8.). Bourdieu further pronounces that the role of intellectuals (writers, artists, philosophers and scientists) “is to be able to make their voice heard directly in all the areas of public life in which they are competent” (p. 9). The artist’s role in the historical continuum of culture has been to leave artifacts and visual representations as comments on and contributions to society. Although there exists a history of art that functions as a form of resistance, for instance the Surrealist movement and later Performance Art, the use of art over an extended period of time as instigator or driving force toward a cultural or political shift is hard to articulate. Besides Freire's work, the theorizing of that process as a pedagogical, political, and or societal tool is also difficult to site.

Bourdieu’s text, *Acts of Resistance*, extends a warning and a plea to “intellectuals” within their specific personal domains to conceive of strategies to shape the future of the world through resistive acts. Bourdieu’s most prominent claim is to identify and exemplify the homogeneity that a “technocratic” culture produces, technocratic being a society that values a restricted and bland representation of human understanding through the propagation of marginalized knowledge sets through acts of intentional cultural reproduction. He states:

*I think that the only effective way of fighting against national and international technocracy is by confronting it on its own preferred terrain, in particular that of economics, and putting forward, in place of the abstract and limited knowledge which*
it regards as enough, a knowledge more respectful of human beings and of the realities which confront them (Bourdieu, 1998, p. 27-28).

To respond to his call for educators/artists to resist “technocracy,” we must re-envision educational institutions as spaces where knowledge is explored in relation to the human conditions of the people within the institution. Due to the prescriptive curriculum structures that permeate our educational systems, the perception of teachers and students as intellectuals who bring their personal histories and intellectual passions to a classroom, is not readily encouraged by the system. The political agenda to push academic “proficiency,” through the measuring of standardized test scores, makes the public school curriculum ever more static and homogenized. This makes the contestation of fact-based curriculums very difficult to challenge and the collection of “facts” that deem a student proficient powerful unchallenged curriculum. This regime renders the educational institution inert and a place of factual transference rather than a place of inquiry and expansive critical exploration of ideas. Educational institutions adopting Bourdieu's philosophical treatise could reclaim education as a dialogical space where curriculum is designed to question cultural reproduction and intellectual homogenization. Here, educators come together to design pedagogical strategies and curriculums that support the understanding of histories and the resistance to re-inscribe inert factual educational canons. For this to occur, pedagogy and the curriculum it supports must be viewed as an active, resistive, performative forum invested in the promotion of critical dialogues.

**Defining Pedagogy through the Lenses of Multiple Theorists**

The following theorists have been chosen not only for their philosophical and theoretical beliefs, but also for their commitment to practice. What Maxine Greene, Paulo Freire, Henry Giroux, and bell hooks all have in common is the belief in education as a “practice of freedom” (hooks, 1994, p. 13) and a realization that pedagogy is performative, interactive, reactive, and responsive to the voices and relationships within the classroom.
Maxine Greene: “Doing Philosophy”\(^2\) and Rendering Yourself Lost

*Performance-based pedagogy has the potential to engender democratic praxis and encourages students to invest critically at a personal, social, and intellectual level with the material that resonates from their inherent personal understandings.*

Maxine Greene is known as a phenomenological educational philosopher who has contributed to a wide range of topics in the field of educational philosophy, most notably the importance of the imagination as a method of personal and social change pursuing democracy through dialectic exchanges, and the importance of “teacher” as an entity always in a state of becoming. This said, she would not be comfortable being labeled within any intellectual categories, as this situates her within a fixed identity that is completely at odds to the purpose of her life’s work. She would, I believe, be willing to situate herself in a current of unfixed and incomplete identities. This is where her notion of unsettledness lays… living in a constant state of “incompletion,” being lost, and becoming comfortable there, non-statically. “I know that the real joy in life stems from the feeling of incompletion, of not having found the way” (Ayers, 1995, p. 323). Finding multiple ways of questioning while “being lost,” is the purpose of her message whether it is directed toward dialogues of curriculum, teacher education, autobiography as method, democracy, or pedagogy. Because she believes learning is situated in a space of “incompletion,” and in being lost, she gives us a glimpse of her pedagogical method when she describes the learning process: “All depends upon a breaking free, a leap, and then a question” (Greene, 1995, p. 6). Her work begs us to question our complacency and our comfort with the status quo. She demands that we imagine a different future, take action, and ask the questions that pull us into a different direction. She believes that “choosing breaks the chain of causes and effects…. Realizing where you are and making a choice, is the essence of freedom” (Greene, 1975, p.7). Her notion of unsettledness, or “incompleteness,” can be thought of as an educational metaphor that reminds us to resist being anchored to any fixed identity or knowledge base, whether our personal identity as a teacher, a curriculum model, or a pedagogy.

\(^2\) The title of an article written by William Ayers about Maxine Greene (Ayers, Miller, 1997, p. 3-10) explaining Greene's use of the word philosophy as a verb not a noun.
**Paulo Freire**

Whereas Maxine Greene sets a philosophical base for a pedagogy of unsettledness, Paulo Freire's work articulates an interest in a direct non-hierarchical relationship between the teacher and the student invested together in the exploration of content. Freire pushed pedagogical practice forward by defining a means to position content in relationship to the learner. For example, he devised the use of “generative words” to help groups of individuals gain literacy skills directly related to the oppressive situations in which they found themselves (Freire, 1985, P. 51-54). These words were selected based on the linguistic schematic they formed between the individual(s) and what those words represented as oppressive cultural place markers. Through the investigation of these words and the uncovering of the power structures inherent within them, the individual would begin to see the opportunity to take a position of agency and transform their own oppression. Pedagogically this was not only a political move toward empowering communities against their oppressions, but it also signaled a shift in pedagogical practice. Freire claimed the content of the community he was working with and used the language that was framing their oppression to formulate a pedagogy. He reminds us that teaching and learning can be political and that the best way to engage students is to uncover the inherent relationships students have to the content they are being asked to learn. This seems a very simple concept, but is rarely executed pedagogically because teachers are led to believe that the solution to below average test scores is to teach to the test, not to the connections that the students have to the subject matter they are required to be proficient in.

Freire initiated a movement from seeing the educator as being outside of theory to being inside, capable of instigating their own personal and societal transformation cooperatively with the students. Freire's work highlighted the individual citizen's role in the application and transformation of theoretical ideas through pedagogical engagements. His pedagogical work was also instrumental in opposing the “banking method” of education (Freire, 2002, p.72-78), where students are treated as vessels to be filled, rather then intellects to engage. He titled this resistive pedagogical response “authentic education,” designed to formulate a relationship between the student and teacher “mediated by the world—a world which impresses and challenges both parties, giving rise to views or opinions about it” (Freire, 2002, p.93). Freire's resistance to pedagogy that did not engage both the students and
the educator, and his desire for content integrally related to the students it serves, caused a shift toward the formation of a more human centered educational practice. Friere's work laid a pedagogical foundation for the radical pedagogies of Henry Giroux who expanded on Freire's ideas by redefining the role of teacher as an intellectual catalyst, rather than just a static transmitter.

**Henry Giroux**

Both Freire and Giroux share the belief that education is potentially a political, transformative institution; however Giroux considers a teacher to be a cultural worker who can counteract the negative aspects of homogenized cultural reproduction in educational institutions (Giroux, 1988, p.126). Giroux hopes that re-defining the role of teacher as an empowered intellectual will overshadow the previous perception of teachers as “performers” of inscribed knowledge. Teachers who create performative transformative pedagogical spaces for democratic struggle have invested in the declaration of multiple understandings. The re-defined teacher and his/her students become pedagogical interventions through the creation of resistive dialogues that unsettle power relationships existing between institutions and inscribed canons of knowledge. Teachers, in cooperation with their students, become instigators and creators of an interactive mediating space, which cooperatively begins to unravel dominant school culture and hegemonic practices that silence subordinate groups. What is important to take from Giroux's writings is a reminder to continually ask ourselves the following questions: 1) From whom, or from what material are dominant inscriptions emanating within the institution; 2) Where and how are the ideologies and selective histories being reproduced?; 3) How can we subvert the dominant inscriptions by creating dialogical spaces?; and 4) What are the multiple forms these spaces can take? Giroux adds that through the creation of dialogical spaces, the unquestioning citizenry within our society will become capable of voicing their dissent and opinions. His hope is that educational spaces will become resistive pedagogical spaces, to encourage multiple political voices poised for action (Giroux, 1988, p.127).

Giroux's work has theoretically teased apart the players involved in the equation between schooled cultural reproduction and the role of the teacher, whereas bell hooks writes to expand the definition of student, from a homogenized passive listener to a holistic
multi-faceted individual capable of spiritual and social dialogues. Through her expanded
definition of a pedagogical space of cultural resistance, comes an honored multicultural arena
where silenced dialogues are reconfigured to form a holistic pedagogical practice.

bell hooks

*Multiculturalism compels educators to recognize the narrow boundaries that have
shaped the way knowledge is shared in the classroom. It forces us all to recognize our
complicity in accepting and perpetuating biases of any kind (hooks, 1994, p. 44).*

hooks' work focuses on recognizing and unsettling the myths that serve to re-inscribe
hegemonic relationships, most notably white, Western, patriarchal, capitalist, relationships of
power. Her interest in the expansion of a feminist pedagogy has also led her to interject an
addition to the “three R’s,” (reading, writing, and arithmetic) in order to initiate an attempt to
claim an interpersonal and social connection between race, gender, and class distinctions.
She posits “the three “C’s”: care, concern, and connection to counterbalance the
departmentalized “three R’s” (Florence, 1998, p.99), which do not nurture the spaces in
between inscribed knowledge sets. This gesture toward inclusion, rather than exclusion,
informs one aspect of her concept of an “engaged pedagogy” which centers on the unification
of theory and practice not only for the practitioner and teacher, but also for the students.

(Linking theory to practice affirms the intricate relationship between theory and
practice, while avoiding a reification of the teaching/learning process from
contentious issues of racial, gender, and class biases in schools and society

“Engaged pedagogy” combines theory and practice in a classroom space, using
theory as a lens to analyze experience while acknowledging the student as a holistic being.
This seems simplistic without recognizing that this is not the application of traditional theory
as a lens, rather multiple theories creating a critical dialogue centered around race, gender,
and class biases while being cognizant of engaging the soul. Within this context, the
implication of a critical lens becomes prismatic and rich for the critical interrogation of
curriculum and the relation between the individual and his/her life's content.

What draws me to her work is not only her focus on the inclusion of students'
multicultural understandings, but also her ability to link teaching to the sacred. She concludes
that caring for the “souls of our students is essential if we are to provide the necessary conditions where learning can most deeply and intimately begin” (hooks, 1994, p. 13). “Caring for the souls of our students,” means we consider students as more than just a physical body and an intellect, but a complex entity that goes beyond the physical into the sacred.

An experience I had as an elementary school teacher supports her thoughts. I lived near the school where I taught and my students would sometimes see me in the local grocery store; they would follow me staring as I traversed the aisles. After talking with them about seeing me outside of school, I came to understand they did not see me as human… a person who ate, slept, and had feelings. The younger students even thought I lived at school. They thought of me as “teacher,” someone who was connected to learning and the physical space of school, but not a regular person. For them, there existed a separation between their teacher and a person who lived a daily life. hooks reminds us that when we ask students to be vulnerable, we need to reciprocate with the same vulnerability and willingness to reveal the “human” within the “teacher,” as we are asking students to uncover the human behind the stereotypical view of “student” (hooks, 1994, p. 21). Being vulnerable means engaging with the emotional responses and historical memories of our body that make us human. If we want our students to engage, being cognizant of both their minds and bodies, we must be willing to reciprocate with the same engagement. hooks believes the profession of teacher and researcher are not solely cerebral activities but also include a connection between the mind and self-actualization through pedagogy. If we are going to pedagogically link the public and the private within our classroom dialogues, we must also realize this same relationship extends to the student and the teacher respectively in holistic responsiveness to each other as thinking, feeling human beings.

Each of the aforementioned theorists aims to increase educators' awareness that both teaching and educational institutions are potential sites for cultural politics. They advocate that an engaged pedagogy can shift and change existing cultural norms through individual and collective paradigm shifts, toward action. These theorists are also practitioners who use their educational philosophy as a compass to guide their classroom practice. What is missing from their pedagogical theories is a clear understanding of how the body can be reconnected/made articulate, toward the creation of transformative pedagogy. A pedagogy
that uses the body assists us in taking the above-mentioned theoretical frames and moving them toward a performative pedagogy.

**Performance Art Pedagogy**

Performance art pedagogy is a means to use critical theoretical dialogues, centered around experiences with performance art, to create a pedagogy that engages both the mind and the body using performance mediums. Although it may seem to be disconnected from visual art, it stems form a visual art tradition where art has the capacity to assist us in theorizing current culture toward the interrogation of personal and cultural ideas. There are a variety of artists both visual and performance-based that have engaged the audience in performative ways demanding of us as viewers that we consider our relationship to the art we are looking at. Duchamps *readymades* challenged the art world and viewers to ask the question what is art? and more introspectively, what is my personal relationship to art? John Cage and Merce Cunningham’s use of chance in music and dance compositions shifted the listener and audience from perceiving melody and narrative to being thrust into the process of the composition itself. These works of art were the precursors to a pedagogy that allows us to use performance to teach, where the theorizing of art, in this case performance art, becomes a means to engage students in the classroom around subject matters of their choice while engaged personally through the use of performance art.

Although the use of art theory to read other works of art has a long literary history, the theorizing of performance art as pedagogy is a relatively new dialogue with limited scholarly writings directly linked to classroom practice, with the exception of Charles Garoian's work which forms a pedagogical bridge between performance art and pedagogical practice. In *Performing Pedagogy: Toward an Art of Politics*, he frames a definition of performance art as a “postmodern pedagogical discourse and practice” that uses “memory and cultural history to critique dominant cultural assumptions, to construct identity, and to attain political agency” (Garoian, 1999, p. 2). He continues by stating that engagement in this type of discourse is the artist's means of engaging in the practice of critical citizenship and radical forms of democracy. These two previous statements define what a pedagogue interested in cultural agency would hope to produce as outcomes within the classroom. The theoretical superimposition of cultural agency and performance art as a methodology, gives
educators a means to create a performance-based pedagogy for use within educational settings. I have selected the following quotes from Garoian's text followed by my response, to help define the significant characteristics of performance art:

➢ “Contrary to pedagogies that distinguish and establish subjectivity in a dominant ethnocentric position, performance art pedagogy resists cultural conformity and domination by creating discourses and practices that are multi-centric, participatory, indeterminate, interdisciplinary, reflexive, and intercultural” (Garoian, 1999, p.10).

Garoian transposes Bourdieu's statement by correlating Performance Art Pedagogy to a resistive act that overturns the “technocracy” (Bourdieu, 1998, p.8) of traditional pedagogies that most often promote a dominant cultural, gender or historical narrative.

➢ Performance art pedagogy is “a self-conscious forum, performance art pedagogy represents the possibility of creating new utopias. Predicated on inclusiveness, the utopia of postmodernism promises justice for all” (Garoian, 1999, p10).

The unsettled nature of the pedagogy, both resistive and indeterminate in its form and pedagogical format, allows for pedagogical participants to deconstruct and reconstruct understandings toward new utopias.

➢ Performance art pedagogy “is a culturally democratic ideology, it invites cultural heterogeneity” (Garoian, 1999, p10).

The use of visual metaphors, semiotic interaction, in a non-linear performance structure encourages diverse interpretations and view points toward voiced disparities which incites dialogue.

➢ “Like postmodern theory, the praxis of performance art pedagogy assumes truth an elusive construction. Ideas, images, myths, and utopian visions are never absolute or attainable. Predicated on students' existential experiences and desire, they are continually negotiated and renegotiated” (Garoian, 1999, p.10).

Due to the nature of the process being more akin to the shared creation of a collage, rather than a linear scrapbook, truth and certainty are not the goals but rather the promotion of reflexivity and altered points of view.

➢ “Performance art pedagogy represents a liminal space, an aesthetic dimension, wherein socially and historically constructed ideas, images, myths, and utopias can
be contested and new ones constructed as they pertain to students' experiences of reality and their desires to transform that reality” (Garoian, 1999, p. 10).

Through performance work students are given the opportunity to find themselves at a threshold of past socially and historically constructed ideas with the opportunity of passing through them onto new understandings.

➢ “Although students' interpretations of reality may not correspond with each other, they nonetheless can coexist and engage in a democratic debate within performance art pedagogy” (Garoian, 1999, p10).

Performance work, unlike the linear nature of text-based communication, allows for the inclusion of diverse personal and ideological student voices.

➢ “Performance art pedagogy makes the paradoxical struggle of democracy visible” (Garoian, 1999, p10).

Because students have to voice their understandings through performance, the connection to their peers and audience is increased to promote a visible representation of the democratic process.

➢ Within a live performance art work creates a semiotic play where signifiers are dislodged from their assumed functions (signified) in order to produce arbitrary, oppositional tensions between phenomena, between high and low art, between dominant and marginalized cultures, and between absolute and democratic pedagogies (Garoian, 1999, p. 19-20); see also Schechner, 1993.

Because Performance Art Pedagogy shifts the responsibility of wrestling with the semiotic play to the individual, without expectation of a unified meaning, it resists conformity to any specific culture or artistic genre.

These statements support the pedagogical value of performance art, and establish benchmarks to help us determine when an educational performance, prompted by performance art pedagogy, is occurring in the classroom. In order to use the body as a theoretical site of investigation, it is important to clarify the role of embodiment and the historical background that frames the resistance to embodied pedagogies.
Performance Theory: Philosophical Support of the Mind-Body Connection toward Embodied Research Methodologies

A performance-based pedagogy assists in the reinstatement of a mind-body connection in addition to demonstrating that the mind-body has the capacity for intelligent perceptions.

Dewey's exploration of the term “experience” lays a philosophical foundation toward an embodied research methodology (See Appendix P, Performance Art Pedagogy introductory reading list). Coming to terms with the mind-body connection is fundamental to this work both methodologically and pedagogically. John Dewey’s philosophical framing of the term “experience” helps outline how our present educational trajectory has occurred, separating the mind and body within our culture, and subsequently within our educational settings. According to Dewey (1958), “Every ’mind’ that we are empirically acquainted with is found in connection with some organized body” (p. 277). This statement seems obvious, but as we look at how students most often are engaged in the classroom the body sits and listens rather than finding a less than passive way to “experience” learning.

In Experience and Nature, Dewey traces the first disconnect between mind-body to Pauline Christianity and subsequent religions that equated the physical body as “earthly, fleshy, lustful and passionate; (in contrast to) spirit is Godlike, everlasting; flesh is corruptible; spirit incorruptible.” This ideology contributed to the body as a site for corruption and desire and hence the need to separate the mind in experiential situations from how the body perceived and acted (Dewey, 1958, P. 248-249). Dewey clarifies, “When men (women) ceased to interpret and explain facts in terms of potentiality and actuality, and resorted to that of causality, mind and matter stood over against one another in stark unlikeliness. There were no intermediates to shade gradually the black of body in the white of spirit” (Dewey, 1958, p. 251). This split engendered two separate “pedagogies,” one that dealt with the mind and the other with the action of the body. Later, in Hellenistic thought, the three-fold relationship of body, mind, and soul/spirit was introduced, which continued to reify the idea of flesh /sin/spirit/salvation and the mind and spirit as superior over the perceptions/experiences of the body. What was missing in this dialogue was the integration of experience as living beings, characterized by needs, efforts and active demands in response to experience (Dewey, 1958, p. 252). Establishing the missing link of experience
between the mind and body connection allows us to clarify the role the mind has in the fulfillment and understanding of needs/efforts in response to experience.

Because the body has historically been framed by less than supportive language, the connection between the intelligent mind and the intelligent body, was not often promoted by the Western institutions of religion and education. Dewey’s clarification of the term “experience” helps to bridge this divide. Experience is a human activity that requires both the use of the mind and the body. We have feelings mediated by mental capacities that require the use of language to assist us in categorizing and communicating what we have experienced. “That is to say, differences in qualities (feelings) or acts when employed as indications of acts performed, and to be performed, and as signs of their consequences, mean something” (Dewey, 1958, p. 258). Therefore, we can conclude that “meaning” is made through the relationship of the mind making sense of the body’s interactions between itself and the world.

What further complicated the division of the mind and body was the method of scientific exploration, beginning with the Greeks, who separated qualities from the experiences they were naturally a part of: for instance, the isolation of particular qualities from the direct experience of those qualities, hot and cold, heavy and light. This makes the “qualities” of hot and cold exist without the experience of the body in relationship to them. Because of the 17th century’s denial of causal relationships, it separated “the qualities outside of mind and consciousness, psycho-physical and mental functions” and separated the understanding of these properties into mathematical or factual systems devoid of their relational qualities that often come about through the direct relationship with the body. Dewey states, “for in feeling a quality exists as quality and not merely as an abrupt, discrete, unique delimitation of interaction” (Dewey, 1958, p. 266). The notion of quality presumes a reflective stance and makes claim to the connection between the self and perception. This assists us in delineating between qualitative and quantitative research. Qualitative research is interested in the relationship between the experience and those factors that are exerting influence within the experience (for instance the participating individuals), and is not interested in how the specific event can be captured in isolation from the relationship. Feminist research dialogues have assisted in reinstating the body within qualitative methodologies, and more importantly, the body (and mind and soul) of the researcher in
relation to those being studied. We can see that the division of the body from the mind has an historical past, with lingering language-based affects situating the body/flesh as a troubled site, and the mind as the locale for pure/truth. This is coupled with our proclivity to historically represent knowledge in isolation from experience within educational pedagogical methods. This language-based historical undertone, which separates the body from the mind in culture, has led us to our current educational conundrum. When we look at the assessment-focused standards, and the proficiency based focus of education, we see that Dewey’s idea of “experience,” where there is a correlation between the knowledge and how that knowledge is produced, has disintegrated. The prominent curriculum goals in public education most often require students to learn a series of facts in isolation from circumstances and other relational frames. Dewey moves us in another direction by describing how something becomes “knowable.”

...something becoming “knowable” requires that we are forced to ascribe qualities to events on the physical level...through the medium of living things, they generate effects, which, when qualities are used as means to produce them are consequences. Thus qualities (using his prior example hot- cold, light- heavy) become intelligible, knowable (Dewey, 1958, p. 269).

Thus, “knowing” can be equated with criticality, with having invested oneself/body in the knowing. It is only through this type of pedagogical engagement we can in fact begin to use education as a means to promote democratic praxis and self-reflection. Otherwise, we are not resisting the separation of the individual from the experience of knowing, of being a “know-body” (Colapietro, 2004). This term allows us to conjoin the mind and body as one, cognizant of itself as learner. In order to make claim to the body as a space of pedagogical reflection, we need to develop an understanding of how the body relates to the theorizing of art which further assists us in defining a performative pedagogy that is invested in fostering a “know-body” within educational settings.

**Body as Vehicle – Building a Background for Embodiment: Theorizing Art as an Embodied Research Methodology**

Body Art is one visual art practice that has contributed to a theory of embodiment. Body Art encourages the viewer to consider how identities (personal and societal) are constructed, while viewing a performance with the body as medium. The subject, the artist,
also engages in a lived and performed investigation of self and cultural inscriptions, by choosing the body as the site of performance. Carolee Schneemann’s piece titled *Interior Scroll* is an example of Body Art that uses the gendered body to challenge gendered body inscriptions. Standing naked, marked in paint, she pulled from her vagina a chain of paper with a narrative articulating a conversation, steeped in patronizing remarks, referencing a business meeting with a male about her film work. Amelia Jones describes the success of countering gendered subjectivity in Shneemann's work:

*Shneemann projects herself as fully embodied subject, who is also (but not only) object in relation to the audience (her “others”). The female subject is not simply a “picture” in Schneemann’s scenario, but a deeply constituted (and never fully coherent) subjectivity in the phenomenological sense, dialectically articulated in relation to others in a continually negotiated exchange of desires and identifications* (Jones, 1998, p.3).

Whereas some feminist theorists have critiqued Body Art as, “reinforcing rather than challenging problematically exclusionary aspects of modernism,” (Jones, 1998, p. 24), Jones sees it from the opposite viewpoint.

*I support the importance of defining Body Art, unlike the static almost inevitable comodified works produced in response to Lacanian-oriented theories of the oedipal subject, more effectively get at the structures of interpretation, encouraging us to see that all political and aesthetic judgments are invested and particular, rather than definitive or objective* (Jones, 1998, p24).

Jones is referring to the specific “invested,” and “particular” inscriptions that each body has from birth or has acquired through gender and cultural inscriptions and how Body Art is a means of challenging and investigating these inscriptions. For the critical pedagogue interested in practice, embodied pedagogy offers both the observation of embodied expression, and the possibility of participating in performance. Here is where performance art begins to define itself as a complex and layered medium. It is an embodied practice that, by definition, instigates performative situations through the intentional selection of content that investigates inscriptions within the individual and society.

To begin, we need to establish the relationship between *embodied experience* and the *performance*. Performance not only becomes a methodology that frames an embodied pedagogical practice, but it also exists as a metaphor describing a fleeting, momentary, unsettled expression that is not capable of regenerating itself but through the process of
reflection and renewal. In comparison, an embodied pedagogy is also situated on the side of unsettledness, for it welcomes the differences: hegemonic struggles, gender and race’s performative inscriptions, and political inscriptions embedded in everyone’s bodies and minds. Peter McLaren helps clarify this idea in the forward to Sherry Shapiro’s book *Pedagogy and the Politics of the Body*:

*No matter how distant, removed, and powerless human beings feel in relations to the complexity of contemporary social and economic life, they carry the mega-and microstructures of social life in the machinery of their flesh, in the pistons of their muscle, in the furnaces of their guts, and in the steely wires of their tendons.*

(Shapiro, 1999, p.x)

Choosing a pedagogy situated in the body requires that you acknowledge the unsettled nature of life’s experiences. Choosing to investigate the embodiment of knowledge inscriptions and the exploration of ideas through embodied explorations involves wallowing in the complications and intricate arrangements of life’s web and the fragmented ways they are stored within and around us. The past history of Body Art and the continuing history of Performance Art continue to interrogate the spaces between art-body and culture-body. In many ways the theorizing of art has remained separate from pedagogical dialogues but begins to cross over to theoretical practice with the development of performance theory and dialogues interested in the formation and articulation of educational performances.

**Performance Theory**

Performance theory is the broad title for the study of how performance expresses, generates, and shapes social life in cultures around the world. Many different subcategories of study fall under this subject area including ritual, anthropology, play, performance (dance, music, theatre), every day social performances, sports, and performance art. What differentiates performance theory from other disciplines is that it is the study of actions:” if an action is framed, presented, highlighted, or displayed it is a performance” (Schechner, 2003, p.2). Using Schechner’s definition, we can include performances within the classroom as “framed actions” we engage with reflectively. What separates this work from some forms of performance studies is the self-conscious inclusion of the researcher within the performances as observer/participant. This will be discussed in more detail in section IV with

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3 The term performative will be defined at a later point in the paper.
the explication of a/r/tography that clarifies the triplicate role of the artist/researcher/teacher within methodological frames. First we digress to define performance, before we continue forward to clarify performance theory.

**Performance**

In this work I am not looking to create a pedagogy that performs, but rather the use of performance as a pedagogical strategy. The term *performance* has a long history in relation to theatre, but more recently it has been co-opted by performance studies to mean the observation of performances within our everyday lives and the significance of these “performances” as signals for the deconstruction and formation of cultural understandings. One of the first theorists to establish the correlations between everyday life and performance was Erving Goffman. In *Presentation of Self in Everyday Life*, he makes the correlation between the performance of our lives and how our daily performances demonstrate our shared social values (Goffman, 1959, p.35). Whether unconsciously or knowingly, we respond to others' performances. Goffman’s articulation of everyday life as performance allows us to theoretically demonstrate how the performed actions of others, explicitly or implicitly, require us to respond with a cultural performance in return. Using this definition we can imagine the classroom as an arena for moral and cultural performances. With this transposition, we can begin to define the parameters of an *educational performance* where an educator can either limit or increase moral and cultural performances in the classroom through pedagogical choices.

**Educational Performance**

As educators, if we can think of ourselves as ethnographic anthropologists, our classroom space becomes a place where a series of cultural rituals of the past, present, and future are constructed and deconstructed based on the organization of particular individuals, in relationship to content. An educational space is a place where a variety of “performances” occur, whether reflective performances that engender a paradigm shift, or re-inscriptive performances that reinstate a previous ideology. The most obvious educational performances occur when students interact and react to institutional spaces and situations that happen during a school day, such as attending a dance or the interaction of students during passing
periods. More contained performances occur when teachers and students respond to planned, hidden, or spontaneous curriculum, within the classroom. Due to our cultural understanding of performance as entertainment, something that happens outside of our own body, we most often think of a performance as something that is watched or consumed in a passive state of compliance, unengaged as a participating reflective body. As Pineau (2005) describes, performance is typically thought of as a “context-specific traditional theatrical experience” rather than “an essential agent of human experience” (p. 21). Although the traditional definition of performance conjures up visions of stage, audience, and entertainment, the unrehearsed nature of the classroom allows for narrative slippages and spaces for new understandings toward social re-configurations. Goffman (1959) supports this when he states, “the stage presents things that are make-believe; presumably life presents things that are real and sometimes not well rehearsed” (p. xi). He continues by connecting our daily lives to ritualized enactments of our socialized roles: “To the degree that a performance highlights the common official values of the society in which it occurs, we may look upon it, in the manner of Durkheim and Radcliffe-Brown, as a ceremony-as an expressive rejuvenation and reaffirmation of the moral values of the community” (Goffman, 1959, p. 35). Thus, performance in the classroom can be seen as the performance of “moral values” within the classroom as “community.” Goffman's work assists us in two ways: 1) it establishes that living is a form of performance with the “community” as “audience,” and 2) our cultural and professional roles produce performances that define who we are and how we perform within society. Transposing his theory into the classroom we (students and teachers) become both observers and participants in a community experience as both audience and performer. We become cognizant of how we are performing society’s inscriptions and constructing new cultural performances.

Using the theoretical groundwork laid in the last decade by performance theorists, the educator seeking to use performance theory in education believes, as Pineau states, that “performance reframes the whole educational enterprise as a mutable and ongoing ensemble of narratives and performance, rather than a linear accumulation of isolated, discipline-specific competencies” (Pineau, 2005, p. 23). Research in this area is seeking to understand/explore how “performance” can become an embodied reflective practice within the classroom. The term *educational performance* is the noun that defines the space we are
seeking to both be a part of and to observe within this research. The term *performativity* is
the verb that allows us to describe how the relationships between embodiment, reflection,
performance, experience and “doing philosophy” interact within an educational performance
to define how knowledge is constructed.

**How It Happens: Performativity, The Construction of Knowledge**

*Consider gender, for instance, as a corporeal style, an “act,” as it were, which is
both intentional and performative, where “performative” suggests a dramatic and
contingent construction of meaning (Butler, 1999, p.177).*

The theorizing of performativity is crucial to the understanding and promotion of an
embodied methodology. The term *performativity* allows for a theoretical exposé of both the
connection between the mind and body through the use of language and the articulation of
“the construction of meaning” as embodied performance. John Austin’s work on
performative utterances, and Judith Butler’s examination of how language contributes to
gender re-inscriptions that produce normative cultural performances, set the groundwork for
defining a performative pedagogical space. The terms performativity and performative
utterances coupled theoretically, allow for the explication of how language manifests as
actions and how “meaning” is made through the relationship between language and action.
The clarification of how and where cultural inscriptions and the “construction of meaning”
occur is crucial to the functioning of this methodology within a classroom space. Together,
Austin and Butler’s theoretical groundwork help clarify the implications of language-based
performativity in cultural arenas such as the classroom. Butler furthers the importance of this
theoretical frame by implying that language-based performative outcomes can either resist or
re-inscribe cultural norms.

Butler’s theory of performativity identifies a direct relationship between language and
power, demonstrating how individuals can become stereotyped based on language-based
inscriptions. Butler's theory links “text” and its performative implications for both the
individual and culture. *Performativity situates “the construction of meaning” within
reflective, performative interactions between language and culture. Secondarily, it delineates
the individual’s relationship with, and responsibility to, the performativity of language within
cultural arenas, through the possibility of either challenging or re-inscribing ideologies.*
Butler implies that we have a responsibility to the language we choose and also to challenge language that is promoting the re-inscription of ideologies. To examine the importance of these ideas for application in an educational space, it is necessary to think of language as consisting of more than a verbal and written expansion to include text, images, art, performance, and visual culture. This allows us to consider the performative implications which occur at all times all around us, in addition to the performative implications of the work we produce as artists.

Theorizing the term performativity helps articulate how interactions/performances using “text” (verbal and visual) can be created, identified, and deconstructed within the classroom using arts-based strategies. Additionally, it establishes the parameters for the basis of a performative critical pedagogy that is self-conscious of the abilities of “language” to reinstate, resist, or disrupt a paradigm during the “construction of meaning” within a classroom space. To help clarify implications of this statement, it is beneficial if we step back to unravel the history of the term performativity and then move forward to the site of the reflective engagement, the liminal space.

Austin is credited with the genesis of the term performative followed by Butler who extended it philosophically, allowing for the metamorphosis of its multi-faceted evolution that now, in its more common usage, exemplifies the interactive interplay between language, action, and experience. Austin’s definition of performativity began with the argument that spoken words perform; they create and promote action that can prescribe or inscribe meaning which then has implied cultural significance, for example, the words “I do” in marriage. Whether a linguistic peformative promises a committed engagement, as in marriage, or a limiting representation such as Butler’s investigation into the performative nature of gender and the political power of hate speech, performative language generates action.

The term “performative” first appears in Austin's theory of performative utterances in 1950. He claimed there were two types of utterances: “constative” and “performative” (Culler, 1992, p. 94). Constative utterances are statements that are either true or false; they either make a statement or describe a situation. A performative utterance is a statement that places the individual in a liminal in-between space, between the words and the actions that will follow after the uttering of the words. For example, when one says, “I do” at the altar, one makes a performative utterance to commit to, and act on behalf of, the promise. The
words, “I do,” engender a series of actions. The space between the saying of the words and the actions leading up to marriage is a liminal space of reflection and action. Although the body is implied in Austin’s theory, the body as a site for performative inscriptions is not made clear until Butler’s work, in her book *Gender Trouble*, which defines the construction of gender.

Butler’s work is crucial to the formation of a critical pedagogy as it clarifies the relationship between language, the individual, and culture. The establishment of her theory allows us to substitute art for culture and to investigate the performative nature of arts-based performances and how they can challenge or re-inscribe understandings within both the individual and society. She delineates the difference between an “inner” self and a soul having a separate reality from the body and further clarifies that the soul is in fact signified by the body as the enclosure (Butler, 1990, p.172). Butler (1990) continues: “the soul is precisely what the body lacks/ hence, the body presents itself as asignifying lack. That lack which is the body signifies the soul as that which cannot show” (p.172). This defining of an inner and outer space existing on/in the body, positions us for the next layer of her theory. She is also concerned with deconstructing how language, inherent within cultural arenas, constructs gender. She contends that coming into contact with normative “language” as a body (receptor/medium), shapes the formation of particular gender inscriptions that permeate the inner self and create an inscription of gender. She states that the soul “is signified through its inscription on the body” (Butler, 1990, p. 172). The construction of “meaning” is occurring through the interchange between the performance of language within culture and the resultant performance on the bodies in the form of gendered inscriptions. In her words, “acts, gestures, and desire produce the effect of an internal core or substance, but produce this on the surface of the body, through the play of signifying absences that suggest, but never reveal, the organizing principle of identity as a cause” (Butler, 1990, p.172). Quite simply “language” can etch “text” onto the body that then performs culturally. This correlation between text and inscription, using the expansive definition of the word text, allows us to imply that the construction of meaning 1) occurs on, and subsequently within, the body, and 2) can either inhibit or expand the meaning constructed during the interplay between “text” and the body. As an example, looking at the current duplication of normative gender parameters in mainstream culture, we can see that the “performative” nature of
homogenized language has produced “knowledge” of specific “normal” gender identities that do not support everyone in our culture. This may not be a problem for most individuals, as they fall into the accepted gender categories, but it is crucial to those excluded from the mainstream categories to have a means of understanding how gender oppression is being constructed. Furthermore, we can superimpose this example on other cultural venues, such as educational institutions, to illustrate how “language” (written, verbal, visual) can function as an oppressive re-inscriptor on students’ “bodies” that are not being taught to be critical investigators of the “knowledge” deemed important. If the individual within a performative relationship is unaware of the mechanism that is causing this to occur, then inscriptions are being made on/in the body. Being cognizant of the implications of “language” within a cultural space requires individuals to reflect on the performative interactions occurring around them, and that they are contributing to, on a daily basis. More specifically this highlights the importance for educators to become aware of their personal ideologies and the predominant “language” disseminating from their classroom and the educational institutions that they are a part of.

This brings us to another pivotal component of this methodology- the articulation of a reflective awareness of the participants within the performative space. If the point of this work is to help educators take part in a form of critical pedagogy, but the participating individuals do not take responsibility for their investment in the reflective process, then it is not a form of critical pedagogy but a reproductive pedagogy based on reinvestment in the status quo. It is necessary to create at least a dual awareness of 1) the relationship between the body, language, and culture and 2) the individual’s investment in that relationship on a continual reflective basis. If this is not accomplished, the performativity of the space, the inherent educational performances, and the possibility of a reflective assessment, will not exist except in the form of the reproduction of already existing stereotypes, whether personal or societal. This call for reflexivity supports the previous dialogue advocating for the educator as social activist and the promotion of the democratic process. The individuals engaged in a performative pedagogy must be willing, invested in, and responding to their own learning/assimilating/inscription process. If they are not, then they, through non-action, become performative advocates for the status quo. If the individual does not participate as a reflective participant, this does not render the methodology or subsequent pedagogy inert, nor
does it divest students from engagement within the classroom, but it keeps the democratic process at bay. What this theory calls for is the active re-positioning of students within the pedagogical structure as participants, advocating performatively for the investigation of the status quo, thereby making it possible for students to engage and articulate their position in relation to the status quo and/or factual canons of knowledge.

The educational implications of this theory for the learner have to do with lifting the veil on how performative inscriptions occur. If students are not given the opportunity to be “critical” of the identity/ideology that is defining/articulating both their public and private culture, then they are being repositioned passively within the status quo. The term interior culture is being used to define the students’ own identity and exterior culture is the space they inhabit as participants within society. The significance of the term performative becomes evident as we superimpose the “language” of our current standardized educational regime and the inscriptions it is imposing on students across the country. Teachers and students unaware of the inscriptions being generated by fixed curriculums, and by demands for memorization of standardized subject knowledge, are being inscribed without the interrogation of the underlying inscriptions that this knowledge is producing on their intellectual identities. Here is where the dovetailing of Austin’s and Butler’s work on performative language assists us in connecting the use of language and how it can inscribe both the interior and exterior culture of a student.

Austin’s foundational linguistic work defining the performativity of language, and then Butler’s extensions of how language performs/acts to re-inscribe gender, lead us to a theory of embodied pedagogy that articulates a relationship between the body and “text” where the individual is privy to the construction of, or reproduction of, meaning within pedagogical situations. In this methodology the construction of knowledge takes place during and within this reflective engagement of self and language in the direct relationship to self, others, culture, and society.

The theory of performativity establishes connections between “language” and the body but requires that we articulate the locale (or location) where this occurs and the implications of the unsettled transitional nature of this space. This requires: 1) clarification of the term *liminal* as a locale for performative engagements and 2) the notion of
unsettledness that addresses the uncertain nature of the reflective interaction with “content” within the liminal space.

Personal Reflection on a Liminal Unsettled Space

As I think back to my elementary school classroom, I remember how teachers were drawn, not only to the aesthetic of my classroom space, but also the interaction of the students within the space. On the other hand, as they looked more closely at the work on the walls, they were critical of what was displayed. What they saw was an unfinished, transitional nature to the work. When I was up for review for a mentor teacher position, the committee evaluating my students’ work observed that I was exhibiting unfinished work. During a superficial pass through the room, you might describe the work as a collection of explorations that looked to be unfinished and lacking similar content. What the observers were missing was the meaning behind the student’s work. Looking more carefully one could see that the students were exhibiting a variety of methods of engagement. There were works showing the process of learning, recording who and what they thought about a given idea, during a specific period of time in their life. This is contrary to what you often see in a classroom, where final work is an assessment of skills centered around the same subject matter. When we look at a room filled with work that is based on skill and technique, we are put in the position of comparing the work against other examples of the exact same work for technical prowess, instead of looking for the student's investment in their own individual expression of the process of learning.

Placing the students in a liminal space, the room had a frenetic energy, often resembling a beehive in noise and motion. When we had collective discussions, there were many tangents that surfaced, some taken to extremes before we collectively looked at the relationship of that extreme to the start of the dialogue to divine a profound connection.

I remember teachers that entered my room were both drawn to and repelled by my pedagogical space; they recognized they were seeing a type of interaction that was not occurring in their own classrooms. At the same time, they mentioned they felt uncomfortable with the open-ended nature of the content and the independent activity of the students.

My class was an engaged investigation that was both physical and exploratory, “unsettled,” where students were “learning” in a way they did not often see students respond in other classrooms. The pedagogical style that began with my elementary school teaching was the origin of my exploration with a performative pedagogy. What I realized from it was two-fold: 1) that a performed pedagogy engendered a different type of learning space where the body became involved and 2) the tangents and multiple investigations of the content, provided a richer, student-invested learning environment.

As I look back on this experience, it clarifies that the investment in a liminal, unsettled, pedagogical space requires something different of the educator than the “banking style of education,” where students are thought of as receptacles (Freire, 2002, p.72). A liminal pedagogical space produces a different physical and intellectual engagement within the classroom. It requires that the educator: 1) resist fixed locations and prescribed beginning and ending points to the material and assignments given 2) believe that “content” is inherently unsettled and 3) let go of the predictable nature of the content and the outcome of the engagement. This makes probable that “teachers” may find themselves not knowing
how to interact within the space or how to direct the content. Charles Garoian articulates the unsettledness as generating from the conscious solicitation of “disruptions” by students so as to include their own contemporary cultural dialogues. Garoian states: “once the students’ performances of subjectivity increased in frequency, my curriculum sequence was thrown into a state of crisis. No longer able to sustain the challenge presented by my students’ cultural perspectives, both the form and content of my curriculums were transformed” (Garoian, 1999, p.203). Being within an unsettled curriculum requires a certain type of self-confidence and maturity as an educator that allows you to share/collaborate with your students on a very personal level, including the ability to state the unknowns within your own ideologies and processes. It requires that you are capable of giving up the permanency of your curriculum and at the same time the ability to “see” the outcome of where you are going.

This could be taken as a pedagogical space without direction or intention but in my experience this is not the case. The work has intention, focused primarily on the expositional nature of investigating “essential questions,” (Grant Wiggins and McTighe in their work Understanding by Design). The essential questions are written around a particular Big Idea that has a variety of ways of discovering the terrain of the inherent dialogue included within the Big Idea. The intention of the student’s investigation into the essential questions is to discover and articulate a means to “perform” a variety of responses to essential questions. This space has far more intention than the memorization of factual sequences of knowledge, for it relates to Dewey’s work suggesting that we stop isolating the “thing” being studied from its relational positions. The word “positions” is key here as it acknowledges that within this type of pedagogical space you are looking for the diverse means of representing the “thing” being studied in multiple forms and articulations.

In a sense, I am arguing for the promotion of an alternate scientific method where an approach could be articulated which reinstates the reality of how processes occur and knowledge is acquired. We need to structure pedagogies which support the investigation of ideas that demonstrate the non-linear interrelationships of ideas and content. As I’ve observed student teachers in their practicum experiences in art classrooms, this methodology and subsequent pedagogy is counter to our current educational regime. I’ve witnessed countless examples in both general and art education classrooms where sufficient time is not allotted for students to invest in the exploration of content they are being asked to consume. What you most often encounter are assignments where the teacher already knows what the outcome of the lesson is and its material form. The teacher knows the format, subject matter, method of presentation, and final content before the students even begin the project.

The performatory nature of the desired pedagogical space and its “approach” is like the above-mentioned classroom space; it is a collection of continuously moving explorations positioned against and around each other to form a collection of work that becomes a performatory learning space. It is a space where students are encouraged to establish a means to perform their understanding of ideas, moving from a previous understanding to a new understanding. Performativity also expands to cover the multiple “performances” that are
being exhibited within the classroom and the performative interactions between each other and how their interactions produce meaning.

Although the presumed theoretical components of a method that claims to articulate the recipe for performativity is counter to an unsettled, liminal pedagogical investigation, a clear articulation would mean capturing an ephemeral species. If I could clearly articulate the method, it would be inert. The methodology, or in this case chosen approach, is meant to exist within a liminal space, unsettled, and open to contestation throughout the entire process.

**Where It Happens: Liminal Space**

The prior discussion on performativity examined how “language” performs to produce inscriptions in/on the body, but it does not imply a location for the performative dialogue or the description of how the content within this space is philosophically framed. The term liminal is the spatial location for this approach. Within these spaces exist the possibility for transformation of the individual, or his/her community, through the acknowledgment and nurturing of the liminal as “anti-structure” (Turner, 1982, p. 44-48). Where Turner began by looking at the transformation people made within liminal spaces in dominant cultural rituals such as marriage and passage from childhood to adulthood, liminality can be extended to describe a space of engagement within the classroom. The classroom can be conceived of as a space where many liminal interactions are occurring simultaneously on different levels both personal and curricular in relation to the school as institution. The acknowledgement of liminality within the classroom helps determine the nature and plurality of spaces for unsettled liminal interactions in juxtaposition to each other occurring intentionally through pedagogical choices.

The unsettled space is one example of an “anti-structure.” The recognition of an unsettled space provides a locale (or location) in which to situate a pedagogical theory interested in working with unsettled content within performative interactions.

Liminal space is designed to accommodate reflective interactions and perceptions, with the intention of acknowledging this space as the place where individual(s) become reflective and aware of performances that support or resist the status quo, whether personal or societal.
The anthropologist Victor Turner and performance scholar Richard Schechner help further our understanding of the term liminal. Their combined work establishes the theoretical frame of the term liminal used in both the methodology and pedagogy of this research. The term liminal has an anthropological origin as a descriptor of contingent spaces within cultural rituals. In 1969, Victor Turner, in his book, *The Ritual Process*, uses the term liminal to describe the space/time in-between the beginning and end of cultural rituals, a space that is neither here nor there, it is “betwixt and between” (Turner, 1969, p.95). This may not at first seem significant, but it implies that people and cultures experience transformations through various types of performances within liminal spaces. This allows us to name a pedagogical arena as liminal, where personal and social realities can be challenged through the acknowledgement of a variety of educational performance and witnessing of performative exchanges (Turner, 1969, p. 57). Richard Schechner uses liminal as a lens to clarify transitional spaces within theatre and performance studies. He defines the liminal phase as being twofold: 1) it renders the person within the liminal space vulnerable, “neither here nor there,” so individuals are open for transformation; and 2) within this space new inscriptions and identities are explored/created (Turner, 1969, p. 95-96). To transpose Turner’s idea of liminal into an educational space, allows educators to disclose to students that being “vulnerable” is a desired investment in performance-based pedagogies, and within this vulnerability the questioning and creation of new inscriptions can occur due to the acceptance of a personal vulnerability. The idea of liminal space encourages the creation of a virtual space where the notion of transition in educational performances (betwixt and between) can be viewed reflectively (Turner, 1969, p. 95). This transitional-liminal space allows for an “enlargement of time and space yet retains its peculiar quality of passageway or temporariness” (Schechner, 2003, p. 58). Within this virtual space, individuals become the central focus in tandem with the exploration of content that itself is also unsettled.

**Unsettled Content**

In her book, *War Talk*, Arundhati Roy asks us to reclaim unsettled content by listening to the subjects who reside outside the modernist conception of cultural unity. She proposes we listen to the “unsettledness” that is all around us and subsequently make claim to it as a location for political agency.
It means putting your ear to the ground and listening to the whispering of the truly powerless. It means giving a forum to the myriad voices from the hundreds of resistance movements across the country which are speaking about real things—about bonded labor, marital rape, sexual preference, women’s wages, uranium dumping, unsustainable mining, weavers’ woes, farmers’ suicides. It means fighting displacement and dispossession and the relentless, everyday violence of abject poverty (Roy, 2003, p.38).  

An unsettled personal, political, or educational situation is traditionally a place one wants to 1) get out of 2) deny they’re in, or 3) refrain from mentioning. It is a space where the means and ends don’t meet neatly, where published facts and personal narrative don’t align; where real bodies of uneven curves and proportions hide behind sleek images of lean, lanky, youth. Unsettled is the adjective that describes content within liminal spaces. As Roy alluded, unsettled content is the content that is most often left undocumented or considered too difficult to discuss. Claiming unsettled content as the focus for a pedagogical intervention resists the modernist notions of cultural homogenization through active resistance to the reproduction of the dominant narratives in any given society, curriculum, and classroom. Unsettledness reminds us that content should not be considered as static and normative, rather as shifting and diversifying.

Thus, liminal space accommodates unsettled content, and provides a locale in which to situate a pedagogical theory interested in personal, societal, political and/or educational transformation. This transformation occurs through the active creation and participation in unsettled content reflectively.

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4 My use of Arundhati Roy's text to introduce unsettled content is not intended to make a comparison between the cultural atrocities that she refers to and the unsettled content existing beneath the surface of our students in our classrooms, but to remind us that the students we serve often have significant issues that, in their mind, seem insurmountable and unvoiced.
Research Methodology

**Method** \textit{\textbackslash methed\ n-s} [MF or L ; MF \textit{methode}, fr. L \textit{methodus}, fr. Gk \textit{methodos}, fr. meta-+\textit{hodos} way—more at CEDE]

1. : a procedure or process for attaining an object: as a obs: the medical system of the Methodists  b (1): a systematic procedure, technique, or set of rules employed in philosophical inquiry : a particular approach to problems of truth or knowledge <the pragmatic ~ tries to interpret each notion by tracing its respective practical consequences—William James> <the dialectical ~ assumes the primacy of matter> <the ~ of the positivists applied to philosophy the procedures of the natural sciences> (2) : a discipline or system sometimes considered a branch of logic that deals with the principles applicable to inquiry into or exposition of some subject  (3) : a systematic procedure, technique, or mode of inquiry employed by or proper to a particular science, art, or discipline : METHODOLOGY <the historical ~ > < the ~ of logic > <exploring the broadest possibilities of iconographic ~ —Harry Boder> (4) : a systematic plan followed in presenting material for instruction <the lecture ~ > < a course in ~ s > (5) : a particular way of viewing, organizing, and giving shape and significance to artistic materials <hadn’t found his ~ , but he had definitely found his theme—Graham Greene> <~... can be determined only from the work as a whole—M.K. Spears> <~ and sensibility ought never... to be kept long separate—R.P.Blackmun>  c (1) : a way, technique, or process of or for doing something <there are three ~s of touring Britain by car—Richard Joseph> <found their respective working ~s congenial—Current Biol.> <often slow in their business~s—T.T.Ybarra> < to whom she owed her excellent ~ —Opera News> (2): a body of skills or techniques <deeply professional learned in the art of the novel, heavily armed with—J.D. Scott b. 1917> 2 a: orderly arrangement, development, or classification: PLAN,DESIGN <the book is completely lacking in ~ > b obs (1): a methodical exposition (2): a table of contents (3): an arrangement that follows a plan or design c: orderliness and regularity or gavital practice of them in action <thrift was as much in her nature as ~ —Sylvia T. Warner> <time enough to do everything if only you used ~ —Angel Thirkell>

Webster’s Third New International Dictionary of the English Language Unabridged Springfield Massachusetts: (Merriam Webster Inc.,1981 p.,1422-1423)
Personal Reflection on Methodology

As I shaped the methodology chapter, the “method” I envisioned was in most cases not considered the basis for a methodology. “Method” is most often defined as a static endeavor supported by the above-mentioned definitions: “a systematic procedure,” “a discipline or system sometimes considered a branch of logic,” “the pragmatic method tries to interpret each notion by tracing its respective practical consequences,” “a way, technique, or process of or for doing something” (Webster, 1981, p. 1422-1423). The majority of the definitions listed above represent method as something that exists intact, prior to the investigation, and then acts as a template during the interpretation, retaining its initial form after the completion of the research. The most supportive definition apropos to my current thoughts about method is stated by M.K. Spears, “(the method) ... can be determined only from the work as a whole.” I feel my method, an approach, requires that I “do it” to clarify what it was/is. As the teaching process is not static, I also believe a method/an approach is not static. If I defined it as such, it would be counter to the research I am trying to investigate. What this approach requires is to articulate/guess how it will “perform.” More importantly, the goal is to find a way to introduce the concept of “an approach” so that it leaves open spaces of potentiality, things not yet discovered. The approach itself needs to be thought of as a generative process in parallel reference to how I perceive the “doing” of research situated within a specific moment in time and space.

As I thrive in a somewhat chaotic, unsettled living and teaching space, my research space is also situated there. Teaching/life has taught me about the fallacy of a fixed, delineated, settled approach. You can always begin with a set pedagogical approach or even a procedural method, but when you engage in the performance of teaching/life, in the midst of the “doing,” you never end up where you thought you would, unless you resist all exterior and interior input toward redirection. Pedagogy and an approach are not static. The complexity of defining “an approach” is that it requires much more than the explication of one procedural system. It has a theoretical and philosophical intention, a political position, a spatial location, and a collection of terms that delimit its experiential practices. The subsequent writing must situate all of the above-mentioned “frames,” in addition to outlining an initial understanding of the chosen theoretical basis in the areas of education, arts-based research, and performance that supports the framing of a research methodology and performance-based pedagogy designed to be unfixed and shifting. One of the outcomes of this investigation is to begin to outline the intertwined relationships between the philosophy, educational theory, arts-based theory, and performance-based terms to see how these dialogues can inform curriculum and institutions. This will assist in subverting/transforming institutional and non-institutional spaces through various types of performative pedagogies.

The ultimate hope of disclosing an interior narrative of a fluctuating, non-static approach that is the confluence of all of the components combined and will manifest as the framework for a performative approach that will assist others to embark on research that is predominantly un-settled. It is imperative to clarify that I am building the skeleton for the methodology, or maybe more truthfully, unearthing (like an archeologist digs up bones) pieces of pre-existing philosophical and methodological skeletons to frame/discover a methodological species that supports the work I do as an artist/researcher/teacher. In the end, I would consider the approach unsuccessful if it did not shift, as I would also be critical of myself if I did not acknowledge and embrace intellectual/spiritual/physical shifts during my life and research.
Defining Research: Arts-Based Methodology

Not only do I assume the reflexive process is a “falling out of step and then a recovery,” but I also see the process of research and the formation of a research strategy following the same pattern. I search and re-search with theoretical ambivalence for a method, a process that is akin to how I live and think about the world. I desire a research process that is holistic, soulful. Re, return reflexivity, and search, derived from the Old French “cherchier” and the Latin circus, circle, and circare to go around (Oxford English Dictionary, 1971). Together re-search can be seen as an intentional go around in an ever changing and enlarging return to self and in my case a return with theoretical ambivalence toward some form of future shifting certainty. I perceive research as an ever-revolving door with no fixed location, a moving force combining reflection and praxis as it continually repositions itself. The educator's role, as an initiator of a research strategy, is to articulate the “techniques” contained within a variety of disciplines and theories, from which students can challenge their way of knowing through the active participation of embodied reflection in an unsettled space.

The shift in approach that I’m advocating for is to define both research, and the researcher, within an intellectual forum where teachers engage in valuing and enhancing of the critical abilities of our students through pedagogy. More specifically, expanding the concept of researcher to include the roles of artist, researcher and teacher within an ever-changing triplicate relationship that is situated in the performative. Valuing the three roles simultaneously makes both the “doing” of the research and the “doing” of the approach critical engagements. In dialogue of Visual Methodologies and a/r/tography, art, research, and teaching are resistive acts against static complacency within our lives, claiming engagement in art as a form of cultural interrogation. A research agenda based in performance relies on a form of qualitative data collection that is more holistic and based in the observation and synthesis of multiple narratives.

Quantitative data does not offer us a participatory process to accomplish data collection where the role of the researcher shifts within the research agenda. Traditional quantitative data accomplishes the delineation of distinct parameters that negate the spaces where inconsistent data and marginalized ideas remain unnoticed. For the possibility of a more articulate spectrum of observation and knowledge production in research we need an
approach that examines the slippages, the unsettled spaces of our lives. We need a qualitative research method where “facts” and “knowledge” can be thought of as liminal, not truths, but temporary understandings. In *Learning from the Liminal: Fiction as Knowledge*, Nielsen (2002) contends that ethnography, as a qualitative research methodology, allows for fiction to be considered an academic discourse (p. 208). She supports the need for an ethnography concerned with a triplicate co-relationship between the educator who is simultaneously artist, researcher and teacher.

**Arts-Based Inquiry**

Artists have a long history of being storytellers through visual documentations, whereas theory has long been considered a definitive guide for the probing of ideas and problems in a systematic way. Although artists understand that they produce knowledge that acts as theory, the academy often struggles with the notion of art as a theoretical endeavor. The significant aspect of the triplicate theoretical inquiry (artist, researcher, teacher), is the confluence of “knowing, doing and making” (Irwin, 2004, p. 9) where various dialogues fold into various juxtapositions to create new perceptions. Irwin describes it in the following way,

*Theory as a/r/tography creates an imaginative turn by theorizing or exploring phenomena through aesthetic experiences that integrate knowing, doing, and making: experiences that simultaneously value technique and content through acts of inquiry; experiences that value complexity and difference within a third space* (Irwin, 2004, p.31).

The methodology itself is purposefully situated in an unsettled “third space.” There is no prescribed order or sequence that aligns the relationships to uncover meaning, or form opinions through prescribed, already articulated past research discoveries. Rather, the method finds and acknowledges, through participatory acts of performance and the act of uncovering previously unnoticed performances, a variety of situations that constitute “doing.” “Doing” becomes the form of inquiry, while being cognizant of the triplicate relationships of artist/researcher/teacher. Irwin’s use of the term “aesthetic experience” acknowledges the “researcher” as existing within the unfolding performances inherent within the triplicate relationship; not as an observer, but as a performer, a “doer.” To be “performing” while participating in a variety of roles and relationships is home to both the pedagogy and methodology.
Arts-based researchers make a foundational claim that Arts-based inquiry is indeed a unique methodology, not just an extension of already existing qualitative research. It embraces the liminal spaces in research that go unexpressed or discounted due to the messy nature of their inquiry. As Springgay in (Irwin 2004) states,

*Boundaries need to be recognized as shifting: we cannot and should not remove the seam, but observe and honour the sewn, sutured space of existence. Bringing multiple roles together, artist, researcher, teacher, suggests partiality and fragmentation (p68).*

Arts-based research, one of many visual methodologies, is situated in the liminal and seeks to explore the possibilities of research in its multiple incarnations as narrative fiction. The concept of narrative is expanded here to include poetry, performance, theatre, literature, and visual art, with all of them interacting to form a soup of ethnographic research possibilities. Neilsen (2002) helps extend this idea:

*Fiction is knowledge, Poetry is knowledge. The arts are ways of knowing. The lingering belief that knowledge is and must be proof, proposition, muscle for prediction and control is bound inextricably with our Western belief in the individual as separate, autonomous being. It is bound inextricably with our need to tame the earth and its creatures, and it is bound inextricably with our fear of the unknown. We have wanted to accumulate knowledge and to use it as foundation, as fact, as colonialist, neocolonialist, and imperialist commodity, as clout, and as cultural capital. But we are fooling ourselves if we think we can trust knowledge more than we trust fiction to guide us, to teach us. Knowledge, like fiction itself, is liminal space. It never arrives. It is always on the brink (p. 208).*

Accepting ar/tography as a research methodology requires that we believe knowledge is liminal and “always on the brink.” When something is “always on the brink” it inhabits a space that is without absolute direction or delineation. Liminal originates from the term *limen*, an imaginary line between two conditions. Garoian characterizes it as a “threshold, a border, a neutral zone between ideas, cultures, or territories that one must cross in order to get from one side to the other” (Garoian, 1999, p. 40). Visualizing liminal space becomes very important to both the methodology and pedagogy as it is the place where the methodology maneuvers, as well as the pedagogical locale for various “performers” and “performances” within the space. Accepting liminality as a theoretical construct also allows us to contest certainty as the goal of understanding. As Neilsen (2002) states, “it (knowledge) never arrives” (p. 208). When the space is contingent it also promotes the
contingent nature of knowledge. We are doing a disservice to students in educational institutions by transmitting the belief that the factual bases our understandings are situated on are solid. They are not. Therefore, when we construct a perception of something or someone, it is a more honest representation if the in-between spaces, the slippages/unsettled data of our lives and thoughts, are represented in the data that “performs” our research.

The Interview Process as Performance

As Norman K. Denzin (2003) believes, “interviews are performance texts” (p. 84, 2003). Interviewing is not passive but performative; it is a dance between two individuals where either person can lead or decide to follow; it is an engaged performance between two individuals. In its simplest form interviewing is a dialogue, but theoretically—in light of the terms, performance, performativity, unsettled content, and liminal spaces—interviewing embraces all these terms and is itself a performative engagement.

The interviewing process has as its primary intention to hear another person's narrative- reflections around a set of ideas, or in this case a shared experience; for the participant (interviewer and interviewee) it is a simultaneous reactionary performance. Taking the role as a reflective participant within the dissertation process, I see the interview as yet another performance that should be handled with specificity, the individual remaining cognizant of their voice and the direction they choose to lead the discussion. The written outcome will be a narrative exposé that honors the interplay between the interviewees and myself, aligned to philosophical intentions of both the pedagogy and the methodology. Each interview will be organized differently reflecting how the interviewees responded to the questions and how I perceived their thoughts assisting in supporting the research.

Methodological Recap: Naming an Approach to the Pedagogy

The overall methodology is situated within an unfixed, ever-changing, evolving, space that embraces the chaotic nature of life and learning. This does not advocate for the creation of pedagogical space without philosophical intention; rather, it encourages the choice of a broad topical frame, believing that pedagogy is a not a totally planned and static engagement.
The methodology and pedagogy are situated within the historical canon of critical theory leaning toward political and feminist underscoring that believes education can be transformative where teaching requires the acknowledgment that individuals are embodiments of multiple, mutable, ever-changing personal, cultural, and societal narratives. The methodology is aware that critical theory, and the term critical, have a subject position and that reflexive engagements between both the teacher/self and the teacher/students are required to question whether a dominant agenda has eclipsed the overall promotion of unsettled, multiple narrative-based dialogues.

I’ve reconfigured the notion of education and educator to embrace the necessary critical spaces that evoke dialogues which promote personal engagement toward action and critical citizenship. The term educator is meant to encompass the role of a social activist who, through pedagogical engagements, facilitates acts of transformation, both personal and societal.

Pedagogy is broadly defined by five theorists/pedagogues who summarize a pedagogy that requires a co-dependent relationship between the teacher and the student. Within this co-dependent relationship, the investment in personal narratives becomes central to the deconstruction and reconfiguration of the content being interrogated.

Whereas theory is often static and does not “perform,” this methodology uses performance art pedagogy as its predominant pedagogical base supported by the work of Charles Garoian and his use of performance art as an instigator of what I identify as performative critical pedagogy.

To explain the importance of the body within pedagogy, the use of body art and performance art combine theoretically allowing us to theorize art within performance theory canons, where the body and its actions co-joined claim the politics of the performance of everyday life within community-based spaces.

All of the theoretical and methodological components together support the formation and recognition of an educational performance that has, at its core, the construction of knowledge by the use and observance of performativity within the classroom. In this instance, performativity is defined as the action of language within both personal and cultural inscriptions, as it acts on and with individuals in cultural arenas in an educational space.
The classroom space is acknowledged as a liminal space, a virtual place of observation and reflection. It is a space existing in-between the formation of old and new knowledge where interrogations of specific factual content and stereotypical cultural understandings are performed, using the body as a knowing medium in the performance of ideas. The entire methodology or process assumes that the content most desired within a performative pedagogical space is defined as “unsettled.” Unsettled, in both its path toward understanding and also its content and honors the multi-faceted nature of narratives that are often buried beneath the “politically correct” data and topics of our time.

The process is also performative engaging the researcher in a triplicate relationship of artist, researcher, and teacher toward reflective discoveries invested in the uncovering of multiple narratives throughout the research process. What is inherent in this work is the desire to not name a performative critical space with a specific delineated process that will always exist in the same formation but to allow for a shifting fluid pedagogy that reconfigures itself in unknown ways in response to the distinctive individuals and situations that arise during its use.

Research Description

Overall Research Description

This work occurred over the course of 15 days in a public high school in central Pennsylvania that offers 400 academic and vocational courses serving approximately 2,621, 9-12 graders. After high school, approximately 86% of the graduating seniors go on to post graduate education (State College Area School district website). The school is located in a city with a population of 38,420 permanent residents and an additional 42,914 individuals comprised of a migrant population of college students.

The in-service took place with 23 students over a 15- week period, meeting one hour every morning for 15 consecutive days culminating in a final performance. This was the only class selected for an in-service. The research was completed without a control group, parallel study, or additional class as contributing data. This was a singular experience producing one ethnographic narrative. A small representative sample of participating teachers, administrators, and students form an interview pool that contributed to follow-up interviews
conducted after the residency with each interview lasting approximately 30 minutes. All interviewee responses were subjective and narrative-based, focusing on the personal relationship the individual had to the work, without prior study in the field or discussion with the researcher as to the scope of the research. Prior to each interview, the participants were given the following interview questions:

- What are the benefits of this type of pedagogy/curriculum work, and what are the difficulties?
- How do you feel the performances enriched the participating students, the teachers, the audience, the school administrators, the institution?
- What were your “ah ha” moments, whether pro or con, during your involvement in this project?

All participants, including the primary researcher, were unaware of the specific data that was going to be collected, except for journals, until after the 15-day residency was complete. It was after the completion of the residency, one year later, that the primary investigator chose to increase her understanding of the participant's responses by conducting interviews with selected participants based on their willingness and availability. No specific criteria was used in their selection.

At the outset, the primary goal of the in-service was to explore performance pedagogy in a non-contrived, non-specific educational setting using performance art as the medium. The primary goal of this research was to produce a personal, narrative documentation that supports a theory-based practical introduction to performance based pedagogy for educators in support of similar work in the future.

**Participant Selection**

- The students were selected based on their enrollment in a particular advanced painting class taught by a mentor teacher I had previously worked with.
- Students were required to participate in the 15 day in-service as part of their regular curriculum. They were graded on their participation, performance pieces, and companion journal by their classroom teacher.
- The additional participants in the follow-up interviews were chosen based on their willingness to participant in the interview. No previous screening was conducted prior to
the selection. There were no requirements for participation other than their willingness and the need to be over the age of 18.

- There was no monetary compensation to any participant within the study. Only people interested in participating were interviewed. There was no prior work of this kind within the classroom or school and everyone involved found the information and process very new to them.

**Data Collection**

The residency occurred in Spring 2006 and the interviews were conducted a year later in Spring 2007. The data collected were:

- Student journals predominantly filled with responses to prompts about the process, in addition to notes recorded toward their final performance piece.
- Recordings of performance art pieces for analysis of feedback from artists and audience.
- Selected interviews of students, teachers, and administrators.

**Data Analysis**

- Of selected student, teacher, administrator interviews looking for significant responses that point to the pedagogical strengths and limitations of performance-based pedagogy.
- Of data to formulate a concise articulation of what defined this as a performance-based pedagogy and the significant pedagogical “pillars” of this work that need to be present for this to be re-created pedagogically.
- Of my own process through the written reflection of an ethnographic narrative
- Of interview data looking for patterns in responses to the work, both positive and negative, and also personal reflective paradigm shifts related to the experience.
Limitations and Key Assumptions

Research Limitations

This work is a personal ethnography revealing my responses to the individuals I worked with in addition to sharing their responses to the in-service. The primary research limitations stem from the fact the research was done in a single classroom with a non-negotiable student population based on semester enrollment. Students were not chosen for specific attributes or limitations, but rather selected randomly based on my prior relationship with the classroom teacher and the class he had that semester. The research was conducted without a control group; all data is specific to the art classroom being studied and the interview data collected from the individuals willing to participate. An additional limitation is my inability to distance myself from my strong belief that performative critical pedagogy causes personal and institutional transformations of critical theoretical importance. I am limited by my own subjectivity, but at the same time, the intention of this work is to privilege the personal over the quantifiable, using my specific mind and body as a lens to process the significance of the data. The greatest strength of the research (and also the greatest weakness) stems from the fact it is completely non-reproducible. Its usefulness becomes clear as a holistic cross-section of a classroom engagement that allows us to see a unique pedagogical engagement through the eyes of a primary investigator who was also a participant.

Key Assumptions

This dissertation assumes that our current public educational system is being driven by the current federal mandate of No Child Left Behind which is based on measuring the success of student learning through standardized assessment procedures where “proficiency” is defined as the ability for a student to meet a 50% score in the core subject areas. Because of this current educational regime, students have limited experience in investigating the relationship between reflection and learning, and the significance of both, to their experience with critical thinking and learning.

I contend that the lack of meaningful pedagogical strategies stems from the prescribed curriculum of the current educational regime driven by No Child Left Behind and the limited pedagogical instruction that pre-service teachers receive in their degree programs.
If at some time in the future No Child Left Behind is revoked, our teachers will still be struggling to meet the diverse “proficiency” levels of students within their classroom. Restoring students to a level of academic proficiency without reverting to pedagogical strategies that promote memorization over research and exploration will be the on-going challenge. Current pedagogical strategies do not stimulate students' investment in the knowledge being interrogated, and therefore students are not situating themselves within the ever-changing dialogues that establish and revise our interior and exterior cultures. It is my hope this work will contribute to a pedagogical dialogue in support of practitioners who wish to resist intellectual complacency by supplanting it within the unsettled spaces of performance- based critical pedagogy.
Chapter 3: NARRATIVE of PERFORMANCE ART IN-SERVICE

My research began in Central Pennsylvania at a high school near the Pennsylvania State University. The high school has approximately 2,600, 9th-12 graders and offers 400 academic and vocational courses. This particular high school is fortunate to have four full-time art instructors teaching photography, film, metal work, ceramics, painting, drawing, and printmaking. One of the art teachers asked me to introduce performance art to his advanced art students as an extension to his unit on abstract art. His overall plan was to design a unit tracing the development of visual art from realism to abstraction while exploring these concepts through the theme of bread. What began as a request for a performance of my own work, became a 15-day artist in residency that recommitted me to the idea of performance art as the instigator of transformative pedagogical spaces.

The translation of this work from the experience to a written reflection is an educational ethnography presenting my analysis of perceivable transformations within four intertwined narratives: personal (self), personal (participants), pedagogical, and institutional. The goal of this work is three-fold: 1) to tell a pedagogical narrative of how performance art was introduced to students who had no previous experience with the art form; 2) to make an argument for how performance art offers possibilities for transformation, both personal and institutional; and 3) to help clarify the pedagogical elements needed to replicate this pedagogy.

Pedagogical Narrative

I was approached by the Advanced Studio art teacher at a school where I was supervising student teachers to do a performance art piece for his class, as a culmination of their semester long investigation of the theme of bread. He wanted the students to be capable of making the leap between the concept of abstraction, predominantly used as a term to explore and extend 2D mediums, to the inclusion of performance art as an extension of abstract art using the body as a medium. For students to see the transformative nature of performance, they needed to be able to connect abstraction of ideas and their representation onto paper, to the abstraction of ideas that could be performed as performance art. From this understanding students would be able to make the correlation between performance and its
capacity to instigate democratic praxis. The Classroom Teacher and I discussed that students experiences with art as a means for personal and cultural-political expression was limited. We hoped the introduction to Performance Art and various Performance Artists would encourage them see the potential of Performance Art as a means to experience democratic praxis in a public forum. In my mind the best outcome of this work was for students to experience Performance Art as a creator/performer making connections between personal and societal issues and their developing political voice.

This invitation gave me both the opportunity to help students explore the process of abstracting ideas, and also how performance art could be used as a form of critical pedagogy. This was the type of work I wanted to do, but I was concerned that if I constructed a performance art piece of my own, the divide between the audience's understanding of performance art and the leap to performance art as a transformative medium, would be too great; they would be voyeurs instead of instigators. It became clear that if students were going to understand the potential of art as an instigator of critical dialogical spaces, the students needed to understand performance art through both their body and mind simultaneously. Therefore, I suggested the students participate in a series of workshops on performance, culminating in student-generated performances to be performed for the larger school community.

My planning process began in the middle of the night, jotting notes and questions on the back of a chocolate wrapper. I asked myself: what are the important questions I want students to be able to discuss after having participated in a residency on performance art? Where is the body? How does an artist think? How do you shift a viewer's role from passive to non-passive? How can students begin to shift their process from collecting visual connections to be manifested in a 2D format to making physical connections with visual material that can be performed? Where is meaning constructed? What is my process when I construct a piece of work? What is an educational performance? And how do you know when an educational performance is occurring? Then some additional scribbled words: angst, teaching, performing, unsettled/life. The overall objective underlying all these questions, was my desire to help students understand that performance art requests a different type of investment from both the artist and the audience; it offers many more sites of interaction in addition to the possibility of visceral and intellectual contestation with material. My main
curricular objective was to help students see the increased “palette” an artist can access when choosing performance art as their medium. The teasing out of the performance art “palette” became the focus of the series of workshops that comprised the residency.

**Beginning the Residency**

As an outline for the entire residency, I gave students an overview of the progression of the performance art in-service, containing an agenda for each class, our upcoming performance dates and times, and an outline of the overall objectives for the unit. (See Appendix A). Each class was 50 minutes long with 23 students who were part of the Advanced Art Studio course, primarily a drawing and painting class for juniors and seniors. I had spent many days in this class observing, I knew the climate of the room, as did the students as they moved into position each day taking their work out of their cubbies and beginning to work independently as they listened to the Classroom Art Teacher gave them their tasks for the 50 minute period.

My 15-week residency came at the end of their Spring semester in 2006 with approximately 5 weeks of school remaining after the residency. Prior to my work they had begun the year by making “famous sandwiches,” one student had created the Holy Virgin Mother in toast followed by life drawings of their “famous sandwiches” in contour. As research students kept journals and contributed to a bulletin board that collected articles, recipes and images that pertained to bread. Their next piece was a study focused on value and the surreal titled, “bread beyond belief” inspired by Magritte’s floating loaves. To prompt metaphorical connections, the Classroom Teacher continued to ask the question: Can bread be something more than it is? To help make connections to culture and ritual, a baker came to class where students made and ate bread together which engendered a discussion on “breaking bread,” “bread winner,” and other bread inclusive words. Moving more toward 3D work, the students made salt-bread sculptures that became the still lifes for observational monochromatic acrylic paintings. It was at this point that my work began. The Classroom Teacher felt they had exhausted the theme of bread and was enthusiastic about helping them stretch the bread theme farther using performance. The first class, titled, “Art through Time,” began with an introduction to my educational background, my research interests, and a description of how performance had become my preferred medium. I explained how I
found that performance offered a better balance between the dual engagement of the mind and body simultaneously toward the reconsideration of an idea, in addition to the consideration of the audience as an integral component in the construction and reconsideration of ideas.

As a beginning assessment to the material, I asked students to draw a visual representation of visual art, in its entirety, and to do the same for performance art. This was a quick way for me to see how they defined/encapsulated both of these terms, in addition to providing a visual discussion point to come back to at the end of the residency as we spoke in retrospect about the performance work.

Fig. 1. Example 1. Assessment drawing of the words “Performance Art” & “Visual Art”
Fig. 2. Example 2. Assessment drawing of the words “Performance Art” & “Visual Art”

**First Lesson: Abbreviated History of Art**

The classroom teacher and I discussed co-teaching the first lesson to help students see our co-ownership in the project. We arranged the room so the desks formed two long tables. On the tables, laid out in chronological order, were six pieces of artwork comprising an abbreviated history of art: 1) Classical Art, a reproduction of a Grecian urn; 2) Religious Art, Madonna and child print in an ornate gold frame, 3) Impressionism, a print of Cezanne's *Mont Sainte-Victoire from Les Lauves*; 4) Abstract Art, a print of Marcel Duchamp's *Nude Descending a Staircase*; 5) Conceptual Art, a piece by the classroom teacher titled *Unprotected Roll*; 6) Performance Art, *Yes Men* video; and a blank piece of paper with a question mark, referencing the future of art. Also on the table were copies of a quote from Rose Lee Goldberg's text *Performance Art: From Futurism to the Present*, as a written introduction to the medium for them to paste into their journals.

*Performance has been a way of appealing directly to a large public, as well as shocking audiences into reassessing their own notions of art and its relation to culture. Conversely, public interest in the medium, especially in the 1980's, stems from an apparent desire of that public to gain access to the art world, to be a spectator of its ritual and its distinct community and to be surprised by the unexpected, always unorthodox presentations that the artists devise. The work may*
be presented solo or with a group, with lighting, music or visuals made by the performance artist him or herself, or in collaboration, and performed in places ranging from an art gallery or museum to an “alternative space,” a theatre, cafe, bar or street corner. Unlike theatre, the performer is the artist, seldom a character like an actor, and the content rarely follows a traditional plot or narrative. The performance might be a series of intimate gestures or large-scale visual theatre lasting from a few minutes to many hours; it might be performed only once or repeated several times, with or without a prepared script, spontaneously improvised or rehearsed over many months (Goldberg, 1988, p.8).

As we moved from piece to piece, students were asked to respond to the work, focusing on the following questions: Where is the body in relation to the work you are viewing? How is the meaning/purpose of the work being generated? The first question, “where is the body?” was designed to help students focus on the historical/cultural representation of the body in each particular time period; focusing on how and what the visual iconography was projecting as the function of the body within the particular culture and time period. For the first selection, the urn, students discussed the images on the urn as didactic, visually describing how the object was used, referring to the functional relationship of the body to the urn. For the Madonna and Child, they discussed how the body was depicted as an extension of God and therefore projecting a cultural/moral obligation to consider the relationship of the body to Christianity. The second question, “how is the meaning/purpose of the work being generated?” was posed to help students investigate how the viewer constructs meaning when looking at art, and how this relationship has changed over time as artwork has moved from realism to abstraction. The question was meant to tease out how meaning is constructed in the viewer, focusing attention on the various levels of participation that are required based on the type of art being viewed. This is an important area of consideration when working with the medium of performance art, as it requires a higher level of participation from the viewer than work that has explicit subject matter such as still life or landscape paintings. Because of the added element of the viewer’s participation, it offers the performance artist the ability to make choices as to what stimuli and content he/she wishes the viewer to grapple with as they construct the meaning of the piece they are viewing. These two questions were posed to help students see the investment of the body, both as visual iconography within the art itself and then also in the relationship of the viewer’s body to the deconstruction and re-construction of meaning when looking at or participating in the viewing of art. More to the point, the
students needed to understand that performance art directly considers the relationship between the audience's interior text and its interplay with the material that is being interrogated within the performance piece.

The brief survey of art was designed to help students see the shifting request for audience participation and the possibility for manipulating it, intentionally juxtaposing multiple relationships that generate critical dialogues either intentionally or unintentionally. The following are a brief sampling of the students' responses during this lesson:

**Classical Art, Grecian Urn**
- *Vessel, storage (practical) cultural functional art, crafts*
- *Pattern, history, display placement*
- *Displacement, relationship to body-practical, simplistic*

**Religious Art, Madonna and Child (in ornate gold frame)**
- *Aspiration to godliness, story text, body as “holy vessel”*
- *Frame-gold- text, context, religion, beliefs, disconnected-inclusion practicality specific literal message, sacred,*
- *Picture, text, portraying religion (Catholicism) gold frame, bodies viewed as sacred, not much freedom*
- *Disconnected important, aspiring to ideals look up to religion, very specific/literal, limitations, body is sacred/precious, distinct image-holy vessel*
- *Text? gold gram/glass, religion disconnection remote yet important specific & literal body-sacred not a lot of freedom w/body*

**Impressionism, Cezanne’s Mont Sainte-Victoire from Les Lauves**
- *Color meaning is being made by one's relationship to the work,*
- *Showing us through color, nature, beauty, art is becoming more physical, it requires the person to make the image come together,*
- *Image colors, ideas, subject, in comparison to reality*
- *Color, the world as a whole, physical position is important*
- *Color, light, beautiful, meaning made by your relation to it*
- *Color, idea is much more broad, beyond realistic (world is bigger than just what we see), meaning changing according to our body's position in relation to work*
- *Color nature, life is beautiful, capturing broader ideas, imaged- don't hold together unless you look at it as a whole.*
- *Color nature-life is good, about world -not individual isolation “beauty” element different close/far relationship w/art Abstract Art, Response to Marcel Duchamp’s Nude Descending a Staircase*
- *Shape, color, you are required to have info to determine meaning, painting seems to be moving, body seems to break up (more free/different) Have to look harder for meaning,*
tells story through shape, movement w/picture, diff culture/time era reflected in art, looser
• Shape Painting shows movement, more freedom, body is starting to break up, body seen differently
• Shape, bringing more of self to art, required to supply info, movement in painting, looser

Conceptual Art/ Post-Modern, Response to Classroom Teacher's Unprotected Role
• Not as comprehensive more of an interpretation, more movement with eyes, body is looking at all angles moves around the piece
• Shape, angel analysis, personal perception, movement direction, culture, body breaking up, seen differently, time period. body as part of the piece
• Make own meaning, supply own thought/info, movement culture shift, body broken (seen differently)
• Accumulation of different things, different meanings for different people, different perspective, see different things, move around it, (body) becomes part around it Accumulation of different objects to create one meaning, can move around piece to view Open to more interpretation, move around it, can be apart of it or not be a part of it.
• Bringing together more than one idea/object, associate different things with Barbies and bread, so connections will be different, move around it, different angles

Performance Art, video of Yes Men
• Promote trade in 3rd world countries, presentation, (recycling) intentionally incite audience
• Provoke discussions,
• Based on reaction of people

Blank Piece of Paper
• I have no idea
• Interactive worlds like with video games

At the end of this engagement students were given a homework assignment to research two performance artists from a list of on-line web sites and to answer the following questions (See Appendix B).
• How is the artist demonstrating the predominant visual and textural information to the viewer/participant?
• What do you find most unusual or interesting about the work?
• What questions did the work raise for you?
The intention behind this assignment was to find a repulsion and/or connection to something in this wide range of work that would begin to direct their personal likes and dislikes in regards to performance art. A secondary objective was to heighten their awareness of the devices artists were using to project their “text” and to discern what text(s) the artists were interrogating. We also took time in class to acquaint students with two very different performance artists: the Yes Men, showing the video of their piece where they infiltrated a World Trade Organization conference and Mathew Barney’s Cremaster series. The students enjoyed the playful yet political nature of the Yes Men’s work and then in contrast the slick and heightened surreal quality of Mathew Barney’s piece. These two examples, along with the choices they made from the list provided as homework, allowed us to discuss the wide range of performance art styles and intentional or unintentional meanings of radically different work.

Movement Workshop: First Lesson, What Does the Body Offer as a Medium?

I'm afraid we might dance and do strange things in the hallways and be embarrassed. (Participating Student)

I'm thinking about movement and I'm kind of worried because I don't know what to expect. It's something new to me, so it's a little uncomfortable. (Participating Student)

I knew this first workshop was critical (See Appendix C). Movement is a difficult topic to discuss and introduce to students, there are so many cultural expectations attached to the body, and to compound that, the complexities of the teenage body. As learners of all of our means of communication, we have usually had the least amount of experience being expressive with their bodies. I needed this workshop to 1) successfully prepare them to see they inherently had the capacity to move and create movement, and 2) to demonstrate that the communicative form of performance art was worth sharing and exploring as a means of demonstrating artistically what they were thinking and feeling. It is a challenge to create an environment where everyone feels encouraged and is open to accept comments and viewpoints in a non-judgmental way. In my past experience teaching dance, what I've found to be the most important factor in breaking through this barrier is to make the distinction between movement and dance. This is very similar to teaching someone to draw who
believes they cannot draw. People will adamantly state, “I can't draw.” What they really mean is, I can't draw realistically. This is most often what is praised and taught in art education, so people firmly will state they cannot draw based on this. As a parallel, they will say, “I can't dance.” What they mean is, I have not learned a specific culturally accepted movement vocabulary that deems me a good dancer (i.e., ballet, waltz, swing, tango, etc.) Therefore, during a class such as this, I begin with making the differentiation between movement and dance, and again work to make a correlation between the discipline of dance/movement and visual art.

To begin the movement workshop, I had two drawings on the chalkboard; 1) a drawing of a large paintbrush, and 2) on the other side of the board, a body. I asked students to brainstorm what they believed the discipline of visual art consisted of, charting these words on the drawing of the paintbrush as they dictated them. They generated the following words: color, texture, line, paint, charcoal, clay, etc. Then we brainstormed what the body is able to do and they stated: sing, speak words, show emotion, make sounds, body percussion, humming, walk, dance, ballet, modern, tap, jazz, recreational dance, ethnic dance. From this differentiation, I helped students see there are many things the body can do that does not require specific techniques, therefore enabling them to see they do in fact have the ability to move, and have been doing it for quite a long time. From that delineation, I prompted them to think more directly about what the body brings to a picture plane/canvas. What are additional considerations that you need to consider when working with the body as a medium? We generated additional attributes of the body as a medium: takes up space, produces a relationship to the audience and the other bodies around it, promotes a visceral connection with the audience. Along with the elements of visual art they were familiar with, I wanted them to see that visual art and dance shared many of the same formal elements. I introduced them to the elements of dance: force, time, and space and that within the element of space the inclusion of a directional element that includes various types of lines: curved, straight, diagonal, and zig-zag. I was making very literal connections by letting them see the shared language between the elements of visual art and dance, making the connection that lines could be drawn with a pencil and also with the body. This was a means of helping direct their thinking away from movement as technique, to the possibility of translating visual- and text-based stimuli to performable material transposed to the body as the medium.
After this introduction, it was critical to experience the same ideas in their bodies. I began by asking them to take off one of their shoes and to draw the pattern on the bottom of their shoe into their journals.

![Student Drawing](image)

**Figure 3: Student Drawing, Bottom of Shoe**

I asked them to transfer this pattern to a walking pattern on the floor; then to transpose it to one of their arms, and then to their head. I continued with the idea of lines as pathways by reading the children's book *Harold and the Purple Crayon*, by Crockett Johnson, in which a boy takes a walk on a purple line that ends up comprising every aspect of his world. Each student was then given a white, square piece of paper and a purple crayon and asked to draw a line from one side of the paper to another side, using the various types of lines: curved, zig zag, straight and diagonal. On this drawing they were asked to make two x's, signifying stopping points on the path.
In preparation for the performance of their drawings, I had sectioned off the room with four cones, in correspondence to the four corners of their papers. Students were asked to simultaneously walk their line, anywhere in the room in preparation for the next exercise. Students were then asked to come up four at a time and stand around the sides of the square outlined by the cones. They began by holding their drawing in front of them and pointing to the side where they would end up after having walked their line drawing. As a group, we had previously practiced jumping North, South, East, and West, getting them ready for the addition of directional jumping every time they got to an X on their drawing.

As the groups came up they were nervous and tentative, but because it required a great deal of concentration to follow the map and also jump North, South, East, and West, they were too busy concentrating on following their drawing to be aware of the fact they
were performing. The construction of a complex movement task aided in disengaging the fear of moving. As students watched this happen they begin to see the pleasure of organized chaos combined with synchronistic developments as four people attempted to walk their pathways to the other side of the square. This exercise is a very intentional aspect of the planning of this movement component, as the performers experience what it feels like to create something in the moment and making decisions in relationship to others who are also creating something ephemeral at the same time. Without me explicitly telling them, they were beginning to experience the added element of the unknown in performance work. As we watched each group, I selected different music to accompany the work, again introducing how the content and context could dramatically change by overlaying a different accompaniment/text. After each performance, I asked students to comment on what they enjoyed in addition to their impression of “sketching with the body.” From this improvisational experience, I made the comparison to the choreographic process where pieces often begin with group improvisation. What I wanted them to see was the connection between their line drawing of a pathway and the possibility of that becoming a structure for a piece; that multiple forms of visual information could be collected to inform a performance. This was the beginning of helping students experiment with their bodies to not only identify a personal movement vocabulary but also to begin to form a movement aesthetic that they found compelling to watch. Knowing how to use your body and discovering what you like about watching bodies move, are the precursors to being able to think of yourself as an artist who uses the body as a media.

After all the students had performed visual maps, I asked them to switch maps with a partner and do the same exercise. This helped students experience the idea of transposition and to feel the continuous unsettled nature of performance. After this experience the students were asked to explore their original map using a body-based characterization such as a child walking in the forest alone, or an elderly person with allergies. Students did this in groups of four and after each performance we tried to guess the characterizations, laughing and enjoying the collaborative process. This process begins to develop a sense of community around the sharing of individual movement qualities where performance is seen as pleasurable and the body and the audience are engaged simultaneously (See Appendix D).

At the beginning of the second day the classroom teacher and I decided we needed to pause and take our own pedagogical pulse and also the students’ collective pulse, to see if we were ready to move forward. I was intentionally moving at a quick pace, but felt we needed to pause to see if the class was beginning to come to a collective understanding of performance. To begin, we had each student write a question on a strip of paper that was placed in a baker’s hat. The classroom teacher and I felt we needed to reciprocate the students' willingness to be vulnerable as they had demonstrated in the movement workshop. To reciprocate with equal openness and answer questions about our own personal lives and the artistic process, the teacher and I sat in the middle of the room and the students sat around us on tables and chairs to have a discussion based on the questions in the hat. Here is a sampling of thoughts that came forward in the discussion, as described by one student in her journal.

• lecture/tests/grades teacher vs. exchange/“getting it” teacher
• No “audience” that knows what's going on
• happenings more about the performers feeling themselves performing-individual
• performance about reaction with the audience

Student: What does performance mean to you?

Renée: Broadest way to express who I am. Bringing my past into everything I do.

Body as a medium demonstrates who I am. Everything is performance for me.

Classroom Teacher: Reaction/Reaction

• happening - you do not let others know

Student: it’s for individuals

Renée: learn to use the audience

Student: Why bread in performance?

Classroom Teacher: Something we deal with every day, bread=money, breaking bread, any object can be a metaphor to help us “read art”

Renée: Integrate bread as metaphor- performance, prop, medium, text, rituals

Student: At what age do we develop a fear of performance?

Renée: Forget how scary it is to put your body out there
Classroom Teacher: Always very serious (talking about himself), quiet/everyone thought he was so outgoing. Silence in the classroom, my voice had to fill the space. Every day (in the classroom) is a performance.

Renée: Had to wear a back brace, feeling of being uncomfortable broke away to, “What the heck,” “this is who I am.”

- performance: comfortable/nervous being uncomfortable but not so much that it stops creativity
- we judge bodies and human being so much more harshly
- “in order to change the world you have to change your view of the world”

At the end of the discussion, we had collectively formed a definition of what a performance was and how it differentiated from a “Happening” or a person going about their daily life. It was not necessary that we came to a consensus on a definition of performance, but more important that we see it as a collective process and holding the potential to express our ideas critically.

Sound Workshop: A Performed Installation

I think with fine arts there’s too much focus placed on planning art and being precise and all most too much conformity and that’s why the best artists are the ones that break the rules. It’s really hard to teach someone art without falling into that trap of getting consumed with basic principles like composition, tonal values, color... etc., instead of teaching people to think outside the box- all art should be about pushing “that line”. I like that the basis of this class about performance art is all about expressing ourselves, using our bodies and making people think and not being so cut and dry, annoyingly conventional (Participating Student).

As we approached our third day together, a trust in the process and each other was present. The next lesson was an introduction to sound to help them see the possibility of the layering of media within performance art. This workshop was designed to broaden their understanding of sound beyond accompaniment, to sound as an additional source of text. Text, not only in the literal sense as narrative, but also emotional text based on the types of sounds and texture produced by the repetition of sounds. To model what the students were going to do independently, we worked through the process of creating a sound score together.
I tacked a long piece of butcher paper on the board and divided it into thirds. A visual print was nearby to provide imagery to stimulate the production of different sounds. The three divisions on the page represented three parts of a narrative: before the image, the picture as painted, and then conceptualizing the story after the image. As a class, we generated the three parts of the story initiated by the information in the print. Then we identified the sounds, phrases, and noises that we wanted to occur in each section and translated them into drawings of various types of lines. If two things were supposed to occur at the same time, the visual representation was overlapping. I helped direct this by asking for words, introducing different ways to make sounds, and prompting them to choose various types of marks to capture what we wanted to happen in the score. It was hard to get them to decide on sounds and then demonstrate them for the rest of the class so we would all know what to do when we reached that part of the score. In response to their reticence, I gave them a series of examples prompting them with a variety of call and responses using various sounds and repetitive words trying to loosen them up vocally. After a few minutes there was a barnyard of noises and ideas flowing for our score. For the actual recording, we went together into a nearby restroom. The location demonstrated: 1) the impact of place in the recording of sound, 2) an opportunity to be in a familiar space in an unfamiliar way and 3) the opportunity to perform without knowing they were performing.

After completing the group score, I asked students to move to the adjacent room where the floor was covered with a wide variety of reproduced visual art prints. Students were asked to form small groups, approximately four students each, and select a print to create a sound score of their own based on the print. One of the more difficult aspects of forming a performance group is deciding on the content to be explored; using the selection of a print and asking the group to come up with a narrative that underlies the already existing visual content alleviates this problem. It also allows students to see what other student's content interests are, in addition to gaining experience in the cooperative process.

Once students had chosen their groups and selected a print, they were asked to discuss and then write what they imagined the story line of the three-part tableaux. After completing this, they could begin creating their sound score. Their three-part narrative was to be enacted later, either in three frozen tableaux's or as three, real-time vignettes accompanied
by their recorded score. To direct the group process, students were asked to fill out a worksheet (See Appendix E).

After the completion of the worksheet, each group was given an iPod with microphone to record their sound collage. Prior to the recording of the score, the students were also encouraged to explore the school looking for sounds or environments they could use to add variety to their score. This workshop occurred during one 50-minute period, so the process was rushed. This was an intentional aspect of the planning. I needed them to feel the rush of the ideas and the urgency to commit to an idea. The lack of planning time also made it imperative that the group work through any personality issues with speed. I roamed from group to group pushing them to move forward and to take chances with their movement and sound ideas. Later that day the sounds were downloaded and burned to disc for the performances the following day. The next day we watched each group perform, accompanied by their sound collage in a chosen location on campus.

**Space Workshop**

The space workshop was the last class prior to students beginning to work on their own performance pieces. I decided to use Happenings as a curriculum tool to explore both space and content specifically focusing on the Classroom Teacher's theme/metaphor, bread. It also gave the students another performance opportunity before they began drafting their performances.

Throughout the residency, I had carefully choreographed the progression of experiences so the students were gaining more and more physical confidence while also broadening their understanding of the multiple forms of content that could contribute to a performance art piece. Working within the structure of a Happening was the most natural transition to performance art from the experiences they had already experienced. It allowed the students to originate an idea and then expose it in an anonymous way in a public space while beginning to explore the subject/metaphor of bread as the underlying content.

The Happening assignment was to choose a location, either on campus or in walking distance from campus and create a Happening using bread as both subject and metaphor. To help the students have a sense of the definition of a Happening, I used Allan Kaprow's text *The Blurring of Art and Life* (1984, p 59-65) (See Appendix F). His description of a
Happening was read in class and was followed by a discussion and initial planning time for the upcoming Happenings. As a general introduction to space and the content inherent within a particular space, I selected two areas within the school to visit, observe, and discuss how to look at space as stimuli for the generation of a performance idea. The first space we visited was an uninhabited area in front of the auditorium. I wanted them to think of themselves as visual sleuths observing what the space presented as content/visual possibilities. The location, a connecting hallway between the main office and the auditorium, had a long series of windows on one wall and a prominent floor pattern. We discussed the patterns in the floor, the exit signs, the floor to ceiling windows that offered an interior and exterior frame for performance. We observed the hollow sounds and echo produced by the acoustical design and the ambient noise emanating from the activity in the auditorium. I continued to walk through the school to the cafeteria that was fully populated with students eating their lunch. I could feel the students' apprehension as I stated we were going to walk through the space en masse. This was an intentional move on my part to assess how they felt about being in a public space and moving through it. The classroom teacher was filming us as we walked, which made people pause and notice our presence and also heightened both the observers and students' uneasiness. As we paused outside the cafeteria, students commented on the din of the talking, the noise from trays and silverware, the artificial light and the pathways around the tables. When we finished our discussion, I recommended that we take another pass through the space, but suggested that this time we make intentional right-angled turns as we navigated through the tables of students. Without my knowledge 1/3 of the class did not follow me, but found an alternate path back to the classroom. When we returned to class, the students had a lot to say about the difficulty of doing something in front of their peers and they also noted the power of the camera to heighten the importance of our mundane activity. The “field trip” to the two spaces provided another opportunity to talk about performance in relation to an audience of their peers. This became the topic at the end of the day as many wanted to discuss their surprise feelings of discomfort and/or excitement while doing something intentional without others knowing what they were doing. This was the perfect segue into a discussion about Happenings as a drafting process for the artist, a way for the artist to perform, process ideas, and create art in real-time life situations.
The next day we further discussed the differences between Happenings and Performance Art and also the possible use of a Happening as a drafting process and method to hone a performer's ideas. The rest of the class period was spent planning the Happenings. The class divided themselves into two groups; one would perform in a supermarket within walking distance from the school, and the rest would perform in the longest hall in the school. Students spent the remainder of the class discussing their ideas and filling out a planning form to help clarify their ideas (See Appendix G). By the end of the class period, the planning was completed. I purchased the requested props for the next day and outlined the performance process. The next day, before the Happening performances, we had a logistics discussion outlining the non-performer's role as surreptitious-participant/observers within the space. As an example, I informed them that when we entered the grocery store, we should act as if they were shopping, while at the same time being aware of the classmates as they began the Happening. I informed them we would not do any talking or demonstrate our familiarity upon entering or exiting; all discussion would take place once we were completely removed from the performance space.

**First Narrative Happening: Weis Market**

One half of the class entered the market and took a position in an aisle while the rest of the class entered the market not knowing what the students were planning. One student went and got a loaf of bread at the far end of the store and began to walk to the first person in the next row to hand off the bread. This continued from aisle to aisle forming a long line of students behind the person with the bread. When they reached the last aisle, the last person to receive the bread got in line to pay. The students without any bread stayed patiently behind in a long line at the checkout stand. After the bread was purchased, the person with the bread opened it up and gave each person a piece, as they exited the store in single file.

**Second Narrative Happening: Hallway in High School**

In a 50 yard corridor with glass double doors on each end, the non-performers found spaces to stand or sit looking as if they were getting ready to put things in lockers or find something to do in their back packs. Then, from down the hall, through one set of double doors came a lone person walking slowly, followed by a series of rolling or thrown bagels.
As the bagels came close to the lead person she threw them back over her head to the people behind her, never making any eye contact. This relay continued all the way down the hall, sometimes with bagels rolling into the classrooms or rolling into passersby. As the first person exited through the second set of glass doors, all of the bagels, one by one, either rolled up and stopped, or hit the glass and fell into a pile at the bottom of the doors (See Figures 5 and 6).

The Experience

We stood in the isles of Weis and one by one handed off a loaf of bread from one person to the next, creating a train of people with the bread holder in the front. Reactions - a few people stared, otherwise not much. It was hard to keep a straight face.

The other group walked down the hallway (at school) throwing bagels, picking them up and throwing them again. There were about 7 people and one teacher tried to ask them what they were doing but they kept going.

Figure 5: Student Reflection Happenings
Figure 6. Student Reflection Bagel Happening

Performances

All in all, the performances seemed to be very gripping & at the same time shocking as if they were touching upon subjects that are usually avoided by people (Participating Student).

With the warm-up preliminary performances completed, we turned our attention to planning the final performances (See Appendix H).
Ideas for Performance:
- Portray the image of women, how women are viewed in present day society
- Play on words - SLUT vs. LUST, same letters, but completely different meanings
- Focus on the "male gaze"
- Costume ideas - girls wearing skirts w/ the letters S, I, U, T; girls can stand in a line to spell "SLUT" and then change position to spell "LUST"; another girl could be scantily clad, perhaps in a bathing suit
- Serve pancakes on Hayley's stomach

Figure 7: Student Journal Entry – Planning Ideas for Male Gaze Performance

Performance ideas
- Girl on table "skantily clad"
- Main theme - to show the idea of the male gaze and the idea of how society views women as an object
- How to bread involved?
- "Pancakes? Toast?"
- Layer the pancakes on top of girls
- Dan sits in front holding knife and fork, looking "hungry"
- LUST can be arranged to spell SLUT - two main words in our performance
- Dan represents society's overuse of lust
- Hayley represents how society views any women who allows this as a slut
- Hayley will be wrapped in caution tape
- Dan will be "served" by girls

Figure 8: Student Journal Entry – Planning Ideas for Male Gaze Performance
Each of the three performances took place in the school auditorium, where we had two repeat showings in one day. We had approximately 250 students in each performance attended by school counselors, administrators, and teachers with their classes. Throughout the process, the classroom teacher and I had been very careful about informing the entire school about the particulars of each day, letting administration and faculty know students would be working, performing, and/or practicing in the halls. When the students decided on the content of their pieces, we sent the artist’s statements to the administration (See Appendix I).

Figure 9. Student drawn floor plan of Abortion piece

The content was based on topics the students wanted to make statements about, such as abortion rights, the male gaze and war. After reading the artists' statements the administration was very quick to respond and made an appointment with the classroom teacher and I for a conference on the material. They had many concerns. They envisioned conflict between the content of the pieces and the State and National standards and district curriculum. They were also concerned the project was not appropriate subject matter for what
they perceived as the community's conservative belief system. They were uncomfortable with this type of instruction occurring with tax-payers money and were afraid the community would be uncomfortable with the material the students wanted to examine should the project become a focus of community concern through parent-student conversations or media attention.

This was a critical time for the residency and the work the students were trying to accomplish. I was keenly aware there was a very real possibility of being asked to stop the work. I knew we had to find a way to go forward because the students had made great strides in self confidence, personal commitment to the process, and to their chosen content. Instead of backing down, I decided to use the barrier as an educational opportunity. The administrative conflict gave us the perfect opportunity to discuss the political nature of performance art and the need to think through ramifications of performing within institutional structures. It also gave many students the realization that art could be political.

After the meeting with the Classroom Teacher and myself the Curriculum Specialist decided to talk to each performance group. Prior to her classroom visit we discussed how art had generated a political discussion of appropriate content in the institution. Our preparatory discussion with the students focused around two important issues relating to performance: 1) learning how to work within a political institution to put forth your ideas in an uncompromised manner, and 2) finding a means to respect the boundaries of the institution without compromising the pieces so that future work could occur within the same institution. When the Curriculum Specialist came to speak to the class she expressed her need to support what she perceived as the communities' “acceptable curriculum.” She also expressed concern that the work might appear in the local press and require the school to litigate the issues that would arise from the content. It was also expressed that the university nearby provided a liberal position that was not necessarily the opinion of the community. This led me to consider that the administration did not think the topics had been student selected. The Curriculum Specialist kept reiterating the need to remain within the current standards projected by the state. I continued to express that the content was chosen by the students and that it reflected the history and social studies standards as well as the importance of the students' understanding of the democratic process alive in society, also highlighting to the
administration that the work supported the art standards that ask students to reflect on the current issues and ideas shaping their world.

In the end, the pressure from the administration enhanced the students' commitment and convinced the administration that the work was chosen by the students. After the Principal and Curriculum Specialist understood what the pieces were about, the Curriculum Specialist asked to see each piece. The students were still very much in the brainstorming process, but the forced observation and anxiety clarified both their resolve and their ideas. This engagement with the administration was their first experience with censorship and the institution as a “living participant.” The threat posed by the administration to alter their original content made them more specific about the various forms of “text” they would use while helping them understand the political nature of art and the social responsibility of displaying controversial material in a public institution. The students experienced first hand the potential for performance art to interrogate the political structure of the institutional space.

After the intervention by the administration, the Classroom Teacher and I felt the need to re-group, to insure that the students would have the opportunity to perform. There was a real possibility of being asked to abandon the in-service. I began to look for alternative spaces and also thought about how I could redesign the performances to include an open forum for discussion. As a response to their concern, I decided to invite all school counselors, the Advanced Placement social studies and history classes and their instructors to be moderators and facilitators. I created a panel discussion that involved the invited faculty in addition to the student/artist who all sat on the end of the stage to field the questions from the audience after each performance.

Prior to the performances, I read an introductory statement to help prepare the audience for the performance work. It briefly described the difference between 2D art and performance art (See Appendix J). After each piece I took the role of the commentator, reflecting on the nature of the dialogue expressing the disparities in opinion, and to liken that to a functioning democratic process. The inclusion of these members and a formal invitation outlining the nature and purpose of the performances gave a new focus to the work that I had not previously anticipated. At the point of confrontation by the administration, the project became political. It became an example of the democratic process where the public/students
provoked dialogue about issues of importance to them. My notion of a research project that was solely for myself, committee, and limited readers, expanded to be an example of public scholarship and the importance of education as a form of political investment. I saw how the research had become an integrated investigation of research and practice in a community institution, where the research, as a performed investigation, had offered the students, faculty, and administrators experience with a different form of pedagogy. It became clear to the students and myself that a major shift had occurred in the institution to allow students to so openly express their opinions on issues that were paramount to their lives.

As I moderated each discussion, I often paused and stated to the audience the integrity of what was occurring, that being in a forum where opposing points of view were being aired in such a way that all opinions were being respected and considered, we were witnessing the democratic process in action.

The students completed the day overwhelmed by both their ability to perform in front of their peers and also by the cooperative, combined intelligence that was present in the room after each performance. It was an amazing feeling to hear the multiple dialogues surfacing from a generation that is often thought of as shallow and disengaged (See Appendix K). Students were asked the next day to reflect in their journals after being given a prompt asking them to write about their experience as performers and their thoughts on the performance work.
Our turn to perform! When we watched "Knocked Up Gone a Rye," I thought everyone was a little nervous about how the audience was going to react to its intensity. CL was pleased that they exhibited respect and seemed to appreciate its raw qualities. I think it was a very good idea that our group performed immediately because they both dealt with the stereotypes and images of women. The audience seemed to get a kick out of eating the pancakes off of [removed name] stomach. Yet, they also understood the underlying message of the consumption of women.

The only real glitch in our show was that the music was slightly too loud, which made it difficult to hear the story CL was creating. After the two performances during fifth period, CL was so impressed with the dialogue that took place concerning the idea of feminism and the portrayal of women in society.

Figure 10. Student Reflection on Male Gaze Performance (Example 1)
Observations

The performance went off really well. I'm not sure people really understood why we were doing it, I loved some of the audience reactions but the majority said nothing or were negative towards having to see it. As far as getting our point across I'm glad there was not a specific thing people were supposed to take away from it. Teachers responded really well to it and started a lot of good discussions from it. I was really happy with the support they gave us. I specifically handed one of the mini pancakes to one of my teachers. Afterwards he came up to me and told me he wanted to give it back because he didn’t want to be seen as a person who believed women are an object because he doesn't believe that. I felt that that was really great and I'm glad we got that reaction.

Figure 11. Student Reflection on Male Gaze Performance (Example 2)
Progression of the Work

There was a core group of students very invested in this work who continued to work with me for the rest of the year; they were joined by additional students who had watched the performances and wanted to contribute to this type of work. We continued to meet once a week and planned pieces to perform both within the school and in the local community. I offered them a list of texts if they were interested in pursuing performance art and critical pedagogy (See Appendix L). To this day I continue to meet with two of the students, one of whom has decided to make performance studies her major as she enters her first year of college.
Chapter 4: INTERVIEWS/ DATA SYNTHESIS

Presentation of the interviewee's responses to the interview questions, infused with reflective responses brought about through the interview process and also the revisiting of the interview responses during writing.

In total there were seven people interviewed: three students, two teachers, and two administrators. Of the three students, two were in the class and one was an observer of the performances. All the students were females, and were either seniors or graduates at the time of the interviews. Within the entire art class there were only two males, both of whom were approached for interviews and both declined. Within the research process I dismissed gender as an important distinguishing factor in the data collection and was more interested in each individuals expression of their perception of themselves in relation to the work. I was aware of gender as it related to the content of the subsequent student work, but the relationship of gender within performance art pedagogy is a different research project that I chose not to address at this time. Of the two teachers, the classroom teacher was male, and a health teacher/ school counselor was female. The two administrators consisted of a female associate principal in charge of curriculum and the male principal of the High School. All the adult interviewees were veteran educators who had been educators for at least 12 years. The interviewees did not receive any monetary compensation for their time. Each interview lasted between 30-45 minutes. All were recorded except for the school counselor who wished to answer questions by email. Most asked to remain anonymous, so to keep their anonymity all interviewees will remain nameless.

A restatement of the thesis question is as follows:

**How can performance art, used as a pedagogical methodology, create an educational space that is transformative (causing reflection, both personal, and institutional) for teachers, students, and the participating administrators?**

Each interviewee was asked the same following questions:

- Question #1: *What are the benefits of performance work in the classroom and what are the difficulties?*
• Question #2: How do you feel the performances enriched you, the students attending, the teachers, the school administrators, and the institution? For example, by increasing the discussion between students about topics not normally discussed.
• Question #3: What were your “ah ha” moments, whether pro or con, during your involvement in this project? Please consider these three areas of reflection: personal, curricular (what was being taught) and pedagogical (how it was being taught).

The meta-analysis of the interview data was analyzed around the supporting research questions that are as follows:
• Research Question #1: What elements are present in a performance-based pedagogy that distinguishes it as a form of critical pedagogy?
• Research Question #2: What aspects of a performed pedagogy open up dialogical arenas both personal and institutional?
• Research Question #3: What constitutes an educational performance?
• Research Question #4: What assists in the promotion of reflexivity?

As a format for the clarification of the data, each interview analysis will begin with a brief personal reflection including any background on the individual as it was disclosed during the interview, followed by the relevant information that surfaced from the interview that helps address the research question.
Participant: NON-PERFORMING STUDENT (Female)

Introduction

I decided to include a student voice outside of class that would contribute to the study based solely on her experience of the performance as an audience member. This was a means of including a student's views on performance pedagogy without a prior introduction to performance art.

When I asked about her interest in art, she shared that she had never taken any art classes in high school, although she had been exposed to art in her family. She also stated that going to high school was not something she enjoyed, as she did not connect with the students at school. She found school to be divided between students involved in athletics and those focused on academics, leaving the remaining students without an identity within the school population.

Interview: Non-Performing Student (Female)

Because she was not a part of the class, her comments relate directly to her perceptions and difficulties of attending high school. The first question reinforced her belief that there are different ways to learn.

Question #1: *What are the benefits of performance work in the classroom, and what are the difficulties?*

*It helps kids see there are other ways to learn besides books. Shows you that there are other ways that are not taught in the classroom these days (Non-Performing Student).*

She goes on to clarify, “when there is performance in the classroom, there is more of an opportunity for kids to learn. Some kids learn different ways, I happen to be a person that learns from movement and, you know, things to see and music” (Non-Performing Student). When asked about the difficulty of implementing performance pedagogy she stated, “the difficulty is that the students haven't had this before and they are being shown something at an older age. So the only difficulty would be students who are closed-minded” (Non-
Performing Student). She went on to share that most students have had many opportunities to listen to lectures and take notes, or read and take notes, but using performance was new to them. In regards to implementing performance pedagogy she stated another difficulty. “Well a lot of the teachers I've interacted with aren't very (pause) well, they are all about books, not very interactive” (Non-Performing Student).

**Question #2: How do you feel the performances enriched you, the students attending, the teachers, the school administrators, and the institution? For example, by increasing the discussion between students about topics not normally discussed.**

When asked about the impact on the institution, she began to speak about issues of community within the school population, particularly issues of inclusion versus exclusion. She definitely felt separate from her peers and from the high school experience in general, adding that her excitement about this work came from the feeling that the student body had come together for a brief period of time through the performances.

*The performances showed the students how to come together, that regardless of all the cliques, or if they didn't like each other, this is something that they could discuss, and both be excited about and share and experience* (Non-Performing Student).

She continues to explain how the work affected her personally,

*I just felt good when the students were together, because they are never together discussing, sharing, and being together. They are never together in high school, you know there are groups and groups. So it was just really comforting to finally feel that in the high school that students were coming together, even if they did not participate, just sitting and listening, it was really nice* (Non-Participating Student).

In our media it is common to focus on high school anxiety and the difficulty of peer pressure, being excluded or not fitting into the norm. What I hadn't considered was the relationship between pedagogy and a student's experience of inclusion or exclusion within the school community at large, how the pedagogy of the classroom was transferring to the social structures of the school. Giroux asks us to make connections between education/pedagogical choices and what is learned in school; considering how that impacts a student's cultural politics outside of the classroom (Giroux 1988, p. 21-23). If we compare lecture/notes and
reading/ notes compared to the performance- pedagogy work, lecturing and reading privilege the independent learner who processes listening, reading and note taking easily. This model also privileges the student who is both self confident and verbal. On the other hand, performance art pedagogy fosters a cooperative engagement that privileges the inclusion of multiple modes of expression, movement, visual text, and in many cases silence. Due to performance art's origin in visual art, it offers multiple ways of expressing and experiencing ideas through multiple mediums. In contrast, if the chosen classroom pedagogy does not allow students to express who they are and what they are thinking, in a means other than words, then students don't know their peers as individuals within a broader context. They have only begun to know each other through a very limited experience of their peers within the sanctioned pedagogical formats in the classroom. Students rarely read each other's papers, so in a classroom where verbal exchanges are privileged, the student who is verbal has the power, and the remaining students are most likely known by their stereotype: the bright one, the nerd, entertaining clown, or silent unknown. Without varied opportunities to understand each other, the perception of a student's identity becomes the “clique” they most easily can be identified with in and out of class. If we extrapolate this to an entire school body, this would produce an insulated world for the students without a “clique” or a means of expression that is condoned within the school culture.

Question #3: What were your “ah ha” moments, whether pro or con, during your involvement in this project? Please consider these three areas of reflection: personal, curricular (what was being taught) and pedagogical (how it was being taught).

Her feedback demonstrated her belief that the performance work increased the visibility of her peers as individual thinkers.

*I never felt that there was a lot of intelligence, I know that is wrong of me, but I never got that sense. I guess it is because no one really discusses or talks to each other. I’m sure that everyone is intelligent in some way, it was the first time that I ever saw that people were smarter than I had perceived them to be.*

Her thoughts clarify how students become disillusioned about learning and separated from their peers. If the opportunities don't exist for students to be expressive in ways that
engage who they are, you can imagine that the classroom is a place to discuss already formulated ideas, either those of the instructor or text. Over time, students would not see their peers as individuals but rather as participants or non-participants. Her thoughts encourage us to break through the pedagogical ruts we find ourselves in and to ask ourselves how our pedagogical choices may be hindering the social growth and sense of community for the students we teach.

Participant: STUDENT A (Female)

Introduction

Student A was in the piece that explored the male gaze, comprised of five girls and one boy. Their concept focused around one girl lying on a kitchen table in a bikini, wrapped in caution tape, while a male student ate a large stack of pancakes off of her stomach. The other four girls walked around the table, helping the male student place a white napkin around his neck, put syrup on the pancakes, and pause to stare emotionless, as he ate off the scantily clad female’s stomach. In the background, on a large projection screen, a silent black and white movie played the history of woman's rights. As the girls attended to the male's needs, they occasionally stopped walking and came together to stand next to each other. Each of their white t-shirts had a letter on it, the letters were: u, l, s, & t. Depending on how they stood, it either spelled slut, or lust.

All of the students in this group were very quiet and soft-spoken except for one female. The male gaze group was dominated by the student who had worn the bikini in the performance piece. During the in-service she vocally expressed her ideas and theatrically let us know what she was thinking. Everyone else in the group was rather shy. During the in-service, I never was aware of the student that I ended up interviewing. Only during the interview, did I remember the piece she was in and how she had contributed to it. I would not have chosen to interview her; because of her quiet nature in class, I thought she didn't care about the work. What I discovered during the interview was something very different, however. In fact she had thought a lot about the performance, and it had made a significant impact on her in addition to becoming a part of her personal life outside of school.
Student A's responses help us compare performance pedagogy to the pedagogy typically students received in their art class and offers us insight into how performance art engages the viewer.

**Interview: Noting a Pedagogical Difference**

During my supervisory work in art classrooms, I observed three distinct classroom pedagogical styles: 1) The entire class is quiet and focused on the instructor as they give directions, a lecture, critique, or a demonstration. 2) Independent seat-work, where each student is quietly working on their own project. Depending on the teacher, this is either completely quiet, or with music and some quiet talking. In this model it was not uncommon for students to have their I-pods on during the entire class period; sometimes they would walk in, get out their work and never exchange any words. 3) The teacher answers questions in a group discussion. Any kind of group work was rare, as it opened up the need for a more evolved classroom management style and a tolerance for an active, unpredictable learning space. The interview with student A helped position performance pedagogy in relation to the previous pedagogical models.

**Question #1: What are the benefits of this type of pedagogy/curriculum work, and what are the difficulties?**

When I asked what was different about the pedagogy during the in-service, student A immediately expressed her thoughts.

*A lot more interactive with you, the teacher, and with the students. Usually we were all sitting working on our own pieces separately. We sit at our table, put the music on, don't talk to anyone, and this was a lot more of a group effort, obviously. Putting ideas together, like the performance, was everyone's ideas put together to make a performance (Student A).*

I asked if she found it hard to work together, “I don't think it was hard at all, putting ideas together to make a performance- wasn't hard at all- easier, if you got stuck there was someone else you could ask for help” (Student A). She continues, “The group discussions helped decide what you wanted to portray and apply it. People in the groups didn't try to change other people's ideas, they just suggested ways that it might help portray their idea better” (Student A). She continued by explaining the difference in the interaction between her
daily art classes and the performance art in-service. She explained how talking and exchanging ideas about visual art in class happens in a very different way.

*We talk about it, but like it is always, you do your art and then you have the criticism, so yah we talk about it and, I guess it is in a helpful manner, but it is after the fact that the art has already been created, like, well you should have done this, this could have been better. I guess that goes into the next piece of art the person makes, but we never critique while we are in the process (Student A).*

This is an advantage of collaborative performance art work; as the students design the piece, they are in a continuous drafting and critiquing process with the input of others. The individual is more invested in this process because they will ultimately be asked to perform the chosen ideas in public. Garoian clarifies this another way, “performance art pedagogy renders the phenomenon of the body explicit, as a site upon which culture inscribes its codes” (1999, p. 45). In contrast to sharing ideas verbally in class, or turning them in to the teacher on the written page, the student is not as invested. Critique is inherently imbedded in the making of performance art. It encourages students to exchange ideas and refine them, while making the art, instead of receiving a critique after the art is made. As Schechner expresses in one of his ten qualities of postmodernism, performance art pedagogy is centered in process, what is revealed in reflection, more than the creation of a static object (1982 p. 122).

Since the performance-based curriculum was very different from her typical art classroom, I asked about the movement lessons and how she thought her fellow students had responded.” That was so much fun, movement and sound, out of their comfort zone. Get out of your comfort zone, that's a part of life” (Student A). The art form does ask the participant to step out of their personal-physical comfort zone and also the comfort zone of what they perceive art and school to be.
Personal Reflection on Getting Out of Your Comfort Zone

Being out of your comfort zone is a significant aspect of this pedagogy caused by welcoming unsettled content and the pedagogical notion of falling and recovering. Along with stepping out of your comfort zone, there is a belief that something will occur that is significant to the progress of the work. By letting go of fixed outcomes and trusting in the process of discovery, on the part of both the teacher and students, the risk produces greater reward and reflection. This is a philosophical position, a place that Maxine Greene might consider a locale for “doing philosophy,”

*becoming more intentional and aware; confronting issues as they emerged in our own consciousness and our lives: interrogating our situations carefully and responding thoughtfully to what we uncovered and discovered* (Ayers, 1988, p. 5).

Just as you gain a sense of accomplishment when you do something you don't think you are capable of, the same thing happens when committing to the performance of ideas. There are noticeable transformations and shifts in perception in direct proportion to the acknowledgment of the unsettled content and the act of intentional falling and recovering.

Performance Art: How It Works – Student A's Hypothesis

Describing what makes performance art pedagogy successful is one of the more difficult aspects of this work. Student A began to unlock the puzzle. She helps focus attention on how the in-service sequence directed the formats the students used while designing their pieces.

She begins by stating a difference between conceptualizing ideas in performance art, versus conceptualizing ideas for 2D art. She asks, “How are you going to portray things without words, things that are more specific and precise? How are you going to do that with a body?” (Student A) Being able to think with your body, to use your body as a medium for expression, is a new skill for most people. Isadora Duncan, often called the mother of modern dance, put it this way, “What one has not experienced, one will never understand in print (Duncan 1933, p.78). Dancers are taught to think with their bodies and practice conveying emotion and ideas through movement; they are trained to be fluent with body-based communicative tools. In modern dance you practice conveying ideas/content, whether emotional, narrative, or even formal elements of design, through movement explorations. As
a dancer you understand that movement is the means for understanding experience. For students, the translation of ideas into movement calls on a new body-based language skill that most students don't have experience with. The sequence and focus of the in-services were heavily weighted toward movement and sound in juxtaposition to images, rather than movement and sound in juxtaposition to text. In looking back, this influenced their final pieces which all became driven by movement and sound versus text. Without knowing it, I had directed the outcome of the performances based on the content of the performance workshops. I had given them more experiences working with body-based communication skills rather than with oral text delivery. The in-services began with a movement, followed by sound, then Happenings, and at the end I introduced text. Before beginning on their individual pieces, they had had four performance opportunities, all of them without using text as a narrative. They had been introduced to the idea of text, as a form of sound collage and as texture, but not text as linear narrative. As I look back, the sequence of my workshops directed the class to be more focused on how movement, sound, and visual ideas portray ideas without using the didacticism of text. In terms of extending their abilities to conceive of visual ideas without text and being predominantly body-based, the sequence of in-services was successful, but in the theoretical analysis, it points to how pedagogical choices directly impacted the student’s performances.

Question #2: How do you feel the performances enriched the participating students, the teachers, the audience, the school administrators, and the institution?

Enriching the Audience: Finding a Connection

The audience is an integral consideration when constructing a performance art piece. Student A concluded that movement and the lack of words were two elements which caused a connection between the audience and the performers. She clarifies,

In two-dimensional art, there is no direct correlation to body movement. The big difference is you can show movement. That also made it more interpretive for the audience...because you are watching a body, you are taking what you see and applying it to your own experiences. It's art that engages the viewer more and it's easier for a viewer, that is not an artist, to become engaged in performance art and to appreciate it. If you are looking at a painting you might not take as much out of it. I
think what really prompted people to become opinionated was the fact that there weren't words, or very few, very little speaking, nothing that was really said. Ours didn't have any words at all except our tee shirts and the caution tape. That opened up more dialogue because it wasn't really specific (Student A).

Student A is alluding to the increase of an aesthetic experience through the transmitting of the art/ideas through the use of the body. She proposes that the audience is more likely to feel engaged due to the conveyance of ideas through the use of bodies, rather than interacting with a flat surface. She also concludes that the lack of words and visual images encouraged dialogue, allowing individuals to generate their own understanding without the specific imprints of the artists. Words in art come attached with cultural signifiers. Garioan attributes this to performance arts use of multiple strategies which allow for the critique of a variety of “codes” (cultural, political social etc.) because of the use of “ideas, images and actions from the vantage point of their respective subjectivities” (Garioan, 1999, p. 47). We can also apply Butler's (1999) theory of performative language: an audience member is more likely to be disengaged from a performance due to the specificity of the language if it does not match their own personal signifiers. Whereas a piece without specific narrative content, whether visual or textual, allows viewers to construct their own interpretation of the work, without the imposition of text carrying specific meanings and context.

**Enriching the Administration & Audience: A Rise of Opinions**

Student A's thoughts contribute to how the content of the performance pieces enriched/provoked the administration and audience. She was unsure why topics that already permeate students' lives, were viewed as more controversial than the same content performed on stage.

*It became a big deal, it was controversial- and that involved teachers and administrators. What were they thinking was so controversial? We didn't consider it controversial, our media is things we are exposed to everyday, but the administration thought it was. They are afraid that some students hadn't been exposed to it. Then, it would have been a shock. The school plays movies in social studies, and they are controversial. There are kids that choose not to watch that type of television, but students were also allowed not to come to the performance. Just in social studies class they play political movies and stuff like that, they have controversial issues...*
too...a lot of people have strong opinions about that! Was it about the fact that it was performed that made it more controversial, rather than seeing it in a film? (Student A)

Her question is a good one: Why is content that students perform considered more controversial than the same content viewed in a film or read within a text book? Why did the administrators feel more protective of students when they were viewing the performance art on the same subjects that were in their textbooks and threaded through their daily lives? These thoughts are developed more fully with the curriculum specialist in the following interview, but I propose it is due to an issue of control. Performance has unknown elements; things can occur that are unplanned or not condoned as curriculum. The performances opened up opportunities for situations to occur that the school might be made accountable for and therefore they wanted to maintain control. Textbooks and standards are predictable; performance art sides with the unpredictable and engages the personal. Student A continues with her thoughts about the inequity of the administrations' views on the subject matter, “Where did we learn this, if we hadn't already been exposed to it? I think a lot of it was also to talk about things that hadn't been talked about to get them exposure. To talk about things that hadn't been talked about” (Student A). This demonstrates a gap between what students think is important versus the administration’s view of what is appropriate curriculum. Controversy in this case came about because of the conflict between the students’ hidden curriculum and the administration’s view of appropriate curriculum. Students in their pieces voiced hidden curriculum, the unsettled content particular to their social interests. In this instance, I am not using the traditional meaning of the term hidden curriculum. To clarify, I would first like to share Giroux’s broad use of the term hidden curriculum in educational literature as: 1) “contexts of schooling, including the student-teacher interaction unit, classroom structure, the whole organizational pattern of the educational establishment as a microcosm of the social value system”; 2) “values acquisition, socialization, maintenance of class structure.”; 3) hidden curriculum produced by “differing degrees of intentionality” due to “curricular arrangements” or the inherent “historical social function of education” (Giroux, 1983, p.10-11). As Giroux states above, the term hidden curriculum is most often used to express curriculum that is a byproduct of an organized educational curriculum. From this point forward in the dissertation, I am co-opting the word and extending it to express curriculum/subject matter that is suppressed by educational institutions due to its contentious
nature. The promotion of “hidden curriculum,” uncovers the implied boundaries of the institution, making what holds them fixed-expressed, exploring through performance work the issues the students care to speak and learn about. Without the expression of students’ hidden curriculum, the school as social institution would continue to reproduce the existing social, cultural and historical norms through the use of prescribed curriculum.

Question #3: What were your “ah ha moments, whether pro or con, during your involvement in this project?

Passionate Responses
The student pieces addressing abortion and war evoked the most audible and passionate responses from the audience during the discussion.

I think everyone had a wow moment after, when you saw their faces (the audiences’) especially after (the abortion piece) because (student's name who was in the piece) was so, it was just so, there is not the right word... it wasn't violent and really bloody, but it was like (audible sigh), everyone just fell back in their seats because it was so unexpected you wouldn't think it would be that powerful they got it, and it meant something, teenagers are thought of not thinking. My opinion is that everyone has responses but it's the fact that they got so, I guess, so touched, not touched in the like emotional way, they were so irritated to get their opinions out there, to be like no, this is what I think, it was almost an argument, but in a positive way (Student A).

Student A remembers that one student raised her hand during the discussion and stated, “God is in charge of my body,” followed by another student who stated, “Humans were created for sex, that's their purpose, to reproduce.” Student A continues, “Wow, the fact that those two things were said in a school space, those two ideas could happen within a school space” (Student A). As the facilitator, that moment was one of the most poignant of all of the dialogues for me. I remember thinking during the experience, as the student openly expressed that God was in charge of her body, how remarkable this was for two reasons: 1) that this was occurring in school where personal issues are most often private and 2) that she felt both passionate and secure enough to state this in a public forum in front of over 250 people. Then, after the second student had spoken, I was worried that either opinion might be belittled, but that didn't happen; the discussion continued respectfully, articulately. When a
pause occurred in the discussion, I mentioned to the audience that this was an example of the democratic process; as citizens we should be able to speak passionately, and respectfully, without resorting to violence. It was a pivotal moment for me, clarifying the use of applied theory as Public Scholarship, demonstrating how performance art pedagogy allowed students, faculty, and administrators to reflect on important issues as a community.

**Student Enrichment and the Community at Large**

The final piece was about war. It began with the audience in the dark, search lights criss-crossed the stage and auditorium. On stage a large auditorium screen was filled with images of war showing cities being bombed by aircraft while performers simultaneously lobbed bread rolls across the audience, intentionally hitting and “killing” a performer. A student dressed as a homeless person pushed a shopping cart through the chaos. As students were hit with the rolls, they were covered with blankets from the homeless person’s shopping cart. Occasionally, student performers met each other with baguettes and fought to the death. At the end of the piece the students rose from their positions, stood in line and read their thoughts on war, posing the question, “Would you join the army now?”

This piece evoked the most anger. Some people expressed that they felt the piece did not support the soldiers who were in the military, while other students followed up by stating this had nothing to do with a lack of support, but wanting all people to be valued, even those being killed who belonged to another country. Student A was expressive about why she thought people angrily responded, based on a personal conversation she had previously had with her counselor.

_A lot of people call me a bitch because I hit something that is so hurtful inside them. I hit a note that is so deep that they get angry. Even though it was a negative response, it is something that I enjoy hearing about, cause then I realize that I got “in” to someone._

Anger in her mind translated to receiving something internally, getting “in” to someone. She attributed the audience's response to be one of passion that “got in.” The controversy also transposed to Student A's personal life in conversation with her running partner, a mother and ROTC recruiting director. Student A shared that it became a topic when they ran together.
“You wouldn't believe how upset she was, she talked about it for weeks how upset she was” (Student A). Student A continues.

She (ROTC recruiter) is taking it as negative, she was afraid that it really did make people think about not joining the military, when she is very, very, passionate about it, a sense of duty that you owe something to your country. It hit her very deeply. As the person that evoked that feeling, you can’t always take it as negative. It caused her to reflect- she got angry about it. It means that she at least heard what we were trying to say.

Her thoughts helped us discuss the clarification of negative responses. She goes on to clarify that the negativity is not really an intention of the piece, but the internal reaction of the viewer. The negativity means that you “got in,” anger is the precursor to reflection. She continues,

A response that is negative is not always negative it really is a measure of making a connection with the audience, whether or not the outcome of the connection has an outlet that allows for this to resolve is another issue (Student A).

In the example of the school performance art in-services, we allowed the controversy to move to reflection through the use of the open panel discussion. The use of a panel to orchestrate a discussion, post performance, assisted the audience in moving from a passionate response to the exposition of democratic praxis through a shared reflective dialogue. I do not believe the reflection would have been as pronounced had the students and audience members not heard the diversity of responses to the work. The multiple narratives, stimulated by multiple reactions to the work, assisted in the reflection process.

Participant: STUDENT B (Female)

Introduction

Student B was a senior at the time of the in-service, one of the most interested in performance work in the class. Of all the students, we had an instant bond; communication came easily. We shared a similar sense of humor and connected when talking about ideas. Her level of commitment to the work and her own process, invested the entire class to a much higher degree because she saw the potential of Performance Art to be political. She
brought to class an awareness of global politics and women's studies in addition to a sense of advocacy for all individuals around the world. It would not be a stretch to characterize her as a student of the world, a global citizen. It was a privilege to have her in this project as she raised the bar every step of the way.

**Interview**

**Question #1: What are the benefits of this type of pedagogy/curriculum work, and what are the difficulties?**

It gives you an opportunity to take everything and bring it to one and create things out of thin air. In terms of art, painting, it is very clear— you put it on the wall—sculpture you very clearly make it stand in the corner. But performance allows you to bring everything together, be it dance, music, and it wasn't a structured form, where you were reading off of a script, it was completely in tune with what you are thinking, you could kind of come up with what you were trying to say whether it was on purpose or not (Student B).

What she expresses here is the difference between the creation and presentation of permanent versus impermanent art. Student B found the creation of performance art liberating, due to the many different mediums that could be used to express ideas and the more immediate transposition between her thoughts and a variety of expressive mediums. “I always had trouble putting my ideas down on paper because they moved too quickly, it's really difficult” (Student B). In performance work she found she could make “creations out of thin air,” pulling ideas quickly from her thoughts into a variety of mediums to formulate her ideas directly into an expressive form. Student B found that she was able to translate her ideas more freely using performance as the language.

* I've always had difficulty getting text onto a canvas, it's all visual, it is all symbolic, the relationships have to be put in a static way. With performance you can throw up a whole bunch of stuff and they can all be living in a live form in front of people like a holograph (Student B).

The disparity between traditional and non-traditional visual art was a central theme for our personal conversations throughout the in-service. Student B found visual art education very limiting within her secondary education.

* It started a dialogue for me with a couple of people. We realized there was a different way of thinking about ideas in 3D. It was wonderful, a whole new world of
In some ways it spoiled us because we recognized these things and our teacher has yet to offer such freedom, such life to art (Student B).

She felt the exposure to non-traditional visual art forms, such as installation or performance art would have helped her remain positive about the possibility of visual art to be an expansive, political form. Lacking exposure to alternative forms of visual art had left her disenchanted with visual art as a communicative medium. Due to her disenchchantment, she was at the point of leaving visual art and moving toward politics and the history of civil disobedience as she applied to college. The in-service did alter her perspective of art and helped her see how performance could restore her faith in visual art as a cultural mirror and political venue. She continues to articulate the benefit and strength of performance art in contrast to 2D visual art.

What I loved about performance- you show your excitement about art and a certain subject with your own body. When you are painting in a studio, you use a lot of space, your body is engaged at the point that you are painting, but that is not something that the audience ever sees- they only see the result of your physical engagement with the canvas in a completed 2 D form (Student B).

She contrasts this to the experience with performance.

It's finally the artist and the audience together and you can do it anywhere and I think as a sketch you can always do a performance. I think it is a really great way to see how the public will respond immediately, and that's what I love about it. It is not in a little art gallery on the wall, and it can't be bought (Student B).

Here she articulates how performance work opens up the artist's thought processes to be transparent to the audience and exposing the artist's body and interior thought process as an aspect of the art. Garoian might describe the transparency as a characteristic of performance art as a post-modern way to explore “dynamic relationships among the body, technology, society and art” (1999, p. 23). She also expresses her opinion about the immediacy of performance and its lack of sustainability as a positive aspect of the work. She continues to express her concern with the permanency of visual art.

With a painting, it is so permanent, I don't know if art is safest when it is permanent because you can't reflect on what happened, but we are reflecting on paintings that were done so long ago. In performance you have a moment where it happens and you have to move on, you can't dwell on that performance for years to come which is what is so beautiful about it (Student B).
Controversy and Performance Art

Student B was not afraid of controversy or challenging the administration. Prior to my visit, she had a reputation for challenging the institution while presenting ideas in student government. Therefore, she was open to the administration’s discomfort and in many ways wanted to instigate more conflict. Because she welcomed the administrators' idea of heated discussions, the pressure that was exerted on the institution excited her, “I always think whatever they don't like that I'm doing, I'm doing something right because whatever they don't like tends to be more creative, I was hoping that they would even get more upset. “She continues to express more about the relationship with the administration.

It was another performance in itself just sitting with them (the administrators) and talking about the absurd, in which case they didn't know how to respond because most conversations revolve around. No, you should be getting a C! It opened them up in a different way...of dealing with us as students. They had to confront us as students that were dealing with ideas that they weren't prepared to have floating around in their school (Student B).

She found the positive aspect of the conflict to be: educating the administrators, taking responsibility for your ideas, thinking about the reasoning behind the ideas, and making it more clear to all involved. If the institution had not exerted pressure, the self-editing process would not have been as involved and in my opinion the pieces would not have been as strong. The difficulty for her was the fact that the administration required justification for everything, “Why should that be the case? There should be freedom to not have to have a reason” (Student B). The administration’s requirement for a justification for the content did two things: 1) it made sure that the material was appropriate for the institution and, 2) it made the students think of multiple ways they could express the ideas they felt strongly about.

Question #2: How do you feel the performances enriched the participating students, the teachers, the audience, the school administrators, and the institution?

It opened up a new means of communication in our school. It broke down the walls where everything had to be regimented, where everything had to be structured, but that didn't mean that you could be sloppy about it (Student B).

The conflict with the administration ended up teaching students about the personal responsibility of artists, the importance of being socially sensitive to the performance
space/institution, and the people within that space. I was not disappointed we were challenged as a performance group to fit the guidelines of the institution; it was a lesson in the relationship between art and social responsibility. It also gave me a platform to express my personal grievance against performance work driven by an artist's ego, or created solely for the purpose to alarm or disturb an audience without thinking about the positive and negative consequences of the work. The conflict with the school also gave the students an opportunity to understand how to work within an institution while remaining true to their original ideas. The outcome of the somewhat contentious relationship with the administration led to the students' understanding of institutional constraints and a softening of the perception of administrators as restrictive agents. Student B discusses in more detail her relationship with the principal and the importance of breaking down barriers on many levels. She begins by setting the context for the subject matter within the High School and how it promoted a shift in the institution.

*It was the first time that people had talked about that stuff in that type of format. Breaking down barriers, changed us (student B and principal). We have a different relationship now, he understands that I'm going to do things. He knows that I'm going to do things that he does not approve of, but he respects that I'm making the statement on a politically sound base. The more he gets exposed to and the more he realizes that things are changing, the better it is for everyone. He and I have a different relationship now, I do things that he wouldn't want me to do and he knows that I am going to do them anyway and he has respect for them, especially when they are politically sound. With my student government work, he has become more tolerant of me doing protests and skipping class to make political statements (Student B).*

The experience gave me a strong example of how communicative bridges are formed and dividing walls dismantled. At the outset, the students and administrators held preconceptions of each other, in some ways a feeling that there was no way to find a common ground. Through discussions, the administrator’s pressure for justifications met with the students' ability to justify their ideas with sound political and personal resolves. The barriers gave way to respect on both sides.

**Question #3: What were your “ah ha” moments, whether pro or con, during your involvement in this project?**
Student B found the dialogue and discussion after the performances the most intense aspect of the work. I followed up on her comment by asking what she thought accounted for the passionate responses of both the audience and the performers. Her interpretation of why the audience responded to the work involved her interpretation of how performance work impasses the performer, and then transfers that passion to the audience, due to the use of the body as a medium. She goes on to describe her group's work on abortion. “It was not pro or against abortion, but a broad depiction of all of the ideas that surround the issue. We didn't pick a side—we made a piece about abortion, not taking a stand” (Student B). This gives us an opportunity to support Jones's (1998) statement that work involving the body clearly identifies the “structures of interpretation, encouraging us to see that all political and aesthetic judgments are invested and particular, rather than definitive or objective” (p. 24). In this case the issues, emotions, and political structures surrounding teen pregnancy and abortion became “particular” and relevant to the audience.

In the piece a performer broke her water on stage through a rigged costume and gave birth to a loaf of bread—making a gut-wrenching scream as she gave birth. Student B goes on to describe more about the event,

_It was about the body with the body and we were using our bodies to express the ideas, emotions. Just coming from having done it, the shock of her scream during the birth, we were all very emotional, just coming out from the performance and then talking about it (Student B)._ 

For her, there was a direct transposition of the emotional content and adrenalin that carried over into the discussion. She feels this contributed to the audience's own visceral response that began the impassioned dialogue, a speaking of sorts from body to body.

She continues by contrasting the level of commitment between performance work and the writing process.

_When you write a paper it is easy to not take responsibility for it and you don't have to defend it later. No one is going to read it and then approach you later and ask you to defend your opinions. The paper is static. People had a person, a subject (referring to the piece on abortion) they could relate all of these things together. That is what is so great about performance, the public aspect, the community aspect (Student B)._ 

One of the more difficult things to substantiate in performance pedagogy is how performance work invests the learner more deeply in subject matter. Her comparison between
performance and a written paper is a clear example of the differences. In performance work, the performer publicly demonstrates their beliefs that make them instantly accountable for the ideas and content that they have shared in a public forum. It requires a level of commitment that goes beyond the written word that may or may not be challenged, and very unlikely to be challenged in a public forum. Having to perform your ideas is a very different level of commitment than writing them down for someone to read when you are no longer sharing the same space. Because of the knowledge that you are publicly sharing your ideas in a forum, you are taking responsibility for their intention, and the connection that the content has to you as a public individual. Here Giroux's theory of “teacher as intellectual” (Giroux, 1988, p.125) is transposed to the student where they no longer passively receive classroom content but critically create and perform it as intellectuals. An educational performance produced lasting consequences for the students; they had represented themselves both physically and intellectually to their peers in a very transparent and vulnerable way.

**Participant: CLASSROOM TEACHER (Male)**

**Introduction**

I am very fortunate to have the relationship and encouragement that the Classroom Teacher offered throughout the entire in-service. He provided the positive support and unwavering optimism that moved us through the entire 15-week project. Because of the supervisory work I had previously done in his school, we had the added benefit of knowing each other for over a year and a half prior to the project. We came to understand each other's pedagogical style, thought processes, and communication styles. Through our reflective discussions we disclosed our strengths and weaknesses as teachers/individuals. We knew each other well, which provided us with the ability to work together without professional differences over the 15 week period.

His educational background is a BFA in studio art, with the hope of returning to graduate school for an MFA in fine art. He thinks of himself predominantly as a painter, although he has begun to work with installation art and 3D assemblages in recent years. I would characterize him as having an open mind about art, its potential as a transformative
medium both personally and politically. With that said, he holds a traditional view of how art should be taught. He has designed a teaching curriculum that produces students who are consistently accepted to the Governor's School and prestigious fine arts schools in the country; because of this, he stays with his tried and true curriculum. His willingness to try something different came from his desire to break free of his pedagogical and curricular patterns and to do so with someone he felt a kinship with.

As an educator he is respected by both faculty and administrators, but due to the conservative nature of the administration, he has experienced major and minor battles over his 35 years in the school district. He is often called in for a meeting with the principal for what he calls a “hand slap,” because of his desire to display student drawings that explore the nude figure or content seen as unsuitable for the institution. His relationship with the administration, contentious or not, benefited our work. The administration knew he pushed boundaries, but they also knew his curriculum choices placed students in the top art schools in the country which was a reputation they wanted to keep.

It was a pleasure to interview him. I did not have to edit my thoughts or be afraid of anything that I might want to ask or say. We had already crossed difficult liminal thresholds within our shared mentorship of student teachers followed by the intense collaboration on this project. The interview provided the post mortem for the work in addition to contributing focused thoughts toward the understanding of the research question. The interview organized itself around performance pedagogy, the reality of performance work in the classroom and the “ah ha” moments of the project for him. We began by talking about the benefits of performance pedagogy work; he was interested in how the performance work provided a method to research a large topic and explore it in depth using an arts-based research method.

**Question #1: What are the benefits of this type of pedagogy/curriculum work, and what are the difficulties?**

*Getting the kids to think outside of the box, I think it gave them a different avenue of expression. It allowed them to take really big topics and explore them in ways that a painting or a drawing are not able to do (Classroom Teacher).*

The performance art pedagogical model worked well in Master studio where he traditionally explores a theme for the whole year. The two-dimensional work leading up to
the performance work was also centered around a theme of bread, but he stated the richness of the topic did not reveal itself until the students began to perform their ideas. The intellectual exploration was far greater due to their performance work, as compared to their thoughts about bread when painting a 2D piece inspired by the same subject. As Student B also stated, painting is a solitary act. Once you begin painting you are not in the habit of discussing philosophically the work with others in your class. Because performance requires a collaboration of thoughts and ultimately a decision of what the bodies are going to do during the performance, there is a lot more mental and physical research, collaborative sketching, that becomes a part of the process of what Garoian and Gaudelius would liken to the process of collage (2008, p 89). The Classroom Teacher stated that the performance pedagogy demonstrated a means to explore content in the art classroom that inherently demands and produces a pedagogical process that is far more engaging on many levels. In his mind he saw the pedagogical shift to be “thinking like a performance artist- to attacking the creation of art” (Classroom Teacher). This shift would be to find ways to incorporate the performance pedagogy model to be used in a traditional studio class to improve the thinking behind the art making. This is a distinction in performance work, thinking precedes and also continues throughout the creation process and on through the performance. It is more akin to Happenings than rehearsed theatre, because due to its un rehearsed nature, you still are required to think and make choices as you perform.

I asked if the performance pedagogy had shifted the content of student work after the in-service.

_A few have done more riskier things- not sure if it was a direct correlation. This would require an additional study, but I would surmise that the students were showing a gained confidence in their willingness to express themselves, whether that was as a performer or on canvas._

He adds some thoughts on the long-term effects:

_The students involved in this have been planning other types of performance. It opened up avenues for some individual students, although I haven't seen a direct relationship in their 2D work (Classroom Teacher)._  

Students who did participate in the performance work found other avenues to express their ideas. Many went on to do subsequent performances with the student LGBT (Lesbian, Gay
Bisexual, Transgender) organization and to protest school directives to the school board using performance and mixed media to demonstrate their ideas.

**Pedagogical Benefits on the Classroom as Community**

One of the aspects of a traditional fine arts curriculum/pedagogy is that it tends to promote an individualized student process instead of a collaborative group process. The sole opportunity for discussion of work is most often the critique process at the end of the assignment. The Classroom Teacher shares his experience with critique in the classroom. “The kid produces a visual art piece, there is a limited critique time to talk verbally, so it becomes a written response. Here is what was successful, here is what was less successful. Whereas you have an immediate response in performance art” (Classroom Teacher).

The opportunity to discuss ideas that led to the creation of the work rarely exist as a shared experience amongst peers or even with the instructor in a non-performance based classroom. There may be a discussion concerning the elements and principles of design and how that relates to the level of skill shown in the students' work or the compositional choices made within the actual painting, but the discussion of the content and the best way to represent the content visually is not normally discussed. Whereas in a performance-based pedagogy, it demands that students find ways to share and contribute their ideas in a more communal fashion throughout the entire process. We found the pedagogy shifted student classroom dynamics from cliques to idea-centered groupings. The Classroom Teacher begins by describing the usual social grouping of the classroom.

*I think the class tends to have its cliques and comradery, those who sit at this table who know each other, that happens in every class. I think in this situation, because of them collecting around ideas, instead of collecting to a table or corner of a room, you had some mixes of kids that would not naturally have occurred. Within that you had various leaders appear that had very strong voices, and then you obviously had the worker bees. So even within a group of eight or nine students, this group would probably not have formed, say if we were painting in oils this week. It would have been geographic grouping rather than a political grouping. I think the performance allowed for a more political grouping of ideas. I think one of the benefits of this was how the final pieces got formed. Everyone sort of had a democratic voice in that. It grew through the work that Renée did, but it was more like, throw your ideas onto the table, throw them into a hat, let's see where the ideas are going. And then there were some ideas that merged into one and then there were some ideas that surfaced through the cream of the crop. The groups then, either had to support the idea and*
see where you had to contribute, or kind of find your ownership within that (Classroom Teacher).

The evolution of the ideas developed from the experience with Happenings and continued to develop as students incorporated their peer’s ideas into their pieces until we had three final groups. It was a wonderful self-editing process that refined and edited in a natural process as the ideas were discussed and struggled to take shape in a visual form. Through the student's verbal expression of their ideas, the core of the performance ideas became more articulate and at the same time more politically poignant. Groups formed around ideas, and not necessarily around a vocal leader. The group that decided to do a piece on war ended up being seven of the most shy individuals in the class, and within that group it was wonderful to watch students who rarely spoke claim their leadership qualities. The Classroom Teacher shares his thoughts.

*The quiet students ended up having a strong voice. One student's mother found it so amazing that the student had an opinion she emailed me to thank me for giving her child this opportunity because she had never seen this side of her daughter. The performance gave you a broader sense of what each person was (Classroom Teacher).*

Another example of this was a student who was well known in the school and often described by common, negative, female stereotypes. She was prominent in the performance piece on the male gaze, and spoke intelligently after the piece to the audience. She shared after the performance to both the classroom teacher and myself how the performance had impacted the perception of her within the school as a community. After the piece and the performance post discussion, she felt she was seen for the first time as a complex and intelligent person rather than a shallow and troubled teenager.

**Question #2: How do you feel the performances enriched the participating students, the teachers, the audience, the school administrators, and the institution?**

**Pedagogy and the Power of the Teacher**

Performance pedagogy is not outcome based- it is process based. The focus is on negotiating an appropriate starting point for the process so students will be able to be inspired
intellectually to move forward toward a performance. The Classroom Teacher expresses his realizations about the pedagogical differences.

*We had planned things, but really didn't know outcomes. In some way you are acting in an act of faith and that's hard. I think when we go into performance spaces to watch performances we realize it is going to happen, but in the context of the classroom we normally don't expect that, and we control that (Classroom Teacher).*

The difference pedagogically has to do with planning. In performance art you plan starting points versus ending outcomes, acting out of faith as a facilitator rather than orchestrating every activity and learning engagement as a tour guide. This represents two very different pedagogical styles and they illustrate two different ways of implementing the power of being an educator in the classroom. He explains more fully.

*I was recently out with a group of teachers and we had a similar conversation. We all really like having a degree of power and we accept very smart kids, we expect kids to show their knowledge, but there is still a sense that we want to control it. I don't think that we do that intentionally, I don't think we go in and say we need a boss today but somehow we are looked upon to supply and answer and form a critique. We are looked upon when there is an unanswerable question to at least have a direction the question can go. When something fails, we are called upon to have words of wisdom to correct the failure. But, for the most part, as a teacher it is really about control. I've never taught in college, there is always faculty in college that aren't trying to control you, they are trying to allow you to find yourself and I'm not sure that is logistically possible in high school. Because I think High School is looking for a particular outcome (Classroom Teacher).*

The power relationship is shifted in a performance-based pedagogy from one of authority to one of facilitator and co-producer. This is what hooks might characterize as a “border crossing” where the powerful (the teacher) crosses over to the terrains of the powerless (the students) (1994, p. 131). The relationship is much more akin to the position of producer in the film industry where the instructor provides the resources, asks questions to help develop the ideas, and assists in trouble shooting and problem solving while sharing the critical repercussions of the process, but not stepping in to take over and “solve” the conflicts. Failure is not a word that would be used in a performance-based pedagogy. The instructor would not be offering solutions for fixing things; he or she would be offering suggestions on how to consider and understand what may have caused the particular outcome that was less than what the group had desired. Whether or not it is “logistically possible” for
students to be allowed to discover themselves in a high school setting is not what this dissertation is about, but instinctively, in my mind, “finding yourself” in relation to ideas and the world is what education should be about. I do believe his statement that “high school is looking for a particular outcome,” is the statement that describes the pedagogical directive we see most often in both elementary and secondary education. An outcome-based pedagogy is more easily controlled, monitored, and assessed, but it also excludes students as individuals and contributors to their own learning process.

**Noting His Shifted Pedagogical Model**

In rethinking his current AP (Advanced Placement) art course, the Classroom Teacher felt the performance work made him realize the importance of “thinking in terms of symbolic content” (Classroom Teacher). The reference to symbolic content comes from his original theme-based curriculum for the entire semester focusing on the topic of bread. When the students were doing solely 2D art, the explorations became visual depictions of all the different ways that you can visually and metaphorically illustrate bread. But when the students were asked to use the symbolic content of bread to create a performance piece their work and process shifted dramatically.

> The fact that you guide them through a series of logic, in terms of what I am asking them to do, make it more a narrative, you’re leading yourself to make more discoveries. Set up some logic as to what I ask students to do, try to make it more a narrative, I may not know the answers but my kids are asking questions of themselves or questions of whatever the topic is you are helping yourself make more discoveries (Classroom Teacher).

For me the conversation was so rich, I was aware as it was happening that this is what teaching art should be. The Classroom Teacher echoed my thoughts.

> There were many highs last year, physical highs where you and I were looking at each other or recording conversations- wow- I can't believe they just said that (Classroom Teacher).

For me it increased my faith in students as intellectuals, to see them sitting in a forum talking about their ideas. I have rarely had the opportunity to hear the passionate and articulate responses of students this age. I don't believe we would have had these conversations had we
not done the performances. The Classroom Teacher reflects on how the pedagogical method served his students.

_I felt that we planted the seeds, but it blossomed into their own garden. I guess as a teacher I probably have not allowed that to happen as much as I should have. One of the things I'm looking at is, do I maybe “under fertilize kids,” do I think I'm doing a wonderful job but I think everything that I'm doing is what they need. I've given them water and I've given them soil and I think I'm giving them the sunshine, but in essence, am I not fertilizing them enough. Am I not opening enough doors or giving them enough voice and not listening to what they have to say? So I think what this did is prove that they did have a really strong voice. Even though I think I'm listening sometimes I'm not. I'm speaking to hear me speak and I'm not really letting them speak to hear them speak (Classroom Teacher)._

His metaphor helps us consider how we weigh the importance of various aspects of curriculum choices in the classroom. In the art classroom we often privilege skill and the instruction of a particular medium over the “fertilization” of ideas. He believes that currently his instruction is “80-85 technique maybe 15-20 percent idea” (Classroom Teacher). Whether we believe this to be mature and confident teaching or not, many teachers make this same choice to privilege skill over ideas. He singles out a particular student in his class for whom he questions his influence on her art education.

_Student B is a perfect example, did I not fertilize her enough? Could I have done something more as a teacher or did she really need to pull away from visual arts to find her own voice and if she needed to do that because she made the choice, then it is the right thing? But, could I have controlled that more, could I have been more of a teacher in that? (Classroom Teacher)_

One of the distinct outcomes of a shifted pedagogical method is reflection. His honest reflection on his practice was a benefit of the process we went through together and his acceptance of a different pedagogical method. It gave us both the opportunity to see the difference between outcome-based and process-based pedagogy which requires that you reflect, reconsider, and readjust on a continuous basis.

When he acknowledged he was now looking at his own pedagogical method and asking himself if he had provided the right kind of stimulation and support to his students, it was a significant moment in the process for both of us as reflexive learners. Our previous relationship assisting students to re-imagine their pedagogical strategies was now superimposed on ourselves. It reminds me of hook's words asking teachers to express our
vulnerability and humanity in front of our colleagues and students, as we ask the same of our students in class (1994, p. 21).

As I think back to the in-service, I was not reflexive/made vulnerable in any systematic way throughout the in-service. I was more focused on the logistics of making the in-service happen and moving the students' work to the point of performance rather than focusing on reflexive opportunities for myself. In retrospect, I was claiming the use of the pedagogy itself as my reflexive practice; the expression of vulnerability was putting my own reputation as an educator on the line within a public school system while being a member of the University Community with my emphasis in pedagogy. I am not claiming this as adequate reflexive practice, I was not as focused on baring myself internally to the reflexive process as perhaps I should or could have been. Being aware of Ellsworth's call to remain ever present of our own subject positions as educators (1994, p. 309-310). Without knowing it, I was placing my position as teacher above the realm of critique, hiding behind my belief that the pedagogy itself was serving as my reflexive practice. I had unintentionally removed myself from self-reflection or the expression of any real vulnerability, except for those issues that surfaced by and through the performance work that questioned my pedagogical choices as a professional educator. What the Classroom Teacher and I had done systematically was pause in class to catch our own breath and to “check the pulse” of the class, as he would say, but most of my energy during the research did not contain a threaded, conscious, reflexive strain embedded intentionally for myself within the pedagogical process. But in my own defense, I do feel that the interview and writing process has provided this vulnerability post in-service. This is an important consideration in the future when doing similar work and the recognition of an unequal critical balance between the students and myself within the pedagogical process.

The Reality of a Performance-Based Pedagogy

As we began to discuss the idea of a shifted pedagogy and the reality of that in the classroom, the Classroom Teacher shared his thoughts on the reality of a performance-based pedagogy in a high school setting.

*If it was a more perfect world, the perfect teaching world, what would happen on a more regular basis, you would have a counselor, you would have an English teacher, you would have a history teacher, you would have a poetry teacher, you would have*
an art teacher and a musician and in a perfect world you would all say let's pick a year, let's pick a movement, let's pick one word, and explore that word. What we are all going to do is share what we all learn from that whether it's poetry, visual, whatever the outcome. I guess if I were to design my own school, that is kind of the direction I would want to go. It opens up that kind of avenues for that kind of sharing and mentoring avenues for teacher exchanging. But a few minutes ago we were talking about the structure, the control, and all that the system is not designed to be. The schools in the 21st century, even though we are talking about technology, they're still not there, even in 50 or 100 years they will still not be there because there is such a long progression of what is expected in terms of college boards, standards, etc (Classroom Teacher).

Regardless of the fact that the difficulty in making a lasting pedagogical shift seems impossible, he continued with suggestions and reflections for further projects listing suggestions for improvement. He began with the suggestion there should be more input from other people. As we discussed this we decided that if we had included more faculty and administrators in the selection of the theme or starting point, there could have been more “buy-in” as a project early on, and a wider impact pedagogically on the entire school. He could see the reality of a performance class, where the visual outcome would be performances. He states,

The schools in the 21st century, even though we are talking about technology, they're still not there, even in 50 or 100 years they will still not be there because there is such a long progression of what is expected in terms of college boards, standards etc The difficulty was also logistics, finding the space to teach performance and then to perform in places that were more intimate than a huge institutional auditorium (Classroom Teacher).

He ended this part of the questioning by asking, “If we had more of these tools in place could the outcome be more performance?” (Classroom Teacher) My thought was “yes”; if the aspects of performance were taught just as the skills of oil painting or pastels are taught in the classroom, students would be equipped to formulate a visual response using performance just as they might the same idea in oil paint. The visual art classroom would then become a place where the student was taught many mediums, including performance, and then students would be guided to select the most expressive medium for the ideas they had chosen to perform.
Question #3: What were your “ah ha” moments, whether pro or con, during your involvement in this project?

Institutional Ah ha’s

The institution was really the thorn in our side, but when it was all over, the thorn had refined us as educators and also had caused the students to have an experience with the responsibilities of making art and sharing it within a structured institution. Through our experience with the administrators we came to see their constraints and concerns and to realize what they felt needed to be protected.

The administration had to be cautious: it is what they are really good at. They were probably overly cautious. It was a headache, it was a pain in the butt. It was something we had to go through, I think the performance and what was gained was stronger than what we had to go through to get there (Classroom Teacher).

We came to the conclusions that if the administration had been more educated about performance art, they probably would have shut us down, but in the end, the fact that they didn't really understand what performance art was, was to our benefit due to our lack of pre-planning with the administrators. By the time the administration did understand the parameters of performance art, it was too late.

Two-dimensional art can be edited- 3D art can't, they did not have an understanding of the art form. In some ways we were putting up ideas- “a woman is being consumed.” What do 16 year boys think about consuming a girl?... All levels of any kind of idea exploration any time they go to the edge, the fringes, beyond the norm, the administration is even more touchy in light of “VT” (Virginia Tech). There is even more sensitivity to things that are going on (Classroom Teacher).

The role and thoughts of the administration was key in this work. It shaped not only our teaching but also the student’s choices. The greatest surprise to the Classroom Teacher was the ripple effect of this project on the entire school and the encouragement of the faculty to do it again.

What I didn't realize was the talk that it generated weeks and months afterwards; the fact that teachers asked, “when are you going to do something about something again?” I don't think that they were talking about the performance art and the performance artists per se, but they were really talking about, you presented an idea about war, the kids saw it, the kids had this incredible rich conversation, intelligently about war. To me no matter how much planning, no matter how perfect the
performance would have gone, in terms of hitting every cue, hitting every mark, I could never have anticipated what we got on tape. To have the audience react in such a powerful way... that was the ah ha moment. Even a couple of emails over the summer and the Fall from faculty, “what is your topic this year,” “Are their kids that are willing to do this again? (Classroom Teacher)
The Classroom Teacher's regular classroom pedagogy was challenged by our work together; in many ways I think his respect and trust in me was the only reason why he allowed it to happen as it was not at all what he was comfortable with. But in the end, the faculty response and the parents' emails let him know that the pedagogical change was significant.

**Participant: COUNSELOR (Female)**

**Introduction**
When the content of the performance pieces began to worry the administration, I knew I needed to create an intervention that would support the students' desire to go forward with their content and at the same time protect the school from liability issues, should parents decide to lodge complaints about the performance content. The administration had repeatedly stated that concerned parents would bring legal action against the school regarding their perception of inappropriate school curriculum content. The administration was not stating this as a scare tactic but they had previously been involved in a lawsuit that now made them protective of all potentially volatile school-based programs. In order to protect both the school and myself, I decided to select faculty to help moderate the discussion after the performances, whose jobs were directly involved in conflict resolution, social studies, and politics in the school. This proved to work well. It took the pressure off me as an independent moderator and allowed there to be a shared body of adults who were now responsible for keeping the content of the dialogues focused during the post-performance discussions. I invited, as moderators, teachers the students felt most supported by, within and outside of class, and also faculty who had power within the school. These individuals were not set up as a traditional panel at a table, but were seated within the audience during the performance, coming forward to sit near the students after each performance. One such faculty member, a health teacher/ school counselor provided me with an interview. During the performance discussion she was a prominent figure making connections to women's rights and the history
of feminism as it pertained to the performance work. Students perceived her as a liberal, non-biased faculty member. She also demonstrated her commitment to all students by sponsoring a student-led LGBT group within a mostly conservative student population. The LGBT group, with her support, continued to do performance work by helping students create rallies, informal performances, and staged informational session on controversial issues. Due to her busy schedule, her interview took place via email. I have included the email in its entirety.

**Interview**

**Question #1: What are the benefits of this type of pedagogy/curriculum work, and what are the difficulties?**

*I think the best benefits are that the students are encouraged to get involved in something that is:*

- a. probably new to them
- b. they have to view an issue from all angles and try to get their peers to think about it when disguised as “art”
- c. They have to lead their peers in discussion afterwards and remain open to all feelings and points of view – a real change for them.
- d. they are challenged to do “art” in a new way, not through a traditional medium.

**Question #2: How do you feel the performances enriched the participating students, the teachers, the audience, the school administrators, and the institution?**

*As mentioned above, I feel that everyone involved was encouraged to stretch their own points of view and perspectives to be open to others that may be extremely dissimilar. Performance based learning encouraged respect, communication, articulation of your own views, evaluation of others, creativity, thoughtfulness and openness to others. These are tremendous lessons to be taught to high school students and don’t come easily. This seemed to give a safe and nurturing environment for these lessons to be taught (Counselor).*

**Question #3: What were your “ah ha” moments, whether pro or con, during your involvement in this project?**

*My “ah ha” moments came mostly from the discussion afterward when the students had to share, listen, respect and learn from each other. Communication like that is a rare commodity in our world, let alone to watch it unfold in the high school auditorium in such an exploratory way. I saw students respect the values, thoughts and opinions of others even though their own ideas may have differed greatly – what a tremendous learning lesson!!!*(Counselor).
We most often dilute the meaning of the word communication to mean the exchange of information back and forth, to make things go smoothly, “an act or instance of transmitting” (Merriam-Webster, 1994, p. 282). But her responses bring up a much richer definition of the word, something that links the act of communication with not just an exchange, but with a response that has passed through the mind and body simultaneously and then been shared in a more reflective, resonant manner. She clarifies and expands on the type of communication that ensued in many of her responses:

- *students had to share, listen, respect and learn from each other.* Communication like that is a rare
- watch it (communication) unfold in the high school auditorium in such an exploratory way.
- *students respect the values, thoughts and opinions of others*
- Performance based learning encouraged respect, communication, articulation of your own views, evaluation of others, creativity, thoughtfulness and openness to others. These are tremendous lessons to be taught to high school students and don’t come easily
- *I feel that everyone involved was encouraged to stretch their own points of view and perspectives to be open to others that may be extremely dissimilar.*
- *Performance based learning... seemed to give a safe and nurturing environment for these lessons to be taught (Counselor).*

The obvious question that arises from her interview responses is why did the performance change the mode of communication from mere transmission to communication in the deepest sense of the word? What allowed the students, both performers and audience, to express themselves in a way that was notably different to onlookers? It's necessary to separate the body and the mind as two different processing mediums to clarify a response to this question. What I propose is that processing ideas visually, rather than receiving and processing them verbally, increased the level of reflection and communication. In the case of the students' performance work, they had committed to a drafting process whereby they selected the most articulate images, movement, and text, in intentional juxtaposition, for the conveyance of their idea. They had made more than just an idle transmission, they had committed with their bodies and intellect/mind to the selection of a rich array of visual documentation to form a personal expression of their passionate engagement with the ideas. This is what I propose incites the audience to respond with a vital passionate response in return. The audience is responding to visual data in addition to material that has been passionately chosen and
performed. Added to that, this is the viewing of a performance by peers, which levels the pedagogical power struggle normally existing in most classrooms between the teacher and students, thereby making performance art pedagogy a student-to-student interaction as intellectuals. Students in this performance context were being treated as adults, capable of discussing difficult subjects, prompted by the rich visual performative text chosen by them to express their ideas. As a democratic forum this is an example of “by the people, for the people.” It does bring to mind the idea of democratic governance and expression as a foundation for community generated critique and discussion on issues pertinent to the group. It is also powerful for students to see other students putting their ideas into provocative formats other than power point presentations, as the Counselor states, “ideas, from multiple view points disguised as “art.” The expression of ideas in most art classrooms or general education classrooms culminates in a 2D piece of work or a speech or paper in a general education classroom. In this instance students were seeing their peers, not just listening, they were seeing the student’s ideas expressed in three dimensions, in real time. The phrase, “a picture is worth a thousand words,” comes to mind here, as do the images in television ads advocating for impoverished children. Seeing human bodies in relation to visual content and text causes a far greater visceral response and engagement on many levels. I would contend that future research should discern how, as a generation, students raised with Internet, hand held digital receiving devices that transmit and receive, and video games, etc. have changed the formats of our brains for understanding and receiving information. I suspect we have become a more visually demanding culture in order to form opinions and interrogate ideas. Students are capable of transmediation where by that can move from text to images, to video with more facility than previous generations. Heightened forms of communication thereby become the important aspect of performance pedagogy as seen by this interviewee. The Counselor also interrogates the word art allowing us to consider how Performance Art is a medium engages the student both mentally and physically. She states:

- they are challenged to do art in a new way, not through a traditional medium.
- they have to view an issue from all angles and try to get their peers to think about it when disguised as art

She brings up the importance of the challenge of untraditional mediums as a form of expression by making a statement, “they are challenged to do” art” in a new way
Her statement highlights the perception that traditional art forms are potentially not about “doing.” A distinction is made between traditional and performance art in terms of the “doing”- making a clarification that the visual arts in general are a passive medium in juxtaposition to performance art, stating that painting ideas and performing ideas are very different things requiring different levels of investment. This begs the question could painting be taught using performance? and to investigate and expose the intellectual engagement in art education in the process of teaching and creating works in 2D. This again directs us into a pedagogical inquiry as to the level of intellectual commitment during the creation of performance art versus a 2D work of art. I do believe the creation of 2D work can have a performative drafting/thinking period, but, I know that from observing the instruction of art in elementary and secondary education, teachers are not teaching the process of creating 2D art by preparing students to do research that invests students performatively. I would contend that there exists a multidimensionality of performance art pedagogy that is significantly different than the creation of 2D work, in terms of the level of critical engagement for the teacher, student body, and audience. By pulling out the expressive words emanated from the Counselor’s text we can interrogate how she perceived the student audience responded to the work: stretch, unfold, openness, respect, share, listen, thoughtfulness, safe nurturing, exploratory, to be open to others, encouraged respect, evaluation of others, thoughtfulness, creativity, nurturing and, from all angles. I would suspect these are very different responses than those from a gallery exhibit of 2D work about the same issues.

The counselor's data helped us consider how communication is enhanced through the use of performance art pedagogy, also making us aware of the impact of a three-dimensional art on critical thinking in an educational space.

Participant: CURRICULUM SPECIALIST (Female)

Introduction

The Classroom Teacher very graciously said he would take all of the responsibility of communicating with the administration and the school at large so I could focus on the planning and teaching of the in-service. In the beginning, the in-service was separate from
the general school population. What ended up changing this was when the artists' statements were sent to the Curriculum Specialist and Principal for their approval. After receiving the statements, the Curriculum Specialist requested a meeting first with the classroom teacher and myself, and then a meeting with each of the student performance groups to discuss their pieces.

The Classroom Teacher and I were surprised and pleased with the students' content selections; in no way were we expecting the topics, war, the male gaze, and abortion, but based on their selection, we felt that they had taken the work seriously and did understand the potential of performance art as an expressive medium. When the Classroom Teacher and I met with the Curriculum Specialist, the discussion revolved around the school’s need to keep the work within curriculum boundaries and to protect the school from parental feedback and litigation, should the content be deemed as inappropriate. She stated that the University was seen as a liberal influence, not necessarily of the same belief system as the parents within the school community. I felt she wanted to make sure the Classroom Teacher and I had not influenced the content of the work and that it had been generated from the students. She requested to speak to the entire class about the school’s concerns with the project, appropriate content, and student behavior, followed by a meeting with each group about the specific content of their pieces. During the in-service she became the symbol of “the man,” which gave us the opportunity to speak about the line between artistic responsibility and cultural critique. I wanted the students to feel their art was not being compromised, while at the same time finding a way to honor the boundaries of the institution. The students in the art class had expressed that is was hard for them to respect the institution, because they did not feel the school was progressive and current with issues that were most important to them or the world. I must admit I was a bit subversive in my coaching of them as they prepared to speak to the curriculum specialist. I knew she was going to approve the work based on whether it was standards-based or not. So, as a negotiating tool, the students needed to be able to articulate the standards connections in very specific terms as they talked to her about the content of their pieces. I coached them on the specific connections they could make to the standards as they related to each of their topics and about the political nature of negotiating a space for innovative art including the importance of being both professional and articulate.
This was, in my mind, the first step in being able to negotiate some leeway with the boundaries of the school as an institution.

When I entered the Curriculum Specialist's office I knew, from conversations with the classroom teacher, that she felt the work had crossed the boundaries of what was acceptable for the school. I was unsure how much of our conversation would be dominated by her difficulties with the work. In the end, I found our conversation to be very balanced. She did speak about the difficulties, but in such a way as to remain positive about the growth that both students and teachers had experienced.

Interview

Question #1: What are the benefits of this type of pedagogy/curriculum work, and what are the difficulties?

Pushing the Boundaries

The words that continuously surfaced throughout her interview were responsibility and limits. She felt her role within the school as a curriculum specialist was 1) to insure that the curriculum served all students, and 2) to determine the curriculum was representative of both the National and State standards and the beliefs of the community members that pay their taxes in support of the institution. Her professional responsibilities within the high school included curriculum, staff development, and program evaluation; her comments centered around these areas. Her interview proved to be an important piece uncovering the interface between pedagogy and the institution, the benefits to students as it relates to their self-esteem, and the importance of different pedagogical strategies as staff development. As we began to discuss the project, she spoke of the role she assumed begrudgingly as police. “On a personal level, you know, go for it, but in terms of a formal role within the organization it is having to feel in control. It just didn't feel good to be working with kids and saying you can't do that” (Curriculum Specialist). She shares her personal conflict in the following paragraph.
...the principal and I were thrown into the role of being the police, hard because the kids did go over the line, and that causes a lot of negative feedback on the whole project with something that is so wonderful and then pushing a little too far... personally it didn't feel good, in terms of trust and respect and opportunity given and then feeling that the wherewithal was not there to stay within the boundaries. Which we tried to make it as open as we could, and it was very uncomfortable coming in to the student groups asking, are you going to do this? or are you going to do that? and finally when it really came into the auditorium there were some instances, examples of things, that were totally inappropriate for a high school... Again in our thinking we were trying to protect the experience that was so wonderful and then thinking that the whole thing could collapse because we hadn't protected the rights of other students or our responsibility to the institution. So what happens with the feedback from the community, from the parents, the complaints that could come to the school board. That would really put a microscope on us in a way that prevents those things from happening more, and doesn't encourage them. So, that part is a concern. How we can we enable these things to happen but then happen in a way where it doesn't feel threatening, when I say threatening, it's not the ideas that are threatening... I am thinking, how to say it... It probably goes back to the trust and respect for the school at large. I think we pushed them pretty far... then when we push them too far it is hard to balance that (Curriculum Specialist).

In the end, the greatest conflict with this work was between institutional boundaries versus the students' right to speak passionately about what they cared about. This is an example of what Garoian characterizes as a liminal space where “constructed ideas,” in this case institutional boundaries, can be contested “as they pertain to students' experiences of reality and their desires to transform that reality” (Garoian, 1999, p10).

I am not sure how to begin to address this disparity; I could easily say, as Student A did, that the material is not controversial, it is a part of our media and general knowledge. Yes, they are issues that are hot buttons for many people, but they are in the forefront of our current debates. As an educator I'm concerned that if these topics are not going to be discussed in school, where will they be discussed in a non-biased way, with encouragement to see the issues from multiple viewpoints? But on the other hand, they are topics that foster great differences of opinions while also touching on issues of morality, sexuality, and religion. Here is where the line of what is appropriate curriculum becomes tentative in educational institutions. Where are the lines drawn in education between church and state as it relates to gender, sex, reproductive rights, and war, and who is responsible for doing this? This is another dissertation, but the point to be made is that performance pedagogy, when it is invested in cultural studies, promotes dialogues that criss-cross this line. The line exists as a
liminal space between content neutrality (what is politically correct curricular discussions) and unsettled content (content that addresses issues within marginalized populations or controversial topics). What this interview highlights is the need to be preemptive in the pre-planning of an in-service such as this and to create educational opportunities for administrators and educators to insure that all parties understand the theory and objectives before opening up an institution to this type of internal reorganization and reflection. The Curriculum Specialist offered some thoughts about the sharing of responsibility during pedagogies that test the boundaries of the school. As she expressed earlier, she did not feel comfortable in the role of police for this project, and went on to express how this role should be shared.

*I feel strongly about this, it shouldn't be that it is the principal coming in to tell the students and the teacher what the boundaries are, the teacher does not abdicate the responsibility, for that, that is where the responsibility lies, so I think that that is really important, because, none of us are an independent practice, I know people hate it, we are not an independent practice, we are part of an organization, part of the community, we are a public institution (Curriculum Specialist).*

I know she thought the classroom teacher and I had allowed the content to go too far, and that we had not done our part to “be part of an organization, part of the community” (Curriculum Specialist) to uphold the public institution. In looking back I did hold more of a crusader/reformer mentality rather than being respectful of the institution as a living, historically based entity. Her statements made me reflect more deeply about institutional boundaries and the role of an educator within a public institution. Thinking back to the previous distinctions between traditional and critical theory, her assessment of both the teacher's role and the institution's role in my opinion is based in traditional theory, where the institution has boundaries that are fixed and to be respected without negotiation. Her notion of a teacher as “not an independent practice” (Curriculum Specialist), leaves the educator within the boundaries, and responsible for maintaining them, rather than engaging in forms of critique with them. The conflict arose not only because, in her opinion, we as teachers were not maintaining the boundaries, but also because the students were invested in the art form as a form of cultural critique. The fact the students passionately wanted to express their thoughts leads me to believe, as Freire might state, that the students were “problematising” (Freire, 2002, p. 41-59), analyzing the component parts, not only critiquing the institution’s
lack of discussion on these topics, but also their own beliefs about their chosen topics. I do believe educators have a responsibility to critique, not only their own practice but the pedagogy and canons of the knowledge that is being privileged, but also a responsibility to change the system if it is oppressing something that should be expressed. Giroux supports this by stating educators have the responsibility to “identify those social processes which work against the ethical and political purpose of schooling in a democratic society and to construct new elements which provide the underpinning for new social studies programs” (Giroux, 1988, p. 23). In this case, the “new element” is a pedagogical strategy that offers ways to uncover the hidden curriculum that is “working against the ethical and political purpose of the schooling” (Giroux, 1988, p. 23). I believe institutions should be in a constant process of critiquing through reflective pedagogical practice and institutional reflection through administrative channels. I don't think the Curriculum Specialist would disagree with the second statement, but her thoughts support the system as the status quo and the pedagogy as being contingent on institutional limits not changing. At the end of the interview she stated, “Wanting to change the system is part of being an adolescent. If it is a goal to change the system, then I do not know how to play that out” (Curriculum Specialist). This opened up an unexpressed intention of my work to change the system not with permission, but subversively. Now that this is realized, and I have become more aware of how the institution perceived the work, I know that subversiveness in this instance is not necessary. If performance pedagogy was a mainstream pedagogical choice, one purpose of the work would be to intentionally cause the institution to buckle and then flex back, leaving a crease as a reminder of a residual change.

Despite her reservations and institutional limitations, the Curriculum Specialist and Principal were willing to let the students push personal boundaries, and also to allow the boundaries of the institution to be pushed. The Curriculum Specialist requested that the work was content neutral, to insure that the institution served all beliefs and moral codes equally, without ruffling any feathers. This was a difficult task. After her discussion with the students, their original ideas where changed. One example is that the group investigating abortion wanted to throw condoms out into the audience. We had to revisit this idea and consider if something else could be done, just as powerful a statement, but not as contentious. In the end, the Curriculum Specialist's request for editing strengthened the students' resolve and refined
their thinking, forcing them to demonstrate alternative ways to achieve what they had originally wanted to do. In the end, the pieces weren't content neutral; the students realized that since it was not a completely rehearsed piece, they knew they had freedom on the day of the performance and they took advantage of that, which the administration had the right to be upset and concerned about.

Another difficulty she had envisioning the pedagogy as potentially mainstream had to do with resources both in terms of faculty and space. “It was unique because you were here as a resource, I think it would be difficult for someone without some training to really do that kind of activity at the same level” (Curriculum Specialist). There were other pragmatic resource difficulties also such as physical space, available class time and the lack of research time for students to fully invest themselves in the ideas. The Curriculum Specialist explains, “for the issues that they explored, my sense of it was that was just the information that they had in their heads, sort of their sense of issues.” Adequate time to invest in the ideas, space, and the importance of a skilled facilitator became important elements to successful implementation of the work.

**Question #2: How do you feel the performances enriched the participating students, the teachers, the audience, the school administrators, and the institution?**

**Benefits to Students**

As we began to speak about the benefits to students, the Curriculum Specialist wanted to share how the administration was staying in touch with what students cared about. She shared how they had included students in a strategic planning conference that took place outside of school at the Ramada hotel where 45 students attended representing a cross-section of the student population. Within the data generated from that conference, they found many commonalities among the student responses, such as,

*How much they enjoyed the opportunity to connect and this is another example performance art, because kids come from throughout the school and kids from different groups, having dialogue, that they wouldn't typically have...I think is that piece where we are trying to make more opportunities for that... this was another opportunity to have that happen and it is good for the organization over all* (Curriculum Specialist).
In her eyes, the performance pedagogy work had achieved benefits for both students and faculty. In her position she has a unique responsibility to find connections between curriculum, pedagogy, and student growth. Within this interview she found a variety of instances that these elements combined in a positive way.

Students were able to convey information that was important to them, but also I think the personal satisfaction of, I can do this, you know, self-confidence and a self-esteem builder. And, I think from my background, the question that is always in my mind, is the connection between self-esteem and student achievement, I think it is really so intertwined, and so, that piece, causes a lot of those kids, who were there not necessarily involved in theatrical performances or even in some other activities, so it was a really unique opportunity for them to get some validation of themselves (Curriculum Specialist).

This example was further supported by parent letters that stated their surprise and joy that their child was able to get on stage to demonstrate their point of view, having never done anything like that in the past. Another student participant, dressed in caution tape in the male gaze performance piece, spoke to me about her feeling that the perception of her within the school had shifted due to her visibility in this work. Students saw her as intelligent and articulate due to her composure in the panel discussion after the pieces, whereas in general she was most often stereotyped in less than favorable ways. The Curriculum Specialist also found pedagogical benefits for students,

Giving students the opportunity to pull together all their thinking, to do a synthesis and then an application, or communication of their thoughts about important issues. I think that is a very valuable opportunity and to do it in a unique way (Curriculum Specialist).

Personally, it “enriched her in seeing the creativity and to see how they could be pushed to a different level and how they can step outside themselves and really convey information that was important to them and also the personal satisfaction that I can do this” (Curriculum Specialist). She was pleased to “see again how much they can do, what they are capable of doing, how smart our kids are, giving them the opportunity to do that, and the support of you being here that enabled that to happen.” She finalized her thoughts on student benefits by stating the interaction between students was further enhanced because the performance work generated dialogue between students. I had interjected during the interview that students had
mentioned that the dialogue after the performances was very different than what occurred in
their classroom. She found this statement interesting and responded,

\[ I \text{ am in the classroom a lot and it's pretty intense, I am surprised that there is a} \]
\[ \text{different perception of the type of dialogue that happened in class, versus the type} \]
\[ \text{that occurred after the performance piece, I think a lot of it has to do with student} \]
\[ \text{run, student organized, peers interacting with peers (Curriculum Specialist).} \]

I agreed with her that the ownership of the student-performed projects radically shifted the
dynamics of the classroom, increasing the level of commitment to communication on all
fronts, within the performance and during our in-service class sessions.

**Teacher Benefits**

Our discussion about the benefits of performative pedagogy for teachers was focused
through an administrator's lens, looking for evidence of how it supported their staff
development. She began by giving me an overview of how she saw the interaction between
the teacher population as colleagues.

\[ Teachers \text{ tend to be, “balkanized.” It is the term we use sometimes to talk about the} \]
\[ \text{different departments. They don't have many opportunities, there is not the physical} \]
\[ \text{proximity, for them to have this type of conversation. So, to have some time and some} \]
\[ \text{proximity and to share some students, or to share some commonalities, I think people} \]
\[ \text{love to finding somebody else with a like mind across the school and that energy} \]
\[ \text{builds on itself. That part was good, colleagues validating other colleagues, that} \]
\[ \text{comradery and the energy that comes from that and the motivation that comes from} \]
\[ \text{that (Curriculum Specialist).} \]

With her background context, it helped clarify the benefits of the performative
pedagogy as an interdisciplinary catalyst. This work inherently provided opportunities that
address her concerns. Those teachers who brought their students to the performances were:
social studies, health, and advanced placement history courses, along with the general school
population. The selected classes were chosen by the students, because of the teacher's
willingness to allow students to speak their mind in class. The Curriculum Specialist
continued by highlighting the positive characteristics of these teachers who were involved,
setting them a part from the general teacher population.

\[ The \text{ teachers involved are very charismatic, forward thinking, highly skilled} \]
\[ \text{teachers. They are already searching and looking to reflect on their teaching, so} \]
some of the other teachers that saw it or heard about it, will hopefully be able to explore these ideas (Curriculum Specialist).

Her thoughts reinforce my belief that this work is a highly reflective pedagogy for all involved and that those people who choose to be involved need to be aware of how it opens up dialogues and questions your personal teaching practices, curriculum, and perceptions of student understanding. She continues to speak about how this work supports these thoughts.

I think in terms of curriculum overall, in seeing, I think it is good for teachers to experience and see new ways for students to demonstrate their understanding and to take charge of their own learning and to have confidence when they do that. I think that reinforces some of the ideas (Curriculum Specialist).

She clearly saw this work as a benefit to the teachers, most notably to assist in breaking through the boundaries of the “balkanized” educational ruts. They experienced the invigoration of sharing across disciplines and finding connections for both themselves as teachers and also saw new ways for students to demonstrate their understandings in a different format. I would also add, it brought herself and the principal closer to the teacher's daily educational lives and pedagogical practice that made the students more visible as individuals. She sums this up as she closed our interview.

As a technique as a strategy, you know I really think it has a lot of promise. If others take it on, or if we decide this is the way we want to use it, we will get better at it, get better at structuring it for the kids so that it is a positive experience all the way through (Curriculum Specialist).

In the end, my fears that the Curriculum Specialist was not supportive of the work were unfounded; she saw the strength of the pedagogy and the benefits to both the students and the faculty.
Participant: PRINCIPAL (Male)

Introduction

*I think it is more meaningful to them too, the work you did with the students is something they will remember for a long time maybe the rest of their lives, who knows (Principal).*

I had never formally met the Principal, although he had introduced himself after the performances and congratulated me on the success of the work. The Curriculum Specialist had been relaying his thoughts during our meetings throughout the in-service. I went into the interview ready to discuss the issues that were difficult for the institution, but his positive reflections far outweighed the difficulties. He greeted me warmly and shared that he was also working on a Ph.D., and had a Masters degree in music education. He found a connection to my work through his understanding of performance as a culminating assessment, in educational terminology, a performance assessment. He saw a correlation between education-based performance art and a music concert as both performance assessments of student understanding. It was a great starting point that led me to synthesize his comments through the lens of assessment, by teasing out how performance art is similar to and differs from a performance assessment. The Principal's response closely followed the interview questions, and therefore the analysis of the interview data is in direct response to the questions.

Interview

Question #1: What are the benefits of performance work in the classroom, and what are the difficulties?

*Chance for them to be creative and also express themselves in a form that they would not normally be able to do in a classroom setting, So I think creativity, expression, and maybe to push the curriculum beyond the regular boundaries or the otherwise expected boundaries, in terms of giving the students a little more freedom to branch off from the normal curriculum, to areas that are even more relevant to their lives (Principal).*

What I find relevant in this paragraph is the assumption that creativity is not normally occurring in the classroom within the usual pedagogical formats. He credits creativity as the
catalyst which allows the curriculum to be “pushed.” The Principal is proposing that creativity is helping the students contest the “expected boundaries” which in turn is helping the curriculum shift, “branch off,” to areas that have more relevance to their lives. If we interchange the words creativity with performance, he is implying that the use of performance art pushed the curriculum, while at the same time shifting the content of the curriculum closer to the students' lives. What the Principal's statement implies is that performance art pedagogy causes reflective engagements that contribute to both institutional and personal reflection. I believe the open discussion format after the performances and the follow-up interviews with select administrators also contributed to the promotion of sustained reflection. I do not believe performance art, on its own, would have produced new institutional or curricular knowledge, had I not conducted the in-service, post-performance discussion, and interviews with select administrators. If we articulate the reflective engagements within this performance pedagogy, four distinct reflective engagements can be identified: 1) performance art, process-based reflection (what students think about as they design a piece), 2) performance-based reflection (what students think and choose to do while performing), 3) post-performance reflection and 4) institutional reflection. I contend that, based on the context of this work, when we talk about the reflective properties of performance art in education, the evidence and creation of these reflective arenas delineates the presence of an educational performance. A pedagogy focused on multiple means for reflection must also consider the relationship between the words reflection and assessment. Since the Principal alluded to the assessment qualities of performance pedagogy, I believe it is worth further exploration.

If we look at education-based performance pedagogy as an threaded-reflective process (occurring throughout the entire process of making the performance art piece), it is not unlike what is currently called authentic assessment, although it differs from the traditional definition by combining personal, institutional, and group-reflective processes while using the body as a medium. Grant Wiggins and McTighe define authentic assessment as follows:

*A task designed to simulate or replicate important, real-world challenges, such as asking a student to use knowledge in contexts where the purposes, audiences, and situational variables are genuine. Thus, the context of the assessment—not just the task itself—is what makes the work authentic (e.g., the messiness of a problem, ability to
seek feedback and revise, and access to appropriate resources) (Wiggins & McTighe, p. 274, 1999).

A very simple application of this definition, for students learning about marketing in middle school, would be the creation of a product, doing market testing, and then finding a way to sell it to the public. This is an authentic assessment of their understanding of what they have learned about marketing and then “performing” those ideas for the public.

Performance work shares some of the same assessment characteristics. In performance art, students are asked to take a subject like war and struggle with the “messiness of a problem” by finding a means to represent their ideas, not only the difficulty of the subject matter, but the messiness of combining multiple medias: verbal/visual/text. The messiness causes feedback and revisions and performed demonstrations. In this sense, it is an authentic assessment. What differs in this case is that in a performance art assessment there is an interchange between the performance, the performer’s body, and the dialogical process contributed by the audience. I would contend that this assessment causes a series of assessment relationships to occur between multiple players throughout the “authentic assessment.” This interchange between the student and his/her body, the ideas, peers, the institution, and the audience causes past signifiers to shift and new understandings to occur. The internalization of the reflection within this performative engagement is contingent on discussion, and on the type of commitment to the performance process whether as a performer or observer. And not unlike Butler's theory of performativity, it produces new cultural understandings for all those involved, however temporary they may be. The principal shares his thoughts on how performance pedagogy offers a potential means of assessment.

The exciting part of it, Renée, is that it offers an alternative way of assessing or of certifying their knowledge, sharing their understanding in a different way from the normal rhetoric that we go for, and that part of it was very exciting for me. Coming from a music education background, performance is dear to my heart. I think that students ought to be doing that more in schools anyway. Less regurgitation and more exhibition of what they understand and know (Principal).

Wiggins and McTighe define music recitals, oral presentations, art displays, and auto mechanic competitions as performance tasks: “a task that uses one's knowledge to effectively act or bring to fruition a complex product in which one's knowledge and expertise are
revealed” (Wiggins & McTighe, p. 279, 1999). Using the Principal's correlation of performance art to a performance assessment, assists us in broadening the definition of an educational performance to also be a concretization of the student’s thoughts through an educational-based performance art experience. He continues to clarify his thoughts on the value of the experience for the students as an assessment of student values.

*In terms of their investment it was strikingly obvious to me that they poured their hearts and souls into it, and used it as a means for expression and in some cases even a way to portray their own values through the performance (Principal).*

**What are the difficulties of educational based performance art?**

*Some of the same virtues, some of the same praises, also tend to be the most controversial, most tenuous for us, the pushing of the boundaries if you will (Principal).*

With the pushing of boundaries come consequences. When an educational performance is designed to question and probe current hot topics, it brings up the issue of respecting and understanding the boundaries of the institution. I had not considered the implications of this work for the institution, in terms of having pre-planned a lesson about contesting and respecting institutional boundaries; this happened naturally, as the issues began to challenge the expected curriculum.

*Red flags are raised in our minds because we are constantly thinking about our audience. Parents in particular and students to some extent, what we allow in the school and what we don't, and who are the receivers of this information. How might our parents react to certain curricular topics or ways that we might stray from what they might otherwise expect in school? (Principal)*

The issue that becomes prominent is artistic freedom and freedom of expression, versus the boundaries of a public institution. Doing this type of work within an institution is very different than within a performance space or even a public space. A school is not accustomed to spontaneity: it has content restrictions, language and word choice restrictions, and is accountable to students, parents, and the local and state government. The ability to express oneself has limitations within an educational institution and, depending on the region and local politics, there may be additional restrictions not necessarily present in other institutions. The silent presence of other stakeholders, such as the parents and the school board, also exert their influences. To uncover the opinions and boundaries of the “hidden audiences,” requires
an investigative process on the part of the instructor to determine the hidden boundaries that inform and shape the process of the performance work. Although once the students' voices (visual, verbal, bodily) have been unlocked, they are difficult to edit and naturally come forward to contest boundaries. The Principal clarifies his thoughts on this matter.

*When you let the students delve into performance art arenas, they then have the freedom, it might by chance carry on to an extreme that you might not necessarily have been prepared for, or you did not necessarily agree to. Not because of their indignant behavior but the performance part of it, the passion part of it, what they would like to speak or tell, just comes through without any specific intention on their part to be deviant (Principal).*

As we begin to construct a broader definition of an educational performance, it does include reflective interactions on multiple levels in addition to understanding and working with the boundaries that the school enforces as “appropriate” curriculum. It becomes an integral part of the pedagogy and also an integral part of the educational performance. The educational performance is thus a negotiated performance based on the ability to push the boundaries and have the institution remain supportive.

**Question #2: How do you feel the performances enriched you, the students attending, the teachers, the school administrators, and the institution?**

*I learned a lot about some of the kids that I didn't know before, in terms of just them speaking their beliefs and I learned in general about our kids how creative they are, how they are not embarrassed or afraid to push themselves into arenas that they may not be comfortable with, to be able to share their views and express their thoughts. As a whole I am convinced not that our kids are necessarily gifted, but we do have a lot of talented and creative kids here and I was once again impressed with our students' willingness to jump in with both feet, so to speak, and some of our kids that are not performance oriented, took part in that and that in it and among itself was really stunning, just to see those kids jump on the stage and performed in a theatrical way (Principal).*

If we continue to view this interview through the lens of assessment, the Principal was able to assess his student population based on very different criteria: their creativity, self-confidence, and willingness to share their views and thoughts. These are criteria that would not surface on standardized tests or by looking at a student's grades. It allowed the Principal
to see his student population as individuals and not mere data. The performance also allowed
the Principal to see his student population as capable and also respectful of the institution.

... often kids want to dive into treacherous territory some concepts, issues and current
events that are rather tenuous, but, I learned that kids can do that and still respect the
boundaries of what we are supposed to be about here at school. We need to give our
students more freedom than we do sometimes. I think we tend to restrict them more,
constrict them from what they can actually do at school.
I think what the students gathered was a better understanding of the various
stakeholders to whom we are accountable within a school district. Often times I think
that they only see their only audience as their peers, and their fellow students, when it
really goes way beyond that. And I think they gained that understanding, at least the
leaders, the planners (Principal).

One of the specific institutional ramifications and an example of how the students understood
the politics of the High School occurred when students wanted to protest a proposed
renovation of their school. The Principal found that students who had participated in the
performance led the protest.

Some of those kids and (Student B) I hadn't really known. Their connection piece
(speaking out about the proposed new high school) was totally different because of
their work with the performance. They had a protest about the renovation, and the
students chose to peacefully speak their mind. Two students from that were in the
performance work were in the forefront (Principal).

The principal agrees that he gained a greater respect for Student B and that she also gained a
greater respect for him, through the performance work and subsequent protest. He felt the
relationship had been forged through the performance work and had created a greater respect
between the administration and all students involved.

**Question #3: What were your “ah ha” moments, whether pro or con, during your
involvement in this project? Please consider these three areas of reflection: personal,
curricular (what was being taught) and pedagogical (how it was being taught).**

The power of alternative assessments, the power, in particular this case,
performance- the exhibition- I think that word stands out in my mind, it gives the
students, all students, from all walks of life in our school the chance to exhibit, show,
demonstrate in a very visual and straightforward way, which too often times they
don't get that chance in the classroom (Principal).
If we consider the overlay of educational assessment language onto performance art pedagogy, we find definite strengths as an assessment tool. It values and includes all students, whether performers or not, in a multi-modal communicative assessment format asking students to use multiple mediums to express their ideas.

I think from a curricular standpoint and from a pedagogy standpoint, in terms of our teachers and their allowing for variety in their classroom, I think that is absolutely critical. That part of it, from my arts background, I really loved that part of it. I really enjoyed that part, very unique, and as rich as any other way that they would typically demonstrate their knowledge or their involvement in a particular issue. That was a big ah ha for me (Principal).

This work gave him an opportunity to assess his student population based on different criteria and altered pedagogical methods, thereby increasing his understanding of performance assessments and the value of an engaged mental, and physical educational performance.

**Outlying Comments: Things left out**

Looking back through the raw interview data, the interviewees responded directly to the questions producing data that was evenly used throughout the dissertation. There was not a thread of data that did not pertain or an exclusion of data, due to minimal frequency, to warrant exclusion. I attribute this to not only the validity and clarity of the questions, but also the dedication of the participants to the process. If I had done the interviews sooner, directly after the in-service, and solicited responses of students who were not as invested, then the outlying comments may have been more diverse.

In terms of unexpressed research narratives, I can identify two: the implication of presumed creativity of the participants and unexpressed personal narratives. The first was an on-going yet not always explicitly stated perception on the part of the administrators that because of the student participants inherent “creativity,” due to being art students, that this contributed to the success of the work. Although I disagree with this statement and feel I could have had similar outcomes with non-art students, I did not address this within the dissertation. I also felt that defining the term creativity and the Principal and Curriculum Specialists use and understanding of this word, would require another research investigation that was not pertinent to the work at this time.
The second narrative is that of specific students who participated in this project who had exceptional circumstances and/or “awakenings” due to their experience with this process. Because of either their choice to request that their journals and discussion not be shared, or my feelings, that regardless of their willingness, it was still too personal for eventual Internet publication, I excluded these personal stories. In this case it was my choice to protect their private disclosures, looking at the journals through my parental eyes as I would hope my children's revealing disclosures would be protected in a similar situation.

Chapter 5 begins the process of synthesizing the data so as to address the primary research question. The questions that the interviewees were asked and the data that it produced will now be rearticulated to address the specificity of the research question, asking what specifically contributes to how the pedagogy functions and more directly how does it produce opportunities for transformative engagements.
Chapter 5: INTERVIEW ANALYSIS

An analysis of the interviewee responses in relation to the supporting research questions, to establish the supporting “pillars” of performance art pedagogy and a visual diagram that assists in the formation of a response to the primary research question.

Introduction

This chapter is a compilation of the prominent data that surfaced during the analysis of the interviews, using the supporting research questions as filters. The method used to synthesize this data was to review each interview analysis, pulling from it the relevant participant quotations and researcher comments that related to the supporting research questions. The data was then compiled by question, listing all pertinent data under each question by participant. From this compilation, a synthesis of the prominent themes/“pillars” is presented toward the understanding of the primary research question, listing all pertinent data under each question by participant. The word “pillar” is meant to establish the foundational elements of the pedagogy while not fixing their existence in any particular order or pedagogical regularity. The primary research question is:

How can performance art, used as a pedagogical methodology, create an educational space that is transformative (causing reflection, both personal, and institutional) for teachers, students, and the participating administrators?

The interviews were analyzed by looking for direct relationships to the following four supporting research questions.

- Research Question #1: What elements are present in a performance-based pedagogy that distinguishes it as a form of critical pedagogy?
- Research Question #2: What aspects of a performed pedagogy open up dialogical arenas both personal and institutional?
- Research Question #3: What constitutes an educational performance?
- Research Question #4: What assists in the promotion of reflexivity?
Outline of Subsequent Sections

Each section begins with a restatement of one of the four supporting research questions and a clarification of any of the terms relevant to answering the question. This is followed by the interviewee responses and a collection of summary statements (“pillars”) that assist in forming a conclusion to the primary research question that will be discussed in Chapter 6.

Question # 1: What elements are present in a performance-based pedagogy that distinguish it as a form of critical pedagogy?

Clarification of Terminology

I would like to begin by reestablishing the definition of the word critical as used within the dissertation. Referring back to my previous use of Horkeimer's definition in the methodology chapter, a critical engagement is defined as the choice by individuals to engage in a dialogue/critique of a particular idea, object, or institution they find themselves in relationship to, and doing so actively as reflective participants. In this instance, the participants shifted from little ability to form a critical opinion of their institution/school to becoming theoreticians critiquing from within the local/institution. Paraphrasing Horkeimer's text, he proposes that a critical engagement is a relationship where you engage as a theoretician with a specific object and form a “dynamic unity” (Horkeimer, 1972, p. 215). His use of the terms “dynamic unity” presupposes an engagement that is not passive; it is dynamic. In this instance the student is not only reading and asking questions in class but engaging and participating. In this case, the pedagogy sets up a series of relationships that allows the respondents to reflect and form critical responses. The pedagogy itself becomes a theoretical lens allowing for the creation of critical engagements.

The interviewees spoke in various ways to substantiate this argument and to align performance art pedagogy with critical pedagogy, most notably mentioning how viewing and/or participating in the performance changed their ability to see the relationship between themselves and the institution and individuals around them.
Participant: Non-Performing Student

Meta-Analysis: Question #1 (Critical Pedagogy)

In the case of the Non-Performing Student, she was able to critique the pedagogy of her classroom and reflect on how that impacted her as a learner. She came to a realization that performance-art pedagogy assisted in her ability to learn and to perceive her peers as intelligent. As an audience member she was able to position herself within the institution as critic, to assess the pedagogical experiences she was having and form critical opinions about them. She states,

“It helps kids see there are other ways to learn besides books. Shows you that there are other ways that are not taught in the classroom these days.”

She goes on to describe her shifted perception of her peers,

“I'm sure that everyone is intelligent in some way, it was the first time that I ever saw that people were smarter than I had perceived them to be.”

She demonstrates that performance art pedagogy provides an alternative way of seeing herself as a learner.

“When there is performance in the classroom, there is more of an opportunity for kids to learn. Some kids learn different ways. I happen to be a person that learns from movement and, you know, things to see and music.” (Non-Performing Student).

In this case, the student/performer becomes a theoretician within the educational system reflecting on pedagogical norms through a performance-based dialogue. The non-performing student was able to critique the pedagogy of her regular classroom after the performances and post-performance discussion. I believe this occurred not only because of the content of the pieces but also the nature of the post-performance discussions. Because of this experience, she became a “theoretician” located inside the institution/classroom as a participant, with the ability of critiquing the pedagogy and the participants from within the institution. The non-participating student provides us an example of a “dynamic unity” between a student and their existing classroom pedagogy compared to performance-based pedagogy. Due to this juxtapositioning she was able to see her peers differently after hearing their thoughts during the post-performance discussion. This provides us with an example of how the pedagogy allowed for the formation of a “dynamic unity” between the student and
pedagogy and the student and her peers. In both cases a shifted perception occurred; first the realization that pedagogy affected her ability to learn, and second, a transformed perception of her peers as thoughtful and intelligent due to having a chance to hear their thoughts during the post-performance discussion.

**Participant: Non-Performing Student**

**Supporting Pillars of Performance Art Pedagogy (Critical Pedagogy)**

- Performance art pedagogy allows for the formation of a “dynamic unity” between student and pedagogy, and student and peers.
- Performance art pedagogy shifts students from outside to inside a pedagogical critique, allowing them to understand the classroom pedagogy and their peers in a new way.
- Performance art pedagogy offers multiple means for students to engage with the pedagogy due to the structure of the pedagogy (movement, visual, sound, video).

**Participant: Student A**

**Meta-Analysis: Question #1 (Critical Pedagogy)**

Student A's comments demonstrate how performance art pedagogy offers a critical pedagogical engagement within a studio art critique. Her quote explains how the traditional studio-art critique format is not a critical pedagogical practice; the student does not engage with others or in any form of critique embedded within the art making process. In this case the student is an outside respondent after the art project is completed, rather than a dynamic participatory student/artist within the critique as an on-going participant. She describes a critique within a traditional studio art class,

*We talk about it, but like it is always, you do your art and then you have the criticism, so yah we talk about it and, I guess it is in a helpful manner, but it is after the fact that the art has already been created, like, well you should have done this, this could have been better. I guess that goes into the next piece of art the person makes, but we never critique while we are in the process (Student A).*

Here, Student A describes the typical critique process in her art classroom. She describes it as a process which occurs post-project, not as a critical engagement occurring through an
interrelated relationship between the work, peers, herself and teacher. In the above example, the artist is not in a position of theoretician within a “dynamic unity” with the art process or others around them. The artist has been excluded from an interior-critical engagement and asked only to comment and receive comments after the work is completed. She further clarifies how this differs from a performance art pedagogical experience.

...a lot more interactive with you, the teacher, and with the students. Usually we were all sitting working on our own pieces separately. We sit at our table, put the music on, don't talk to anyone, and this was a lot more of a group effort, obviously. Putting ideas together, like the performance, was everyone's ideas put together to make a performance (Participant Student A).

Student A is alluding to the relationship of the student within the pedagogy as a non-passive/dynamic participant within the learning process; participating in an on-going critique as a community of students working toward the creation of the performance. This supports the definition of a critical engagement and therefore allows us to say that the pedagogy and performance-drafting process follow the definition of a critical engagement in support of the definition of a critical pedagogy.

Student A's interview also gives us an opportunity to look at how the subject matter of the pieces formed a “dynamic unity” with the audience post-performance. An example of an audience response came from a parent, and military recruiter, who shared with Student A her reservations about the performances and their possible affect on students' perceptions of war. In the case of the recruiter, she became concerned that the student responses would prompt a reconsideration of the students' position on military involvement. In the voice of Student A, some of the audience members had “negative” reactions that signaled the content had “gotten in”. Student A's responses show that even the audience, who had not been a part of the drafting process of the performances, also became theoreticians after viewing the pieces. She comments on the military recruiter's thoughts post-performance.

*She is taking it as negative, she was afraid that it really did make people think about not joining the military, when she is very, very passionate about it, a sense of duty that you owe something to your country. It hit her very deeply. As the person that evoked that feeling, you can’t always take it as negative. It caused her to reflect- she got angry about it. It means that she at least heard what we were trying to say (Student A).*
Student A proposes that a “negative” response means the content of the performances was heard and pondered in a less than superficial way. This allows us to consider that a passionate, possibly negative, critical reflection has occurred. In this case, the content of the pieces had “gotten in” allowing us to note that a relationship, a dynamic unity, between an audience member and the material had occurred.

Student A gives us two examples that point to performance art pedagogy as being a critical pedagogy. First, that within the drafting of a performance piece there is an on-going critical relationship, not only with the material and the students, but also between the students. Secondly, that a passionate response by an audience member signals their relationship is less than superficial and can be considered critical. In both cases, I would contend these are examples of “dynamic unities,” indicating that performance-art pedagogy aligns itself with critical pedagogy.

**Participant: Student A**

**Supporting Pillars of Performance Art Pedagogy as Critical Pedagogy**

- Performance art pedagogy has embedded within the process an on-going critique.
- Within the drafting of a performance piece there is an on-going critical relationship, not only with the material and the students, but also between the students.
- A passionate, “negative” response by an audience member signals that their relationship is less than superficial and could be considered critical.

**Participant: Student B**

**Meta-Analysis Question #1 (Critical Pedagogy)**

Student B continues this argument by giving us another opportunity to see how performance art pedagogy promotes a “dynamic unity” with students through a committed public performance. Student B describes the difference between a written and performed response.

*When you write a paper it is easy to not take responsibility for it and you don't have to defend it later. No one is going to read it and then approach you later and ask you to defend your opinions. The paper is static. People had a person, a subject (referring to the piece on abortion) they could relate all of these things together. That is what is so great about performance, the public aspect, the community aspect (Student B).*
In performance work the performer publicly demonstrates their beliefs, making the student instantly accountable for the ideas and content shared in a public forum. As a performer you make visible, through the use of your body, the “dynamic unity” between the performer and their belief system, and then “publish” it publicly. The performer takes responsibility for the intentions of the content, and the future connection that the performance content will have to the performer as a public individual. Because of the public nature of performance work, performance-based pedagogy elicits critical engagements. The critical outcomes initiate from inter-relationships between the content and the performer, in direct relationship to the institution and the audience response. In this case the “dynamic unity” is cemented because of the commitment to the public presentation of ideas. Unlike a written paper, in performance art pedagogy a student performs their chosen content visually in front of an audience. The performers are demonstrating their critical engagement from within the content, as a performed statement, rather than outside of the content such as a paper that rarely becomes public. Performance art privileges the public, interactive, visible; making the student and institution present and accountable to the shared process of criticality.

A student's performed-critical voice is another example of how performance art pedagogy aligns itself with critical pedagogy. Using the notion of interior versus exterior critique, the institution is being challenged from within through the performance of the student's ideas while the students are members of the institution. Participant Student B supports this idea:

“They had to confront us as students that were dealing with ideas that they weren't prepared to have floating around in their school.”

The students were critiquing issues of global concern but also their institution’s lack of inclusion of these ideas within their current curriculum.

The connection can be made between performance art pedagogy and critical pedagogy by acknowledging what happens when a student publicly demonstrates their ideas from within their institutional/school. In this instance it allows students to enter into two

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5 I am treating the term institution as a collection of participants but referring to it as a singular entity driven by the decisions of the individuals that comprise the institution at large which later in this discussion helps us include the institution as a participant.
critical dialogues: 1) the global political debate on the topics they are investigating and 2) the critique of their school's pedagogy, curriculum, and institutional boundaries. From within the institution, the performers demonstrate their shared belief system about issues usually hidden from them within their institutional curriculum. Performance as a medium keeps them from being anonymous; the students become publicly accountable for their ideas. Due to the demonstration and commitment of the ideas via performance, I would contend that all of the relationships are dynamic: student-material, student-institution, student-audience and student-administration.

**Participant: Student B**  
**Supporting Pillars of Performance Art Pedagogy (Critical Pedagogy)**

- As a performer you make visible, through the use of your body, the “dynamic unity” between the performer and their belief system and “publish” it publicly.
- The student takes responsibility for the intentions of the content, and the future connection that the performance content will have to the student as a public individual.
- The institution is being challenged from within, through the performance of the student's ideas while the students are members of the institution.
- The critical outcomes initiate from inter-relationships between the content and the performer, in direct relationship to the institution and the audience’s responses.

**Participant: Classroom Teacher**  
**Meta-Analysis: Question #1 (Critical Pedagogy)**

The Classroom Teacher shares another opportunity for a “dynamic unity” between students and their performance content that occurs because the performances are conceived.

“I think the performance allowed for a more political grouping of ideas. I think one of the benefits of this was how the final pieces got formed. Everyone sort of had a democratic voice in that” (Classroom Teacher).

The students were not given specific topics to work from, but rather decided on topics brought about through a dialogue of critique and interchange. This process allowed each student to individually invest in the work, while also critiquing the ideas of others. In the end,
they all knew they had to perform the ideas they were discussing. This increased the importance of the critique process insuring that each individual was committed to what would ultimately be shared in a public venue. The Classroom Teacher alludes to the fact the performance drafting process allows for each person to have a “democratic voice,” which supports the inclusion of performance art pedagogy as an example of a critical pedagogical engagement.

He also alludes to how the planning process in performance art pedagogy opens up the possibility of a space for critical engagements or the formation of a “dynamic unity” with multiple entities. In the following quote he shares how performance pedagogy differs, namely the open-ended aspect of planning that does not include determining the lesson's outcomes.

*We had planned things, but really didn't know outcomes. In some way you are acting in an act of faith and that's hard. I think when we go into performance spaces to watch performances we realize it is going to happen, but in the context of the classroom we normally don't expect that, and we control that (Classroom Teacher).*

The “act of faith” he describes is letting go of any prescribed outcomes. The process of letting go allows for an undetermined space to become available, a liminal void. In my opinion this describes what Giroux would characterize as a public dialogical space where critical discourse and shifts in pedagogical direction can occur. The group drafting process also creates a public dialogical space, as students debate the best way to demonstrate their ideas visually. When a lesson's outcome is unfixed then it allows the students to critically negotiate with the teacher on the curriculum and pedagogical process. The evidence of a critical pedagogy is the creation of a space that has an indeterminate nature allowing for the possibility of a dynamic unity to occur in many permutations.

In the first example, since the assignment for the performance pieces did not have a subject or a specific form that it needed to take, a pedagogical void was created. That void or dialogical space was then filled with a critical exchange of ideas toward the creation of a performance piece. In the second example, the lack of specific, expected outcomes by the classroom teacher and myself opened up an additional space that allowed everyone to engage in a critical way toward a democratically conceived outcome. In my estimation both of these examples point to the creation of a critical pedagogical space.
Participant: Classroom Teacher

Supporting Pillars of Performance Art Pedagogy (Critical Pedagogy)

- The performance art drafting process allows for a political grouping of ideas.
- Letting go of any prescribed lesson-based outcomes allows for the creation of a liminal pedagogical void.
- The liminal void allows for a space (dialogical space) to be filled with critical exchanges between a variety of participants (student, teacher, administration, institution).
- The knowledge that the students were going to perform the ideas increased their critical engagement and insured that each individual was committed to what would ultimately be shared in a public venue.

Participant: Curriculum Specialist

Meta-Analysis Question #1 (Critical Pedagogy)

The Curriculum Specialist's interview gives us an opportunity to see the relationship between the content and the institution. She shares how the institution was incorporated into a critical dialogue because of the performance art pedagogy existing within the school.

*Again in our thinking we were trying to protect the experience that was so wonderful and then thinking that the whole thing could collapse because we hadn't protected the rights of other students or our responsibility to the institution (Curriculum Specialist).*

This quote documents how the work pushed the boundaries of what the institution was comfortable with. In this case, the pedagogy put the administrators in a position where they had to advocate and explain the institution's curriculum and boundaries. The Curriculum Specialist was concerned that the content was outside of the boundaries set by the state for a public educational institution. The performance work instigated a critical dialogue between the administration, students, and teachers that negotiated and defined the institutional boundaries. The outcome of this dialogue prompted two things: 1) it reaffirmed to the administrators where the boundaries were and their importance, and 2) it allowed the students to know where the boundaries were and how they might both respect and interrogate them. In both cases the performance work allowed the curricular boundaries to become visible to
more individuals within the institution, prompting key players (the Principal and Curriculum Specialist) to advocate and clarify what and why the boundaries were there. Because of the Curriculum Specialist's active role in getting to know the students' performance content, the students were able to see how their ideas influenced and made visible the boundaries of the institution. The fact the Curriculum Specialist felt the need to protect the boundaries of the institution signals that the institution was being critiqued from the inside allowing us to align the pedagogy with a form of critical pedagogy.

**Participant: Curriculum Specialist**  
**Supporting Pillars of Performance Art Pedagogy (Critical Pedagogy)**

- The institution was incorporated into a critical dialogue because of the performance art pedagogy within the school.
- The pedagogy put the administrators in a position to both advocate, explain, and define the institution's curriculum and boundaries.
- The performance work instigated a critical dialogue between the administration, students, and teachers that negotiated and defined the institutional boundaries.

**Participant: Principal**  
**Meta-Analysis Question #1 (Critical Pedagogy)**

The Principal's response below adds to the discussion on institutional critique, that being the ability of students to see the institution's boundaries and their function.

*I think what the students gathered was a better understanding of the various stakeholders to whom we are accountable within a school district. Ofentimes I think that they only see their only audience as their peers, and their fellow students, when it really goes way beyond that. And I think they gained that understanding at least the leaders, the planners (Principal).*

If a critical theoretical engagement is defined as acting as a theorist from within the institution and engaging with it dramatically, then the principal's statement allows us to see how the students' performances engaged the institution in a way that made all of the “stakeholders” (the school board, parents, other students) transparent to the students. The dialogues with the Curriculum Specialist and Principal made the students aware of how their ideas impacted the institution and individuals who held different points of view. The
pedagogy itself shifted the students into an arena where they were now in direct critique and negotiation with the institution, their peers, and the administrators.

The Principal continues to share his thoughts on the difficulties of the work.

*Some of the same virtues, some of the same praises, also tend to be the most controversial, most tenuous for us, the pushing of the boundaries if you will (Principal).*

I contend that this statement substantiates and clarifies an outcome of a critical engagement or “dynamic unity,” as reflected by his response that the pedagogy pushed the boundaries of the institution. Critical engagements are not static or normative, they engender instability and push existing boundaries toward renegotiation and/or understanding. The Principal further extends this thought.

*To push the curriculum beyond the regular boundaries or the otherwise expected boundaries, in terms of giving the students a little more freedom to branch off from the normal curriculum, to areas that are even more relevant to their lives (Principal).*

Due to the pedagogy, the Principal was able to view his student population from a different point of view. The pedagogy allowed him see his students “performing their ideas” which simultaneously challenged the institutional boundaries. He goes on to further express his new respect for the students due to the ability of the pedagogy to make the students and their ideas more visible to him.

*Often, kids want to dive into treacherous territory- some concepts, issues, and current events that are rather tenuous, but I learned that kids can do that and still respect the boundaries of what we are supposed to be about here at school (Principal).*

Performing allowed the students to critique the status quo in an open forum on three fronts: 1) the prominent pedagogical structures within the school; 2) topics within the national political debate such as abortion and war and 3) the curriculum boundaries. In all cases, the students acted as theoreticians working within the institution and the ideas to form performed statements invested them in an outcome that was not static. The performance was received by the audience and could not be tucked away or passed over without response. Performance art pedagogy activated a series of relationships that became performative and interactive.
producing multiple forms of critical dialogues, while at the same time giving the Principal an opportunity to know more about each student as an individual thinker.

**Participant: Principal**

**Pillars of Performance Art Pedagogy (Critical Pedagogy)**

- Performance art pedagogy allowed the students to critique the institution's boundaries and their function as a participant from within the institution.
- The pedagogy shifted the students into a position where they were in direct critique and negotiation with the institution, their peers, and administrators.
- The performances engaged the institution in a way that made all of the “stakeholders” (the school board, parents, other students) transparent to the students.
- The pedagogy allowed the principal to see his students “performing their ideas” which simultaneously challenged the institutional boundaries.
- Performing allowed the students to critique the status quo in an open forum on three fronts: 1) the prominent pedagogical structures within the school, 2) topics within the national political debate such as abortion and war and 3) the curriculum boundaries.

**Meta-Analysis Question #1 (Critical Pedagogy) – Conclusion**

In the participant comments, they frequently make reference to the formation of multiple interconnected relationships that have as their outcome critical engagements. As a brief synopsis of supporting data: 1) Student A had a heightened relationship between herself, the existing pedagogy, and the performance art pedagogy, making it possible for her to see both how she learned and also to see her peers as intelligent individuals, 2) Student B made comparisons between the traditional studio-critique model and the on-going critique model that is common during performance art pedagogy. She also observed that performance art pedagogy enhanced the critical dialogue between the audience and the performers, 3) Student B spoke to the committed nature of performance versus a written expression of ideas and how the students' public presentation of the performances created a dynamic relationship with the institution and administration causing boundaries to be clarified and contested, 4) the Classroom Teacher noted the relationship of the teacher to the pedagogy, allowing us to see the process as “pedagogy centered” not “outcome based,” where the students engage in a
critical dialogue toward the production of their chosen idea rather than a top-down prescribed pedagogy that has specific outcomes, 5) the Curriculum Specialist shared how the pedagogy highlighted the relationship between hidden curriculum and the curriculum boundaries set by the institution toward clarification of the institutional boundaries; and 6) the Principal shared how the pedagogy challenged the use and function of institutional boundaries.

The performance art pedagogy produced a variety of documented relationships that fit the definition of a “dynamic unity” as described by Horkeimer. This supports the conclusion that performance art pedagogy can be considered a form of critical pedagogy because of the creation of multiple forms of dynamic relationships with individuals and entities. Within all the noted examples, the critical engagements occurred due to increased relationships between multiple parties due to the structure and methodology of the pedagogy. The pedagogy engendered the following relationships toward critical dialogues:

<table>
<thead>
<tr>
<th>Non-performing Student</th>
<th>student/pedagogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student A</td>
<td>student/artmaking</td>
</tr>
<tr>
<td></td>
<td>audience/content</td>
</tr>
<tr>
<td>Student B</td>
<td>student/ideas/public presentation of ideas</td>
</tr>
<tr>
<td></td>
<td>student/ideas/institution</td>
</tr>
<tr>
<td>Classroom Teacher</td>
<td>student/ content</td>
</tr>
<tr>
<td></td>
<td>teacher/pedagogy</td>
</tr>
<tr>
<td>Curriculum Specialist</td>
<td>administrator/hidden curriculum/school's curriculum</td>
</tr>
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<td></td>
<td>student/hidden curriculum/school's curriculum</td>
</tr>
<tr>
<td>Principal</td>
<td>administration/institutional boundaries</td>
</tr>
<tr>
<td></td>
<td>student/institutional boundaries</td>
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</tbody>
</table>
Question #2: What aspects of a performed pedagogy open up dialogical arenas both personal and institutional?

Clarification of Terminology

To clarify the term *dialogical arena* I would like to revisit the work of Freire and Giroux; both educators see dialogical spaces as a necessity for the establishment of critical consciousness and critical citizenship. Freire believes that critical pedagogical spaces can awaken a critical consciousness or conscientização in an individual or community. Giroux extends Freire's theory making the connection between pedagogy and power, most notably how pedagogy can either advance students' abilities to become engaged citizens or school them to be passive within political/economic discourses.

*Perhaps unsurprising in a climate of mounting cynicism, the move toward a depoliticized pedagogy that strips students of any sense of critical and social agency cuts across the ideological spectrum* (Giroux, 2001, p.85).

Understanding the relationship between pedagogy and “how we act” (Giroux, 2001, p.85) requires that we define where the “space” for substantive, critical dialogues can occur. Extending from our previous definitions of critical, the definition of a *dialogical space* refers to the intentional generation of pedagogical spaces that promote critical and social agency through dialogue.

Participant: Non-Performing Student

Meta-Analysis: Question #2 (Dialogical Arenas)

Dialogical spaces for the Non-Performing Student became evident because of shared experiences and the opportunity of seeing her peers as intelligent through shared dialogue during the post-performance discussion. She explains,

*The performances showed the students how to come together, that regardless of all the cliques, or if they didn't like each other, this is something that they could discuss, and both be excited about and share and experience”* (Non-Performing Student).

In this case the dialogical space occurred because of a shared experience and the increased visibility of her peers as thinking, reflective individuals. She was able to interact with her
peers, not just as students who answer questions in class but also as performers/intellectuals with points of view about subjects that interested them. The pedagogy promoted a sense of community and an awareness of shared issues and concerns. She continues,

*I just felt good when the students were together, because they are never together, discussing, sharing, and being together. They are never together. In high school you know there are groups and groups. So it was just really comforting to finally feel that in the high school that students were coming together, even if they did not participate, just sitting and listening, it was really nice (Non-Participating Student).*

Her statement demonstrates how cliques separate a schools' population from shared dialogues and how the post-performance discussions changed that for a short period of time. A means of sustaining this type of shared dialogue would be to include performance-based pedagogical work within the curriculum at large. In this instance viewing performances collectively allowed for the creation of a dialogical space that negated her feelings of exclusion and brought the students together under the guise of shared experience and dialogue.

Through her examples, the definition of a dialogical space is similar to Freire's conscientização, the awakening of a critical consciousness where an individual places the performance material in question through educational dialogues toward multiple understandings (Freire, 2002, p19-20). It also supports Giroux's statement and provides a counter response to a “depoliticized pedagogy,” demonstrating how critical pedagogy can transform perceptions of people and institutions through the initiation of critical dialogues. The pedagogy realigns the student with their critical voice, while at the same time making visible the political nature of a critical dialogical space. I would propose that the performance work opened up dialogical spaces, both pre-performance (in class), during performance and post-performance (discussion) that allowed students to understand how the democratic process occurred through the inclusion of multiple points of view within a performance-art engagement.
Participant: Student B
Pillars of Performance Art Pedagogy (Dialogical Arena)

- The pedagogy promoted a sense of community and an awareness of shared issues and concerns.
- The post-performance discussions changed the segregated student population and promoted inclusion during the post-performance discussion.
- The performances created a dialogical space that negated the student's feelings of exclusion and brought students together under the guise of shared experience and dialogue.
- The pedagogy realigns the student with their critical voice, while at the same time makes visible the political nature of a critical dialogical space.

Participant: Student A
Meta-Analysis: Question #2 (Dialogical Arena)

Student A's responses help us consider the shock value of performance art pedagogy and the relationship of unsettled, or politically contested content, to the creation of a dialogical space.

*I think everyone had a wow moment after, when you saw their faces (the audience's) especially after (the abortion piece) because (student's name who was in the piece) was so, it was just so, there is not the right word... it wasn't violent and really bloody, but it was like (audible sigh), everyone just fell back in their seats because it was so unexpected you wouldn't think it would be that powerful. They got it, and it meant something, teenagers are thought of as not thinking. My opinion is that everyone has responses but it's the fact that they got so, I guess, so touched, not touched in the, like emotional way, they were so irritated to get their opinions out there, to be like no, this is what I think, it was almost an argument, but in a positive way (Student A).*

In this instance, irritation provoked dialogue which was both emotional and passionate. The “shock value” of the culminating pieces and class assignments were intended to provoke the students to respond to the material in unconventional ways. Student A expressed her thoughts on the importance of being uncomfortable while working with a performance-based pedagogy. She states, “getting out of your comfort zone, that's a part of life” (Student A).
In this case both the pedagogy and the performances invest the students in situations and experiences that stretch their comfort level in the classroom. I contend that one aspect of the creation of a dialogical space is placing students in situations which stretch their comfort zones in terms of curriculum content and performance tasks.

Student A's responses demonstrate that the creation of a dialogical space requires that the space is not static but transitory. The teacher and students' relationships with the content and each other are always in a state of unsettledness and renegotiation. She spoke directly about the traditional form of interaction in the art classroom versus a performance art pedagogy model.

(\textit{It was}) a lot more interactive with you, the teacher, and with the students. Usually we were all sitting working on our own pieces separately. We sit at our table, put the music on, don't talk to anyone, and this was a lot more of a group effort, obviously. Putting ideas together, like the performance, was everyone's ideas put together to make a performance (Student A).

Collaboration is promoted and expected within this work; students are within a continuous drafting process that begins with drafting the idea and continues through performance. Both the teacher and the students let go of a set assignment and fixed outcomes and trust in the process of discovery. In my estimation, letting go of a fixed outcome produces greater reward and reflection; the collaborative nature of the pedagogy along with the shared risk and unknown outcome, engender a dialogical space.

Student A also credits the importance of a visceral body-to-body recognition between the performer and audience within a dialogical space.

\textit{In two-dimensional art, there is no direct correlation to body movement. The big difference is you can show movement (in performance art). That also made it more interpretive for the audience...because you are watching a body, you are taking what you see and applying it to your own experiences. It's art that engages the viewer more and it's easier for a viewer that is not an artist, to become engaged in performance art and to appreciate it. If you are looking at a painting you might not take as much out of it. I think what really prompted people to become opinionated was the fact that there weren't words, or very few, very little speaking, nothing that was really said. Ours didn't have any words at all except our tee shirts and the caution tape. That opened up more dialogue because it wasn't really specific.}

Through Student A's analysis I determined that there are three things that contribute to the creation of a dialogical space: 1) the use of the body, 2) the lack of text, and 3) the lack of
visual specificity. I propose that the use of visual images coupled with the visceral connection encouraged through a body-based media stimulated the creation of a dialogical space.

**Participant: Student A**

**Pillars of Performance Art Pedagogy (Dialogical Arena)**

- Pedagogical irritation provokes the formation of a dialogical space.
- Initiating ways of “getting out of your comfort zone” assists in the formation of a dialogical space.
- Relationships are always in a state of unsettledness and renegotiation within a dialogical space.
- Collaboration, coupled with shared risk and an unknown outcome, lay the groundwork for a dialogical space.

**Participant: Student B**

**Meta-Analysis: Question #2 (Dialogical Arena)**

Student B attributes the immediacy of the event, and the relationship of the artist to the audience, as the catalyst for the creation of dialogical space.

_It's finally the artist and the audience together and you can do it anywhere and I think as a sketch you can always do a performance. I think it is a really great way to see how the public will respond immediately, and that's what I love about it. It is not in a little art gallery on the wall, and it can't be bought (Student B)._

She also found that the expansion of 3-D art to include performance was a significant shift in her perception of the possibilities of art to be communicative.

_It started a dialogue for me with a couple of people. We realized there was a different way of thinking about ideas in 3D. It was wonderful, a whole new world of art. In some ways it spoiled us because we recognized these things and our teacher is yet to offer such freedom, such life to art (Student B)._ 

The ability for the students to see how art could be more engaging, in the form of 3-D performance, allowed them to consider the public nature of performance art as an instigator of political and cultural dialogues. I argue that the interactive process of making performance
art and the requirement that you use your body as a medium, assists the artist in transferring ideas into dialogical spaces where they can then be interrogated. Student B shares that this not only happened within her peer group but also with the administration. Student B goes on to explain how the performances promoted dialogue with the administration.

*It was another performance in itself just sitting with them (the administrators) and talking about the absurd, in which case they didn't know how to respond because most conversations revolve around, “No, you should be getting a C!” It opened them up in a different way...of dealing with us as students. They had to confront us as students that were dealing with ideas that they weren't prepared to have floating around in their school (Student B).*

The requested meeting by the Curriculum Specialist to discuss the pieces allowed Student B to see the shared dialogue as another performance where the dialogue was critical rather than punitive.

Student B also proposes that dialogical spaces are created through the dismantling of barriers between individuals and ideas, and individuals and the institution.

*It opened up a new means of communication in our school. It broke down the walls where everything had to be regimented, where everything had to be structured, but that didn't mean that you could be sloppy about it (Student B).*

She found the positive aspects of the increased dialogue to be: 1) educating the administrators, 2) taking responsibility for your ideas, 3) thinking about the reasoning behind the ideas, and 4) making the intentions of the work more articulate for all involved. Perhaps one of the most prominent shifts in relationships was between herself and the Principal.

*It was the first time that people had talked about that stuff in that type of format. Breaking down barriers changed us (Student A and Principal). We have a different relationship now, he understands that I'm going to do things. He knows that I'm going to do things that he does not approve of, but he respects that I'm making the statement on a politically sound base. The more he gets exposed to and the more he realizes that things are changing, the better it is for everyone. He and I have a different relationship now, I do things that he wouldn't want me to do and he knows that I am going to do them anyway and he has respect for them, especially when they are politically sound (Student B).*

The use of performance art pedagogy opened a space where the “call” of the performance provoked a “response” by the participants and audience members. The review of the previous quotes indicate how all the relationships were altered. The performances
opened up alternative communication pathways: artist to audience, student to student, and student to administrator, with the outcomes that new relationships were formed and dividing personal perceptions were dismantled. In all instances, Student B’s comments infer that the public nature of the performance work opened up liminal dialogical spaces where relationships were contested and negotiated.

**Participant: Student B**
**Pillars of Performance Art Pedagogy (Dialogical Arena)**

- The increased proximity of the artist to the audience becomes a catalyst for the creation of a dialogical space.
- The public nature of the performance work opened up liminal dialogical spaces where relationships were contested and negotiated.
- Including performance art as a 3-D art shifted her perception of the possibilities of art to be political and communicative.
- The use of the body as a medium assists the artist in transferring ideas into dialogical spaces where they can then be interrogated.

**Participant: Classroom Teacher**
**Meta-Analysis: Question #2 (Dialogical Arena)**

The passionate and thoughtful dialogue that followed the performances was too significant not to link it to the use of performance art and the chosen pedagogical path. The Classroom Teacher and I understood, without a doubt, that we had achieved the essence of a dialogical space. He shared his impression of the experience.

*To me, no matter how much planning, no matter how perfect the performance would have gone, in terms of hitting every cue, hitting every mark, I could never have anticipated what we got on tape. To have the audience react in such a powerful way... that was the “ah-ha” moment (Classroom Teacher).*

Much of what the Classroom Teacher and I chose to do pedagogically was intuitive and based on our previous teaching experiences; it was not based on a prescribed path or theoretical map. Even if everything about the performance had been on cue and polished, we did not expect the reflexive nature of the dialogue that was shared post-performance. Our
acknowledgment that the discussions were profound was heightened by our realization that we were not the cause of that. With that said, it would not have happened had we not stepped out of the way of the pedagogy or the students desires and interests. In this instance we had the opportunity to see that our planning and facilitation skills were secondary to the strength of the pedagogy and the subsequent successes of the projects. This realization took us out of the direct pedagogical equation and placed the emphasis on the performance art pedagogy itself as a dialogical tool. Besides both of our concerted efforts and pedagogical skills, we cannot take personal credit for how and why the audience responded the way they did. We might consider that the creation of a dialogical space occurs because of the raw and unpolished nature of the visual message, the passionate visual and vocal expressions of the students, along with the shock of viewing a politically contentious message performed by the audiences' peers.

**Participant: Classroom Teacher**  
**Pillars of Performance -Art Pedagogy (Dialogical Arena)**

- Unpolished, politically engaged, visual, body-based performances incite audience participation toward a dialogical arena.
- Within a dialogical space the pedagogy takes precedence over the teacher's plan.

**Participant: Counselor,**  
**Meta-Analysis: Question #2 (Dialogical Arena)**

The Counselor helps us consider how visual art assisted in the creation of a dialogical space; she substantiates this in the following quotes,

- “They are challenged to do “art” in a new way, not through a traditional medium.”
- “They have to view an issue from all angles and try to get their peers to think about it when disguised as ‘art’.”
- They have to lead their peers in discussion afterwards and remain open to all feelings and points of view—a real change for them.
I support her thoughts, that viewing a performed art form promotes multiple entry points which encourage dialogue. I do not discount the strength of a multi-media based performance art presentation: movement, visuals, sound, and text as an additional catalyst toward the post-performance discussion.

The Counselor's comments assist us in beginning to see two things: 1) the audience, predominantly made up of students, responded to difficult topics “disguised as art” and felt comfortable talking about them in an open forum; and 2) the students listened to each other respectfully. To answer why this occurred, I propose two hypotheses: 1) students of this age are aligned more directly with learning and engaging in the world through visual media and 2) students responded to student-driven, student-performed work. Since the work was visual, it made interaction more accessible; the students appreciated and respected being “taught” by their peers about content that was important to them. I do not think the same sort of dialogue would have occurred if this had been a professional performance group comprised of adults outside the school community. As discussed earlier in regard to critical pedagogy, the students were “of the institution,” bringing these ideas forward for critique/dialogue by members of the same institution for critique by members within the institution.

The second important contribution of the Counselor's comments is a description of the feeling of the discussions that occurred after the performances. Her comments express consistent language that describes the outcomes of what I would consider a dialogical space. I bolded the words in her interview that best describe the post-performance discussion:

- “They have to lead their peers in discussion afterwards and remain open to all feelings and points of view – a real change for them.”
- “As mentioned above, I feel that everyone involved was encouraged to stretch their own points of view and perspectives to be open to others that may be extremely dissimilar.”
- “Performance-based learning encouraged respect, communication, articulation of your own views, evaluation of others, creativity, thoughtfulness and openness to others. These are tremendous lessons to be taught to high school students and don’t come easily. This seemed to give a safe and nurturing environment for these lessons to be taught.”
- “...afterward, when the students had to share, listen, respect, and learn from each other. Communication like that is a rare commodity in our world, let alone to watch it unfold in the high school auditorium in such an exploratory way. I saw students respect the values, thoughts, and opinions of others even though their own ideas may have differed greatly – what a tremendous learning lesson!!!!” (Counselor).
The above-mentioned quotes best characterize the feeling of a dialogical space, most notably, that it is a place where multiple viewpoints exist simultaneously…where “respect” and “openness” are present for all involved, and all participants are encouraged to expand their own point of view.

**Participant: Counselor**

**Pillars of Performance Art (Dialogical Arena)**

- Multi-media based performance art presentations (movement, visual, sound, and text) become a catalyst that energizes the formation of a dialogical arena.
- Difficult topics “disguised as art” allow students to discuss openly in a public forum.
- A student-driven critical engagement helps create a respectful dialogical space among peers; a critical dialogue came forward from within the institution for the benefit of those within the institution.

**Participant: Curriculum Specialist**

**Meta-Analysis: Question #2 (Dialogical Arena)**

The Curriculum Specialist's comments assist in relating the community-based aspects of the pedagogy to the creation of a dialogical space, most notably that proximity and a shared experience focus ideas important to the population toward the promotion of dialogue. In the following quotes, she shares how the performance pedagogy impacted both the students and teachers, prompting dialogue that would not normally occur. I highlighted the prominent text that supports the hypothesis of an inclusive-dialogical pedagogical structure.

> How much they enjoyed the opportunity to connect and this is another example of performance art, because kids come from throughout the school and kids from different groups, having dialogue, that they wouldn't typically have...I think is that piece where we are trying to make more opportunities for that... this was another opportunity to have that happen and it is good for the organization over all (Curriculum Specialist).

The pedagogy fosters diversity, due to the use of multiple visual media to express and share ideas. I also believe that it increased the inclusive nature of the project because it was performed by students and followed by a student-led discussion. I also propose that, just like
music, art fosters and promotes an ability for interconnectedness and communication without the use of language, and since this project originated from the art program it promoted the coming together of a more diverse cross-section of the school community as an audience. As stated in the previous interview, the audience viewed difficult topics “disguised as art.” The students and faculty interacted with a school population of individuals rather than a collection of students (English or math classmates) within their specific discipline. Not only did the performance unite a variety of student populations but it also brought diverse faculty members together.

The Curriculum Specialist substantiates this.

*Teachers tend to be ‘balkanized,’ it is the term we use some times to talk about the different departments. They don’t have many opportunities, there is not the physical proximity, for them to have this type of conversation. So, to have some time and some proximity and to share some students, or to share some commonalities, I think people love finding somebody else with a like mind across the school and that energy builds on itself. That part was good, colleagues validating other colleagues, that comradery and the energy that comes from that and the motivation that comes from that (Curriculum Specialist).*

The Curriculum Specialist highlights how the performances assisted the faculty 1) to “share commonalities,” 2) to see colleagues in a new way, 3) to resist being “balkanized” and, 4) perhaps to be encouraged to build connections toward strengthened relationships.

**Participant: Curriculum Specialist**  
**Pillars of Performance Art Pedagogy (Dialogical Arena)**

- The pedagogy fosters diversity due to the use of multiple visual mediums to express and share ideas.
- Dialogical spaces make opportunities to share “commonalities” among diverse populations, decreasing “balkanization.”
Participant: Principal
Meta-Analysis: Question #2 (Dialogical Arena)

The Principal's statements give us two potential reasons for how performance art pedagogy promotes a dialogical space; the clear investment of the student in the work and a focus on exhibition instead of “regurgitation.”

Student Investment
The Principal shares a statement demonstrating the correlation between student investment and dialogical spaces.

> In terms of their investment, it was strikingly obvious to me that they poured their hearts and souls into it, and used it as a means for expression and in some cases even a way to portray their own values through the performance (Principal).

In my estimation, the students' passion for the topics and their performance pieces set the stage for dialogue and reflection. The students were committed to the work and also willing to share their own values.

Exhibition
In his statement the Principal makes the correlation between exhibition and dialogue, not conversation, but a dialogue based in movement, visual expression and exhibition of student ideas.

> The power of alternative assessments, the power, in particular this case, performance- the exhibition- I think that word stands out in my mind, it gives the students, all students, from all walks of life in our school the chance to exhibit, show, demonstrate in a very visual and straightforward way, which too oftentimes they don't get that chance in the classroom (Principal).

Performance art pedagogy offers multiple opportunities for the students to engage in “dialogue;” they can have a conversation with the content, the media they are using to conceptualize their ideas, their own body, and/or the students and teacher within the class. The Principal goes on to explain the importance of the use of exhibition in performance art. He concludes that,

> “Performance art offers an alternative way of assessing or of certifying their knowledge, sharing their understanding in a different way from the normal rhetoric
that we go for... Less regurgitation and more exhibition of what they understand and know” (Principal).

In this case, the Principal is clarifying that a dialogical space can be formed through the exhibition of ideas. The term “exhibition” in this context means a visual and body-based dialogue that is created toward the exploration of a particular idea. The impetus for the formation of a “dialogical arena” begins with the creation of a performance that includes a combined visual, body-based, auditory, and text-based narrative, all occurring simultaneously. This provides a multi-sensory opportunity for the viewer to connect and respond, which provides a variety of ways to engage in a dialogical space with the content.

Participant: Principal

Pillars of Performance Art Pedagogy (Dialogical Arena)

- Students’ commitment to the topic, and their performance, assists in the creation of a dialogical space.
- A multi-sensory performance assists in the generation of a dialogical space.
- Exhibition, instead of “regurgitation,” assists in the formation of a dialogical space.

Meta-Analysis Question #2 (Dialogical Arena) – Conclusion

What unifies all of the respondents' thoughts is the notion that performance art pedagogy made “dialogue” visible. The interview responses support the hypothesis that “exhibition,” not regurgitation, the use of multi-sensory performance strategies, and the “shock value” of the performance visuals, produced dialogue. In this case, dialogue is defined, not in the traditional sense, as conversation, but in Freire’s sense of the word… coming to an awakened state, a critical consciousness, or conscientização. Adding to this definition is political responsibility, as supported by Giroux's notion that dialogue is for the purpose of promoting critical and social agency (Giroux, 2001, p. 85). The students as participants were not passively talking about a subject in class, they were invested in ideas and preparing to share them visually with a sense of social responsibility. The adage that actions speak louder than words applies here. In all cases, the students were making their ideas visible, using various media that “spoke” louder than text on a page; the use of media
compels people to respond to experience. As Student A expressed, when the performer gave birth to a loaf of bread on stage,

“everyone just fell back in their seats because it was so unexpected you wouldn't think it would be that powerful” (Student A).

The visual expression of ideas, as content, in a non-linear manner provoked dialogue. This allows us to create a link between thinking visually, using a performance-based medium, and the formation of dialogue. The outcome of this connection is the creation of a transparent pedagogical process where all individuals involved in the pedagogy are able to see the visual synthesis of ideas as they proceed from conception to performance.

**Question # 3: What constitutes an educational performance?**

**Clarification of Terminology**

The term educational performance is not used to describe either a performance assessment, such as playing a scale in a music class, or a play performed solely for an audiences' entertainment. The question is meant to discern what elements must be present within performance art pedagogy to create an educational performance that generates outcomes which provide reflexive opportunities for the participant and institution.

**Participant: Non-Performing Student**

**Meta-Analysis: Question #3 (Educational Performances)**

The Non-Performing Student defines the very pragmatic aspects of an educational performance; it presumes that both the experience of the pedagogy and the relationship to the teacher are interactive. Educational performances privilege the non-verbal, visual, and kinesthetic modes of learning, and expose the pedagogical format being used.

“It helps kids see there are other ways to learn besides books, shows you that there are other ways that are not taught in the classroom these days” (Non-Performing Student).

Because the relationship between the teacher and the students differs it makes the structure of the performance art pedagogy more evident to the Non-Performing Student. She saw the
disparity between the methods of performance pedagogy and those in her regular classroom pedagogy. An educational performance also presupposes that the educator will be “interactive.”

“Well a lot of teachers I've interacted with aren't very... well they are all about books, not very interactive” (Non-Performing Student).

This is not to frame the use performance art pedagogy and books as a pedagogical dichotomy, assuming that engaging with books cannot be a performative engagement, but to imply that text is often the starting point for content in the classroom rather than visual or performance based material. The interaction in performance based pedagogy is counter to Freire's “banking method,” (2002, p.72-78) and more aligned to what Freire calls “authentic education,” (2002, p.93) where the pedagogy forms a relationship between the student/teacher/world demonstrating issues of importance to the students. The educator in performance art pedagogy assumes Giroux's definition of an educator, not a transmitter of information but an intellectual engaging the students, the material, and the institution within a cooperative non-hierarchical relationship.

Besides the altered student-teacher relationship, educational performances also unite dissimilar student populations.

The performances showed the students how to come together, that regardless of all of the cliques, or if they didn't like each other, this is something that they could discuss, and both be excited about and share and experience (Non Performing Student).

Due to the varied visual, auditory, and non-linear narratives of the content, it makes it possible for students to find an entry point into the discussion. The material is composed in such a way that viewers need no prior background in order to have an informed opinion of their experience. The performance art piece is both the context and the content of the experience.

The Non-Performing Student's comments assume that educational performances allow students to take a reflective position in regard to pedagogical differences. Within an educational performance it assumes Giroux's definition that an educator's role is one of an intellectual, assisting students in engaging the material in relationship to the institution. Educational performances also provide a means for the inclusion of different types of learners by privileging kinesthetic and visual media over text and linear narratives.
Participant: Non-Performing Student  
Supporting Pillars of Performance Art Pedagogy (Educational Performance)

- Educational performances are interactive, with both the material and teacher using multiple media, both visual- and performance-based.
- Educational performances privilege the non-verbal, visual, and kinesthetic modes of learning, and expose the pedagogical format being used.
- An educational performance also presupposes that the educator will be “interactive,” engaged with the students in a more direct and personal manner.
- The pedagogy forms a relationship between the student/teacher/world, uncovering issues of importance to the students.
- Educational performances assume Giroux's definition of the educator as intellectual, not a transmitter of information but an intellectual who engages the students, material, and the institution within a cooperative, non-hierarchical, teacher-student relationship.
- The emphasis of an educational performance is based on kinesthetic expressions and visual media, not on text and linear narratives.

Participant: Student A  
Meta-Analysis: Question #3 (Educational Performance)

The Significance of a Visual Format  

Student A believes that the visual format of performance art is a significant component of an educational performance. She also articulates how movement and the lack of words engage the viewer and participant in ways unlike most classroom pedagogies. I propose that the use of non-verbal modes of expression, and the promotion of visual and body-based media, creates the formation of an educational performance. Student A supports this thought.

*If you look at a painting you might not take as much out of it. I think what really prompted people to become opinionated was the fact that there weren't words, or very few, very little speaking, nothing that was really said. That opened up more dialogue because it wasn't really specific (Student A).*

An educational performance uses the body as the primary method of content transmission.
The big difference is you can show movement, that also made it more interpretive for the audience... because you are watching a body, you are taking what you see and applying it to your own experiences (Student A).

Because of the body-based communication style used within an educational performance, the audience reacts to what they see in a different way. Instead of a predominantly auditory exchange, students are taking part in a visceral-reflective response as audience, performer, and participant...unlike most classroom experiences.

Promotion of Hidden Curriculum

Educational performances welcome and promote the use of hidden curriculum and performance techniques that are not mainstream or passive. The visual exposition of “the birth,” using a loaf of bread on stage, shocked the audience more than if the students had been talking about abortion in or outside of class. Student A describes the event,

Everyone just fell back in their seats because it was so unexpected you wouldn't think it would be that powerful, they got it, and it meant something, teenagers are thought of as not thinking (Student A).

In this case the students' hidden curriculum was expressed through the choices they made both in subject matter and performance choices. The educational performances, prompted by the use of Performance Art in the classroom, uncovered the interior narratives and hidden curriculum of the students in the class.

Challenged Relationships

Educational performances challenge existing relationships and forge new ones. Due to the political nature of the topics and the students' performance choices, it prompted the deepening of relationships (administration-students, student-student, and student-teacher). In the case of Student A, the Principal was able to see the student's investment in the ideas and this strengthened their relationship post-performance. Student A helps support this idea,

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6 I am co-opting the term hidden curriculum used most often to express curriculum that is a byproduct of an organized educational curriculum and extending it to express curriculum/subject matter that is suppressed by educational institutions due to its contentious nature.
It was the first time that people had talked about that stuff in that type of format. Breaking down barriers, changes us (student A and principal). We had a different relationship, now he understand that I'm going to do things. He knows that I'm going to do things that he does not approve of, but he respects that I'm making the statement on a politically sound base (Student A).

The outcome of the educational performance not only shifted relationships but also altered communication pathways within the institution. Whereas a student would normally not have a relationship with the principal, except in punitive circumstances, within the context of performance art pedagogy this is entirely possible. Due to the political nature of the topics and the added visibility of a school-wide performance, the Principal naturally became involved. The relationship of Student A to the Curriculum Specialist was also altered. Because she challenged the institution, asking why it was inappropriate to discuss abortion in a school presentation, Student A became aware of the relationship between the curriculum, the institution, and the state’s regulations. In the case of multiple educational performances during the in-service, the relationship between the student and the institution were exposed. It allowed the students to see how their ideas impacted the institution and threatened institutional boundaries to become producers of the school culture rather than passive consumers of the existing culture.

**Resistance and Discomfort**

Student A also helps define an educational performance by pinpointing two outcomes of an educational performance that have to do with resistance and discomfort: 1) resistance by the institution to the performance work is a sign that an educational performance is occurring, and 2) educational performances challenge the participants to use their bodies in new, expressive means that are unsettling. Student A shares her thoughts about the content of the pieces and the reaction by the administration.

*It became a big deal, it was controversial, and that involved teachers and administrators.... We didn't consider it controversial, our media it's things we are exposed to every day, but the administration thought it was (Student A).*

This quote supports Garoian's thoughts on the outcomes of performance pedagogy, namely that, “performance art pedagogy resists cultural conformity and domination by creating discourses and practices that are multi-centric, participatory, indeterminate, interdisciplinary,
reflexive and intercultural” (Garoian, 1999, p. 10). In my estimation, the “discourses” Garoian is referring to are the conscious planning of resistive or provocative performance material, with the audience's reaction in mind. This is a unique characteristic of an educational performance; it is conscious of both the reflexive and provocative nature of the outcome and therefore considers both the aesthetic and intellectual experience that the audience is going to have, and makes those parameters part of the performance planning process. Within the planning process, performers ask themselves: how are you going to assist, require, provoke, and include the participation of the audience within the educational performance? In many ways, the crafting of an educational performance is like the formation of visual bullet points that provoke the audience to react and reflect toward dialogical engagements.

The second contribution Student A makes is the connection between traditional art, educational performance, and the relationship to the body.

*In two-dimensional art, there is no direct correlation to body movement. The big difference is you can show movement, that also made it more interpretive for the audience, because you are watching a body, you are taking what you see and applying it to your own experiences* (Student A).

Student A confirms that the use of the body in an educational performance makes a personal connection to the audience. Amelia Jones supports this statement by helping us see that the body makes content specific and particular, rather than general and impersonal. When Jones (1998) defines body art, she states it is “encouraging us to see that all political and aesthetic judgments are invested and particular, rather than definitive or objective” (p. 24). Because the body is personal and unique, with inherent narratives and past struggles, pedagogical use of the body in an educational space allows education to be personal. Isadora Duncan believed that the use of the body was a means to articulate and “write” the interior of a person's intellect and soul to the exterior through dance (Cohen, 1976, p.129). Because the pedagogy is asking the students to use their bodies as a medium, their interior narratives/intellectual commitments are expressed through and on their bodies as narrative text. It is difficult not to engage the personal with this type of work as each individual performer must bring their body and intellectual commitment to the performance space; if they didn't the work would not exist.
Body as Reflective Medium

The use of the body is a key component of an educational performance for both the audience and students, but in particular the students, as it asks them to communicate in a new way with their body as the primary interpersonal communicative tool. Similar to the institution and its boundaries being pushed, the students' comfort levels are also pushed. As discussed earlier, educational performances help students get out of their comfort zones. Student A describes the experience that supports this idea.

“That was so much fun, movement, and sound, out of their comfort zone. Get out of your comfort zone, that's a part of life” (Student A).

The concept of pushing past one's level of comfort is underscored by the use of the terms unsettled space and liminality as philosophical locals for many of the pedagogical interactions including the performance drafting process. In an educational performance, it is important for the educator and student to be aware of the liminal or interstitial spaces. The awareness of liminality, standing in the thresholds of ideas and problems within the pedagogical process, is integral to an educational performance. When an educational performance is in process, there is an element of risk, the unknown, the liminal. As Dewey might add, there is an awareness that the entire educational performance is a learning process that engages knowingly in the process of falling and recovering (Dewey 1934, p.14).

Participant: Student A
Supporting Pillars of Performance Art Pedagogy (Educational Performance)

- The visual format of performance art is a significant component of an educational performance.
- Educational performances welcome and promote the use of hidden curriculum\(^7\) and performance techniques that are not mainstream or passive.
- Educational performances challenge existing relationships and forge new ones.

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\(^7\) In this case the use of the term is to imply the hidden subject areas of interest to the students.
• Educational performances help students push past their level of comfort.
• Educational performances are aware of liminality, standing in the thresholds of ideas and problems.
• Educational performances engage the personal.
• Educational performances are conscious of both the reflexive and provocative nature of the outcome, and therefore consider both the aesthetic and intellectual experience that the student and audience are going to have.
• Educational performances alter communication pathways within the institution.

Participant: Student B
Meta-Analysis: Question #3 (Educational Performance)

Student B helps clarify how performance art pedagogy has a transparent process that assists in building relationships between individuals and the audience. It also allows us to consider the value of permanent versus impermanent art, and how that influences learning and reflection in the classroom.

*With a painting, it is so permanent, I don't know if art is safest when it is permanent because you can't reflect on what happened, but we are reflecting on paintings that were done so long ago. In performance you have a moment where it happens and you have to move on, you can't dwell on that performance for years to come which is what is so beautiful about it (Student B).*

Since performance art pedagogy draws from a history of Happenings and performance art, the nature of the art form is ephemeral, temporary. Student B found this to be an important difference between studio art and performance art as it pertains to the student's relationship with the audience. Student B describes the value of a pedagogy that makes reflection immediate; the artist's thoughts and actions come together simultaneously for the audience to view and comment on in the moment.

*It's finally the artist and the audience together and you can do it anywhere and I think as a sketch you can always do a performance. I think it is a really great way to see how the public will respond immediately, and that's what I love about it. It is not in a little art gallery on the wall, and it can't be bought (Student B).*
Student B's thoughts help discern the value of an art-making process that is transparent for both the audience and the participant. She articulates how the artist's process in the studio is kinetic but lacks transparency for the audience.

*When you are painting in a studio, you use a lot of space, your body is engaged at the point that you are painting, but that is not something that the audience ever sees; they only see the result of your physical engagement with the canvas in a completed 2D form (Student B).*

This is a fundamental difference between performance art pedagogy and traditional pedagogy. Performance art pedagogy allows the audience to see the artist's thought process as a performed, visual collage of ideas, in comparison to the thought process behind the creation of a two-dimensional work where the artist’s process remains personal except for the manifestation of the idea once it appears on the canvas. In a traditional art-making process, the artist's process is hidden from the audience. In an art classroom, the thinking process is not the primary emphasis of the work; the outcome, skill and technique, is most often the focus. The performance art pedagogy model is different. The drafting process, where the idea is formulated, is public and transparent to all the students involved in the creation of the piece. The students, while working on the performance, create mini-performance drafts to work through the ideas prior to committing to a performance outline. When the piece is performed, the thinking manifests through performance choices; the audience instantly sees and can reflect on the raw data given to them by the performers. It is a very personal, transparent process; the artists' thoughts and chosen media converge in a synchronistic interplay for the audience. The transparency in a performance goes one step further by allowing the audience to engage with the artist in a post-performance discussion. For all involved, the entire process is transparent.

An educational performance has, at its core, a pedagogy that makes the creative thinking and drafting process transparent to the students and the audience. The outcome of the transparency does two things: 1) it increases relationships due to increased communication and the visibility of ideas and 2) it increases the potential for reflection, as there are more potential sites for interaction with other individuals/ideas. The outcome is a change in the way ideas are shared and communicated, along with a change in how relationships are perceived and established.
It was the first time that people had talked about that stuff in that type of format. Breaking down barriers changed us (Student A and Principal). We have a different relationship now, he understands that I'm going to do things. He knows that I'm going to do things that he does not approve of, but he respects that I'm making the statement on a politically sound base (Student B).

Because of the inherent transparency of the performance art pedagogy process, it changes the communication pathways, not only within the creative process, but also within the institution and previous relationships.

Participant: Student B
Supporting Pillars of Performance Art Pedagogy (Educational Performance)

- In educational performances, thinking is manifested through performance choices.
- Educational performances increase relationships due to the transparency of ideas through the use of visual and performance tools.
- Educational performances increase the potential for reflection because there are more potential sites for interaction (sound, video, body, visual art) with other individuals/ideas.
- Educational performances have, at their core, a pedagogy that makes the creative thinking and drafting process transparent to the students and audience.

Participant: Classroom Teacher
Meta-Analysis of Question #3 (Educational Performance)

As I read over the Classroom Teacher's comments, the stereotype of the “perfect” classroom came to mind… the quiet student and the all-knowing teacher looking out over a class in complete control, a room where the students have their heads down writing at their desk and the teacher is attentively watching to make sure there are no interactions or distractions. The Classroom Teacher's comments help us compare his thoughts on pedagogical control versus what he experienced during the educational performances. The interview caused him to reflect on his own pedagogy and whether his pedagogical choices were limiting his students' artistic development. His comments help discern a teacher's position in a traditional classroom versus their role within an educational performance. He shares one example of a student being guided to become reacquainted with their “voice.”
The quiet students ended up having a strong voice. One student’s mother found it so amazing that the student had an opinion, she e-mailed me to thank me for giving her child this opportunity because she had never seen this side of her daughter. The performance gave you a broader sense of what each person was (Classroom Teacher).

Below, he highlights his perception that educators tend to control the knowledge that occurs in the classroom and, in contrast, how fostering educational performances demands something very different from an educator.

I was recently out with a group of teachers and we had a similar conversation. We all really like having a degree of power and we accept very smart kids, we expect kids to show their knowledge, but there is still a sense that we want to control it.

In contrast to this example, the educator working toward an educational performance also becomes a facilitator. This role is not without authority or opinion, but the educator is conscious of listening and developing a respectful interaction that fosters trust in a co-directed research process; as Elizabeth Ellsworth would state, a “semiotic space” where marginalized discourses can be heard (1994, p. 304). The Classroom Teacher shares his perception of two different philosophical views on educating and control.

I’ve never taught in college, there is always faculty in college that aren’t trying to control you, they are trying to allow you to find yourself and I’m not sure that is logistically possible in high school. Because I think high school is looking for a particular outcome (Classroom Teacher).

I agree with the Classroom Teacher that since K-12 education is accountable to the state for very particular standards, there is a greater incidence of pedagogical and curricular control due to the focus on producing measurable results. The Classroom Teacher shares his realization that his pedagogical choices, based on controlling the outcomes, may not have provided the students with the enrichment they needed to “grow.” What he emphasizes is a shift in pedagogical emphasis from talking to listening.

I felt that we planted the seeds (in the performance work), but it blossomed into their own garden. I guess as a teacher I probably have not allowed that to happen as much as I should have... Am I not opening enough doors or giving them enough voice and not listening to what they have to say? So I think what this did is prove that they did have a really strong voice. Even though I think I’m listening, sometimes I’m not. I’m speaking to hear me speak and I’m not really letting them speak to hear them speak (Classroom Teacher).
This highlights an important component of an educational performance, from controlling the classroom, to listening to the classroom as it expands and shifts. As the students discover their political voice there is a chance some ideas may be inappropriate for the school as a public institution. This becomes a negotiation between encouraging student voices and the need for acceptable performance content within the institution. The Classroom Teacher was keenly aware of the opening of Pandora's box once students found their own political voice.

*Two-dimensional art can be edited, 3-D art can't. They (administration) did not have an understanding of the art form. In some ways we were putting up ideas- "a woman is being consumed." What do 16- year-old boys think about consuming a girl?... All levels of any kind of idea exploration, any time they go to the edge, the fringes, beyond the norm, the administration is even more touchy in light of "VT" (Virginia Tech). There is even more sensitivity to things that are going on (Classroom Teacher).*

Educational performances come with the risk of pushing the boundaries, or the surprise of unapproved, last minute performance choices. This is the possibility in any unscripted performance situation. Like performance art, educational performances align themselves with unsettled artistic disciplines intended to provoke discussion and challenge the status quo. However, educational performances are not meant to disregard professional, institutional boundaries. Educators choosing to work with performance pedagogy can avoid serious consequences by understanding performance pedagogy and developing respectful and trusting relationships with students and the institution.
Participant: Classroom Teacher  
Supporting Pillars of Performance Art Pedagogy (Educational Performance)

• In an educational performance, the student is guided, but not controlled, while being reacquainted with their “voice.”  
• The teacher-student power relationship is shifted from one of authority to one of facilitator and co-producer.  
• Educational performances shift the pedagogical emphasis from talking to listening.  
• The teacher's role within an educational performance moves from controlling the classroom to listening to the classroom as it expands and shifts.  
• Like performance art, educational performances align themselves with unsettled artistic disciplines intended to provoke discussion and challenge the status quo.

Participant: Counselor  
Meta-Analysis of Question #3 (Educational Performance)

The Counselor's comments help identify the importance of a student-led educational performance, and substantiate the respectful and diverse dialogue that is fostered during the post-performance discussion.

*Performance-based learning encouraged respect, communication, articulation of your own views, evaluation of others, creativity, thoughtfulness and openness to others. These are tremendous lessons to be taught to high school students and don’t come easily. This seemed to give a safe and nurturing environment for these lessons to be taught (Counselor).*

The Counselor expressed her appreciation for the respect the students demonstrated for varied opinions, regardless of their point of view.

*My “ah-ha” moments came mostly from the discussion afterward when the students had to share, listen, respect, and learn from each other. Communication like that is a rare commodity in our world, let alone to watch it unfold in the high school auditorium in such an exploratory way. I saw students respect the values, thoughts, and opinions of others even though their own ideas may have differed greatly – what a tremendous learning lesson!!! (Counselor).*

The Counselor validates the outcome of a student-led performance and discussion, most notably, the respect and thoughtful communication that ensued post-performance. Her
comments show how the formation of an educational performance, built on multiple understandings, translates into a dialogical space that fosters the same communicative environment for the audience post-performance.

**Participant: Counselor**  
**Supporting Pillars of Performance-Art Pedagogy (Educational Performance)**

- Educational performances are built on multiple understandings which solicit dialogue, fostering the same communicative environment for the audience post-performance.
- Educational performances generate multiple perspectives which assist in respectful and differing opinions.
- Educational performances have a high degree of student-generated and student-led activities which assist in forming a relationship with other students within the audience.

**Participant: Curriculum Specialist**  
**Meta-Analysis of Question #3 (Educational Performance)**

The Curriculum Specialist identifies the positive student outcomes of an educational performance, namely self-confidence and increased self-esteem.

“*Students were able to convey information that was important to them, but also I think the personal satisfaction of, I can do this, you know, self-confidence and a self-esteem builder*” (Curriculum Specialist).

The Curriculum Specialist shares her opinion that educational performances offer opportunities for analytical thinking.

*Giving students the opportunity to pull together all their thinking, to do a synthesis and then an application, or communication of their thoughts about important issues... I think that is a very valuable opportunity and to do it in a unique way (Curriculum Specialist).*

An educational performance gives students an opportunity to synthesize their ideas in multiple formats: skits, Happenings, installation art, in addition to varying media: visual, body-based, print, sound, and digital, visual imagery. The synthesis process differs as it requires the accumulation of ideas from various research sources: peers, print, video, text,
and visual sources. In contrast to a traditional research process, such as a paper, the synthesis is predominantly a text-based analysis.

The Curriculum Specialist shares how an educational performance gives non-participating teachers an opportunity to see alternative, pedagogical strategies and student outcomes.

*I think in terms of curriculum overall, in seeing, I think it is good for teachers to experience and see new ways for students to demonstrate their understanding and to take charge of their own learning and to have confidence when they do that. I think that reinforces some of the ideas (Curriculum Specialist).*

The overall attributes of performance art pedagogy are the transparency of both the process and the outcome that gives teachers experiences with alternative pedagogical strategies and offers students various ways to synthesize ideas through the use of visual research strategies.

**Participant: Curriculum Specialist**

**Supporting Pillars of Performance Art Pedagogy (Educational Performance)**

- Educational performances allow students to convey ideas important to them.
- Educational performances build self-confidence, creating student-generated validation, “I can do this.”
- Educational performances offer opportunities for analytical thinking and synthesis of ideas through varied performance means: visual, body-based, print, sound, visual imagery, and varying digital media.
- Students take charge of their own learning.
- Educational performances offer transparency to both the process and outcome of the pedagogy.
- Educational performances give students the opportunity to pull together all their thinking, to do a synthesis and then an application, or communication, of their thoughts on important issues.
Participant: Principal  
Meta-Analysis of Question #3 (Educational Performance)

Educational performances give students an opportunity to use their creativity in multiple forms, while using multiple media. The Principal shares his perception of the outcomes of the educational performances.

*Chance for them to be creative and also express themselves in a form that they would not normally be able to do in a classroom setting, so I think creativity, expression, and maybe to push the curriculum beyond the regular boundaries or the otherwise expected boundaries (Principal).*

The Principal was aware of the uniqueness and validity of alternative means to represent student understandings and not opposed to the fact that the students were being given an opportunity to test their own boundaries and the pedagogical boundaries of their school.

The Principal goes on to make a further distinction between the term educational performance as a final performance assessment, versus a series of on-going performances which culminate with a post-performance discussion.

*An alternative means through performance to demonstrate ideas, I really loved that part of it. I really enjoyed that part, very unique, and as rich as any other way that they would typically demonstrate their knowledge or their involvement in a particular issue. That was a big “ah-ha” for me (Principal).*

The statement “An alternative means through—performance—to demonstrate ideas” is the clearest definition of the term educational performance. It allows us to see that an educational performance is not just the performance which occurs at the end of the entire pedagogical process, but a series of performances within the classroom as the students embody their understandings toward an embodied performance using multiple mediums.

Assessment dialogues are prevalent in educational curricula as teachers find ways to meet the needs of the standardized instruction. Most often, assessments are written tests, essays, and papers. It is rare that a student is asked to perform or do research through performance-based strategies. The use of an educational performance within a pedagogical space falls under the arts-based inquiry model, where students are being asked to create art, generate research ideas, and teach/share their understandings with others. The Principal's comments show the ability for the a/r/tography (artist, researcher, teacher) model to be applied to the student, when currently it is most often applied to the teacher in art education.
literature (Irwin & Cosson, 2004). The Principal also shares the importance of giving students who have not been exposed to performance, opportunities outside of theatre, dance, or music.

*The power of alternative assessments, the power, in particular this case, performance- the exhibition* - I think that word stands out in my mind, it gives the students, all students, from all walks of life in our school the chance to exhibit, show, demonstrate in a very visual and straightforward way, which too often times they don't get that chance in the classroom (Principal).

The traditional definition of an educational performance has to do with the demonstration of a student's understanding, using performance in the arts, such as playing a scale in music or demonstrating a dance sequence in a ballet class. Here, the definition of educational performances is expanded to include the intellectual exhibition of ideas using performance as a medium. This defines the use of the term educational performance within this dissertation.

*It is a negotiated performance space due to needing to remain within the acceptable curriculum boundaries of the school. The exciting part of it Renée is that it offers an alternative way of assessing or of certifying their knowledge, sharing their understanding in a different way from the normal rhetoric that we go for, and that part of it was very exciting for me (Principal).*

The Principal's term *negotiated performance space* is a good example of how an educational performance differs from a traditional performance. It highlights how the pedagogy opens up a relationship that is in direct negotiation with the institution and governing individuals that causes an assessment of its boundaries toward an altered understanding.
Participant: Principal
Supporting Pillars of Performance Art Pedagogy (Educational Performances)

- Encourages alternative ways of expression, both visual and body-based.
- Provides an alternative means to assess students' understandings through visual mediums.
- Provides a model of a student a/r/tography research model where the student experiences the roles of artist/researcher/teacher.
- Gives all students an opportunity to exhibit/perform, not just those within the performance disciplines.
- A “negotiated performance space” challenges institutional boundaries.

Meta-Analysis Question #3 (Educational Performance) – Conclusion

The data helped clarify two things: 1) the primary pillars of an educational performance and 2) the mechanics of the interactions within an educational performance space.

Primary Pillars:

Interaction

- The space is comprised of a variety of non-hierarchical relationships including relationships with administration and the institution.
- Each student uses multiple media including their own bodies as a site of interaction.

Controversy

- The content is unsettled, stemming from hidden curricula initiated from the students' understandings and their investment in the subject matter. As the Non-Performing Student stated, “teenagers are thought of as not thinking” but they really had a lot to say when allowed to disclose it. For example, in the case of this work, the topic/metaphor was bread but the students made connections to war, the male gaze, and abortion.
Challenged relationships

- All relationships have the potential of being challenged by the subject matter throughout the performance drafting process up to the point of performance, for example, the Principal's statement that the pedagogy pushed, “the curriculum beyond the regular boundaries or the otherwise expected boundaries!!!!”
- “Breaking down barriers changes us (Student A and Principal) but he (Principal) respects that I'm making the statement on a politically sound base” (Student A).

Unspecific Performance Objectives

- Performance art may use movement, sound, visual image, or a combination of a variety of things. The media choices are varied and non-linear; “there weren't words, or very few, very little speaking, nothing that was really said, that opened up more dialogue because it wasn't really specific” (Student A).
- There is a lack of specificity in the initiation of the educational performance and the outcome; the pedagogical process is not about didacticism but following a divergent research path toward a performed expression of visual ideas.

Temporal/transparent

- “In performance you have a moment where it happens and you have to move on...” (Student B)
- Artist and audience together, the artist is privy to the audience’s ideas and vice versa as a transparent viewing
- The student's research process is also transparent- the ideas have to move from idea to visual format- they are made transparent to other students and ultimately to the audience.

Educational Space, Mechanics

The a/r/tography research methodology can be applied to an educational performance, such as the performance art in-service, as a means to define the mechanics of the varied roles students hold during an educational performance. More than any other participant, the students take on three roles: artist, researcher and teacher. The educational space engages the
student within these three roles simultaneously throughout the entire performance art pedagogy process. First, they become artists while drafting and performing their work. Secondly, they take on the role of researcher as they explore and extrapolate their ideas from multiple sources toward the best possible expression of their ideas for the final performance. As a researcher they engage in a three-fold research process: 1) students discuss and research the existing historical and cultural narratives of their chosen idea using visual and text-based sources including the Internet; 2) students engage interpersonally through dialogue to discern their peers opinions on the subject; 3) students engage in a performative-based research process where students physicalize their ideas into movement. Students take on an additional research role as they explore the relationship of their ideas to the institution, and also the outcome of their ideas during the post-performance discussions through exchanges with the audience. Lastly, students assume the role of teacher: as they educate their peers in class, share their personal “hidden curricula” with administrators, and facilitate discussion during the post-performance discussions.

**Question #4: What assists in the promotion of reflexivity?**

**Clarification of Terms**

A reflexive practice goes beyond a teacher asking students to answer a written prompt at the end of a lecture or to reflect on their artistic process after a painting is completed. A reflexive practice assumes the individual has decided that an engaged learning process involves pausing to consider who you are, where you are, and what theoretical and cultural canons are framing your point of view. The question becomes, how can we promote reflexivity and what can we acquire from the interviews, to clarify how the reflexive process occurs in a performance art-based pedagogy. I have used Dewey's words “to fall out of step and then recover” (1934, p.14) as a way to frame the philosophical process of reflection. Reflection is therefore created within a liminal space where a disparity is found between differing thoughts…a fall, followed by a pause, and then a recovery, to look at the disparity reflexively. The concept of falling out of step and recovering represents my inclination that reflection is not a stabilizing process but an unsettling experience, a loosening of previous signifiers. The “recovery” process is meant to describe the process of coming to a new
understanding, a transformation, after being jostled from the act of “falling.” Using this definition, the data synthesis involved discerning the different means that the participants expressed “falling and recovering” within a performance-art pedagogy model.

Participant: Non-Performing Student
Meta-Analysis of Question #4 (Reflexivity)

The Non-Performing Student clarifies the relationship between power and reflexivity, more specifically how unequal relationships of power diminish a student's ability to be reflexive and interact in meaningful relationships. If students feel powerless, unheard, disinterested in the curriculum, they are silent and unresponsive. Pushing the traditional curriculum in the art classroom, and showing performance art pieces to the general school population, upset the usual power relationships within the classroom and auditorium. In the art classroom, the students felt their choices and voices were valued, which increased dialogue and promoted a cooperative performance generating process. The relationships of the audience members also shifted, by watching the performances. Students in the audience saw material that was unlike any curricula they had experienced in school. Having the curriculum pushed, the power of the traditional pedagogy unsettled, jostled the students into talking, thinking, and leading discussions.

*I never felt that there was a lot of intelligence, I know that is wrong of me, but I never got that sense. I guess it is because no one really discusses or talks to each other. I'm sure that everyone is intelligent in some way, it was the first time that I ever saw that people were smarter then I had perceived them to be* (Non-Performing Student).

The Non-Performing student expresses her recognition that a shift has occurred in the pedagogical power structure, a “falling out of step.” The relationship between the students and the pedagogical structure (how they were to respond to content) and the curriculum (what the content was and how it was delivered) was altered. In both cases, the power the instructor usually had was removed from the equation, which shifted how the students responded.

The Non-Performing Student's quote demonstrates that one outcome of reflexivity is critical dialogue whereby she became capable of seeing her peers as “intelligent.” The usual power relationship that exists between the classroom-student and the classroom-teacher-
subject matter had also shifted, allowing for the students to respond-reflect in a different way. A reflective space, a power void, created by a lack of controlling power structures on two fronts—the pedagogy and the curriculum—created a space for reflexivity. The affirmation by the student that she found her peers intelligent reminds us of Pierre Bourdieu's call for the intellectual to “make their voice heard directly in all the areas of public life” (1998, p. 9). Making one's voice heard, requires that you find a way to upset the traditional dialogical exchanges in the classroom, to create a dialogical space where people can talk, listen and reflect passionately, from a personal-reflective position. An educational performance generates a space where power relationships are shifted and students can “make their voices heard....in areas which they are competent” (Bourdieu 1998, p. 9) which then opens a void to be filled with reflexivity.

The relationship between power and pedagogy is also impacted by a teacher's control within the pedagogical process. For reflection to occur, the teacher must remain cognizant of his/her investment in the outcome of the assignment and allow it to remain within the students' voice rather than be superseded by the teacher's voice. This supports Ellsworth's idea of a “semiotic space,” where marginalized discourses can be heard (1994, p. 309). In the case of performance art pedagogy, the goal is to hear the marginalized voices of the students. Ellsworth offers two suggestions to create a reflexive space: 1) make a “sustained encounter” with oppressive statements of power and 2) do so in a way that the educator takes ownership of his/her part in those relationships of power and is willing to change one's “own relation to and investments in those formations” (Ellsworth, 1994, p. 309). Within a pedagogical space, where power relationships are being contested, the educator must be willing to see how their actions form power structures that restrict reflexivity in the classroom, or within the educational performance.

**Participant: Non-Performing Student**

**Supporting Pillars of Performance Art Pedagogy (Reflexivity)**

- Unequal relationships of power diminish a student's ability to be reflexive and interact in meaningful relationships.
- Pushing the existing curricula causes a “falling out of step.”
• A space (a power void) created by a lack of controlling power structures on two fronts, the pedagogy and the curriculum, creates a space for reflexivity
• An over-controlled pedagogical space limits reflexivity, students need to hear their own voice in order to be reflexive.
• Reflexivity occurs if students are given more opportunity to teach/express.
• Pedagogical choices may influence students' feelings of inclusion or exclusion within and outside the classroom.

**Participant: Student A**

**Meta-Analysis of Question #4 (Reflexivity)**

**Relationships**

Student A's responses direct our attention to how the increase in relationships offer a greater potential for reflection. When Student A was asked what the difference was between traditional and performance art pedagogy, she stated,

...*A lot more interactive with you, the teacher, and with the students. Usually we were all sitting working on our own pieces separately. We sit at our table, put the music on, don't talk to anyone, and this was a lot more of a group effort”*(Student A).

Having the pedagogy as the focus, and not the content or curriculum, led the students to form a variety of relationships: student-teacher, teacher-student, student-student, and student-content. Her statement naming the relationship with the teacher as “more interactive” is the opportunity for the teacher to take on the role of what Giroux (1988) would characterize as that of an intellectual. Because of the increased student-teacher and student-student relationships, a community is formed that is invested in dialogue and critique toward the performance goals. Dialogue and critique both occur within the process of making a performance art piece; whether or not they both continue onto personal reflection is contingent on the person's willingness to be introspective about the process.

Critique is naturally embedded in performance art pedagogy unlike a post-reflective discussion at the end of a studio project. Student A describes the traditional critique process,

*We talk about it, but like it is always, you do your art and then you have the criticism. But, it is after the fact that the art has already been created...but we never critique while we are in the process*(Student A).
What this description lacks is an embedded critique process that allows for a shared
dialogue throughout the pedagogical process. Because shared dialogue and embedded
critique are missing, the students are not encouraged to be reflexive. In this pedagogical
model, dialogue and critique do not advance to reflection.

Whether or not critique moves to reflection depends on a variety of factors. If we use
Dewey's notion of “falling out of step and recovering” as the metaphor for the catalyst, then
we are in search of examples of pedagogical “falling” to assist us in understanding how we
transition from dialogue to reflection. One possible example of “falling” is the interjection of
controversy; an awareness from audience/institution responses that you are receiving a
heightened response from the performance work due to the nature of the content. Student A
gives an example of a heightened response from teachers and administration,

“It became a big deal, it was controversial and that involved teachers and
administrators... We didn't consider it controversial” (Student A).
The controversial subject matter caused the administration to confer amongst themselves
first, and then with students, which led to reflexive statements about the work.

Pushing participants beyond their comfort level was another catalyst towards
reflection. Student A gives an example, “Get out of your comfort zone, that's a part of life”
(Student A). Getting out of your comfort zone is an intended pedagogical methodology
intensified by asking students to express their ideas using their body without the use of
words. In this case, not only were the students “pushed” by the content, but so was the
administration, the institution, and the audience. Student A gives us an example,

I think everyone had a wow moment after, when you saw their faces (the audience's)
especially after (the abortion piece) because (student's name who was in the piece)
was so, it was just so, there is not the right word... it wasn't violent and really bloody,
but it was like (audible sigh), everyone just fell back in their seats because it was so
unexpected you wouldn't think it would be that powerful. They got it, and it meant
something.

The content was unsettling and prompted the audience to have a reaction akin to “falling.”
The recovery after the fall was encouraged by a post-performance discussion which created
a reflexive dialogue.

Student A also identifies another catalyst for a “fall,” that being the use of the body as
the primary medium. She defines her struggle translating ideas into the expression of those
ideas using her body. “How are you going to portray things without words, things that are more specific and precise, how are you going to do that with a body?” (Student A)

In this case, the lack of language and the struggle to find alternative ways to express her ideas assisted her in “falling” toward the possibility of looking reflexively at her relationship to the process of using her body and the content.

**Participant: Student A**

**Supporting Pillars of Performance Arts Pedagogy (Reflexivity)**

- Increased number of potential relationships offers a greater potential for reflexivity.
- Equation for reflection: pushed boundaries, to dialogue, to critique, to reflexivity.
- Controversy assists in reflexivity.
- Being pushed beyond your comfort level assists reflexivity.
- The struggle with a body-based communicative media assists in reflexivity.

**Participant: Student B**

**Meta-Analysis of Question #4 (Reflexivity)**

For Student B, the performance work allowed her to evaluate the transformation of her relationship with the Principal. She shares her perception of the shifted relationship.

*It was the first time that people had talked about that stuff in that type of format. Breaking down barriers, changed us (Student B and Principal). We have a different relationship now, he understands that I'm going to do things. He knows that I'm going to do things that he does not approve of, but he respects that I'm making the statement on a politically sound base. The more he gets exposed to and the more he realizes that things are changing, the better it is for everyone. He and I have a different relationship now, I do things that he wouldn't want me to do and he knows that I am going to do them anyway and he has respect for them, especially when they are politically sound (Student B).*

She alludes that the “breaking down of barriers” caused by the performance content and discussions, shifted how Student B and the Principal interacted. Student B felt that the work “exposed” the Principal to the fact that “things are changing,” while increasing his respect for her desire to be a politically expressive individual. The performance work caused the student population and their ideas to be transparent, allowing the Principal to regain a connection to
his student body and more specifically a respect for Student B's desire to express her political voice within the school in other ways.

**Participant: Student B**  
**Supporting Pillars of Performance Art Pedagogy (Reflexivity)**

- The performance work broke down barriers, and altered relationships.
- The performance work caused the student population and their ideas to be transparent, allowing the Principal to regain a connection to his student body.

**Participant: Counselor**  
**Meta-Analysis of Question #4 (Reflexivity)**

The Counselor's quotes describe the pedagogy as an inclusive, dialogue-centered, and reflexive practice. She uses the words: *share, list, respect, communication, values and opinions, evaluate, creativity, thoughtfulness, openness, encouraged to speak, be open, safe, nurturing*, all of which describe a dialogical relationship that values an open forum for critique, reflection, and personal reflexivity. She attributes the creation of this dialogical space to the fact students were experiencing something new to them,

> “I think the best benefits are that the students are encouraged to get involved in something that is a probably new to them.”

It was the Counselor’s opinion that because the work was performed by students, then followed by a student-led discussion, this also contributed to the students' ability to be communicative and reflexive during the post-performance discussion.

> *My “ah-ha” moments came mostly from the discussion afterward when the students had to share, listen, respect, and learn from each other. Communication like that is a rare commodity in our world, let alone to watch it unfold in the high school auditorium in such an exploratory way. I saw students respect the values, thoughts, and opinions of others even though their own ideas may have differed greatly – what a tremendous learning lesson!!!! (Counselor).*

I concur that the reflexive nature of the work, and the post-performance discussion, contributed to the student-created and student-performed process. I also agree that immersing the students in a new communicative art form (performance art) also contributed to increased reflection, which in turn pushed them from their comfort zone toward reflexivity. In this
case, the performances gave them a forum to express their thoughts to an audience of their peers in a way that was not teacher-directed in either content or presentation style. The newness of the pedagogy and the infusion of media and performance put the performers and the audience in an “unsettled space,” where previous norms of interaction in a school auditorium were quickly altered. The ownership of the student-performed projects radically shifted the dynamics of the classroom/performance space, increasing the level of commitment to dialogue and reflection, both on the part of the students and the audience.

**Participant: Counselor**  
**Supporting Pillars of Performance Art Pedagogy (Reflexivity)**

- The experience of “something new”… pedagogical novelty… may assist in reflexivity.
- A student-led performance and discussion, in which students had to “learn from each other, assisted in the formation of a reflexive space.
- The student-created and student-performed process assists in creating a reflexive environment.
- The newness of the medium and pedagogy put the performers and the audience in an unsettled, reflexive space.

**Participant: Curriculum Specialist**  
**Meta-Analysis of Question #4 (Reflexivity)**

The personal commitment to the student-performed projects radically shifted the dynamics of the students' interaction in the classroom and the school at large, increasing the level of communication both within class, and during the post-performance discussion. The Curriculum Specialist shares a comment on student commitment.

*How much they enjoyed the opportunity to connect and this is another example performance art, because kids come from throughout the school and kids from different groups, having dialogue, that they wouldn't typically have...I think is that piece where we are trying to make more opportunities for that... this was another opportunity to have that happen and it is good for the organization over all (Curriculum Specialist).*
The ability to be reflexive requires that you first have a situation or content to reflect upon and also a commitment to enter into a dialogue to which you engage reflexivity. The Curriculum Specialist’s statement suggests that performance art pedagogy gave students a shared experience from which they could enter into dialogue that opened up the possibility for reflection.

During an interview conversation, a student commented that the manner in which the students engaged in dialogue post-performance was different than the type of dialogue that students had in her regular classroom. The Curriculum Specialist was surprised by this comment and shares her response.

*I am in the classroom a lot and it's pretty intense, I am surprised that there is a different perception of the type of dialogue that happened in class, versus the type that occurred after the performance piece. I think a lot of it has to do with student-run, student-organized, peers interacting with peers” (Curriculum Specialist).

Her comments point to the fact that students responded well to student-led and organized performances and discussions. I concur, although additional research would need to be conducted to differentiate between what she calls “intense” discussion, in the regular classroom, versus the discussion that occurred after a student-performed and-directed performance art piece.

Although she does not speak directly to reflection, it does substantiate the link between the performance art pedagogy and dialogue, which I have argued is the precursor to reflection. She also allows us to make a connection between the sustained student voice, from inception of the project to post performance, and how that influenced how the audience comprised of peers responded to the work.

**Participant: Curriculum Specialist**

**Supporting Pillars of Performance Art Pedagogy (Reflexivity)**

- The investment of the student-performed projects radically shifted the dynamics of the relationships in the classroom and the students’ interaction with the school at large.

- Performance art pedagogy possibly generates a different type of dialogue.
Participant: Principal  
Meta-Analysis of Question #4 (Reflexivity)

The Principal concurs with the previous comments alluding to the fact that the students were given experiences that pushed them to “fall” out of their comfort zones.

*I learned a lot about some of the kids that I didn't know before, in terms of just them speaking their beliefs and I learned in general about our kids how creative they are, how they are not embarrassed or afraid to push themselves into arenas that they may not be comfortable with, to be able to share their view and express their thoughts (Principal).*

Here, the Principal makes a direct connection between a push, “falling out of step,” and then a recovery, “sharing their views and expressing their thoughts.” His statement alludes to the fact that the students pushed themselves, and were willing to be uncomfortable, due to their desire to express their ideas. The student-created performances generated a dialogical space that allowed for the possibility of reflexivity for both performers and the audience.

Participant: Principal  
Supporting Pillars of Performance Art Pedagogy (Reflexivity)

- The pedagogy allowed the Principal to see (be reflexive) about his student population.
- Student desires to express their ideas, is a contributing factor to whether or not a person will be reflexive.
- A student-created performance allows students to “push” themselves, to in fact “fall” on their own accord and then “recover.”

Meta-Analysis Question #4 (Reflexivity) – Conclusion

The “pillars” of reflexivity in this section point to the importance of a student-centered process where the act of falling, and the ability to fall, is contingent on the students' investment and interaction with the pedagogy. The means of increasing a student's investment are through the teacher’s release of their hold on the content, the lesson, and the final outcome of the work, with the recognition that students are participating in a triplicate research process of artist/researcher/teacher. The Classroom Teacher supports this when he acknowledges how teachers like to have control of the classroom and his admission that his
need for control led the students to perhaps not be “fertilized enough.” This helps us see the relationship between pedagogical control and reflexivity. As the students' investment increases on many different levels: pedagogical structure, content, and means of expression… “exhibition” not regurgitation… (Principal), it seems to open up more opportunities for the students to be reflexive about their own personal investigations. The pedagogy offers the students various strategies for interaction and also varying means to “perform” their ideas and be reflexive. The “pillars” in this section support the importance of the novelty of the pedagogy but also the importance of the student-centered performance strategies that invest students with their bodies and visual media toward subsequent reflection. I propose that the reinvestment of the students within the pedagogical process and the acknowledgement that the students are capable of initiating their own instances of “falling and recovering,” is the first step toward pinpointing how the reflexive process occurs within performance art pedagogy.

As we move forward to the final chapter, I have reduced the data to identifying “pillars” describing how the pedagogy responds to the supporting research questions. From my review of the pillars, three causal categories emerge that support the origins of the foundations they are: increased relationships, transparency and student investment. From contemplating the foundations, it became evident that a response to the research question would require the formation of a diagram explaining how the pedagogy is structured to increase relationships. In addition to the formation of a diagram, a response to the research question requires a means to both locate and describe how transformations occur. Chapter 6 moves us to a conclusion by graphically explaining how the pedagogy functions while situating the locale and process of transformative interactions within the previously outlined definition of educational performances.
Chapter 6: CONCLUSION, REFLECTIONS and RECOMMENDATIONS

Conclusion

A response to the research question.

The previous chapter reviewed the interview data using the supporting research questions as filters, identifying: 1) how the pedagogy aligns itself to critical pedagogy, 2) the impetus for both personal and institutional dialogical arenas, 3) the parameters of an educational performance, and 4) how reflexivity is promoted. The analysis of the supporting pillars leads us to a response to the primary research question: How can performance art, used as a pedagogical methodology, create an educational space that is transformative (causing reflection, both personal and institutional) for teachers, students, and the participating administrators?

As I reviewed the “pillars” in Chapter 5, it became evident there are two consistent causal categories: increased relationships and pedagogical transparency, more specifically 1) due to the structure of the pedagogy there is a significant increase in relationships as compared to a traditional pedagogical model, and 2) the performance art pedagogical process offers multiple transparent engagements that assist in the formation of reflexivity.

As mentioned in Chapter 2, the two key words that assist in the formation of a response to the primary research question are: educational space and transformative. These words used as lenses allow us to cull the data in search of how and why they are instigated within the pedagogical process. Through wrestling with how an educational space occurs, it became clear that the structure of performance art pedagogy itself was the primary cause for an altered educational space, distinguishing it from a traditional pedagogical model. The second term, transformative, demanded of the data an explanation for how individuals could be put into positions that offered them multiple opportunities for “falling and recovering” toward reflexivity. What I propose as the reason for the opportunity for transformative engagements is the transparent and student-centered nature of the pedagogy. Within the pedagogical process four transparent areas exist: 1) the pedagogy itself, 2) the drafting of the performances, 3) the performances, and 4) the post-performance discussions.
To begin laying out the argument, I would like to establish how the structure of the pedagogy provides the foundation for transformation through the creation of multiple relationships.

**Comparison of Pedagogical Structures**

I propose that the structure of the performance art pedagogy model is the primary reason for the increase of relationships as compared to the structure of a traditional pedagogical model. To offer a reason for the increased relationships, I suggest the following two diagrams for comparison.

![Diagram of Traditional Pedagogy Model](image)

**Figure 12: Traditional Pedagogy Model**

If we examine Figure #1, the pedagogy is organized in a top down structure. The institution is insular and fixed, with a specific, curricular, pedagogical structure and a teacher/administrator population affected by cultural and regional norms existing within the school. Directly below the institution is the filter labeled “administration,” which is the governing body of the school monitored by the administration. As the Curriculum Specialist
noted, she believed her job was to insure that the educational standards set by the state and district were followed to support the learning of all students.

On the other side of the administrative filter is an additional filter represented by the teachers. Their role as a filter is to implement the desired curriculum and maintain the overall rules of the institution. The Curriculum Specialist referred to this filter when she stated that the administration should not be the only “police” monitoring appropriate classroom practice but that this should be a shared responsibility with the classroom teacher.

The second box represents the classroom that has three inhabitants: the classroom, the curriculum and the teacher. The students are not in this box, because even when they are not in the room the other three elements still exist figuratively. Within this model, the teacher, space, and curriculum are poised as fixed entities. It is important to name the classroom as a separate entity, as it does impact the “performance” based on how it is configured/designed. For example, if all the desks are facing forward and the teacher is behind a lectern on an elevated stage, this creates a very different performance space than a classroom without tables and chairs but having sofas and coffee tables filling the space.

The third box contains the students. If we look at Figure 12, the students have only three potential relationships available to them, the entities listed in box 2: student-content, student-teacher, and interaction among peers. I exclude the administration since that relationship is most often initiated because of behavioral problems, not curricular interactions. It is important to differentiate the nature of the peer-to-peer relationships in Figure 12 as they differ from the peer-to-peer relationships in Figure 13. I consider the peer relationships in Figure 12 as primarily observational rather than investigatory or dialogical; the students observe each other’s interactions, but are not asked to investigate or find interconnected relationships between each other or the content. In contrast, the relationships in Figure 13 are engaged, responsive, and performance-based.

If we address how learning occurs in Figure 12, student “learning” falls solely with the teacher who imparts the information, and then to the students who demonstrate their understanding of the information. In most cases the demonstration would involve answering questions, writing a paper, or doing well on a written quiz or test. Reflexivity in Figure 12 is difficult to pinpoint, as it is dependent on: 1) either the student taking the initiative to reflect with the material or with their peers on their own accord, or 2) the teacher's ability to provide
a reflexive structure or assessment that would provoke dialogue above and beyond the student’s ability to demonstrate their understanding of the content through an assessment strategy.

In the pedagogical structure shown in Figure 12 there is no impetus to break from these three possible relationships; it is a very safe, predictable, easily monitored and maintained hierarchical structure. Figure 12 provides a visual representation of a traditional pedagogical structure demonstrating its limitations for producing relationships and educational performances that promote transformation and reflection. It also provides a visual diagram that supports Freire's “banking method” (Freire, 2002, p. 72-78), where the students are in a position to be filled up as vessels with information rather than reflect toward conscientização, the awakening of critical awareness (Freire, 2002, p.19).

![Figure 13: Performance Art Pedagogy Model](image)

* A = Artist, R = Researcher and T = Teacher as described by a/ritographic methodology (Irwin & de Coninck, 2004)

If we look at Figure 13, we see a schematic representation of a performance art pedagogy model. The first substantial difference is the inclusion of the institution as a “living participant.” The use of the term “living participant” is the acknowledgement that the
institution brings a specific history, state guidelines, past legal battles, parent pressures, local cultural norms, and unique inhabitant populations etc. which combine to make the institution a shifting, “living,” changing participant. If we extrapolate this model to a larger application, the institution in this figure is the placeholder for society.

In Figure 13 the institution surrounds the entire pedagogical model and becomes the overall “performance space,” not a stage to receive a troupe of performers, but an institution that is alive with current challenges, past history, rules, and responsibilities to educate and respond to its dynamic population of students, staff, and faculty. The institution becomes the ultimate sounding board for all pedagogical interactions and outcomes of the performance art pedagogy, just as society responds to the “performances” that occur between people, culture, and ideas.

As we move from the exterior circle of Figure 13 to the interior circle, we see three circles: teacher, student, and administration. They are shown in the diagram as equal, but it is implied that the students' work and content choices are the starting points of the performative relationships, not the teacher or the administration through their curricular choices. The performance investigation, not the lesson plans or curriculum, set into motion the dynamic relationships between all the potential relationships.

If we compare Figure 13 with Figure 12, there is an increased number of potential relationships in addition to reciprocal natures of these relationships. The possible reciprocal relationships available within Figure 13 are: institution-audience, institution-administrator, institution-teacher, institution-student, audience-student, audience-audience, student-student and student-teacher. In comparison, Figure 12 has one directional relationship, curriculum-student, and two reciprocal: teacher-student and student-student. The increase in relationships shown in Figure 13 demonstrates how performance art pedagogy aligns itself to critical pedagogy where participants are in both in direct critique of the institution and in “dynamic unity,” as theorists from within the structure they are critiquing (Horkeimer, 1972, p. 215). Performance art-based pedagogy allows for multiple sites of critique from multiple “theorists.” Figure 13 shows how it is possible for a participant to be within the institution and simultaneously critiquing the institution through active engagements. In contrast, in Figure 12 the theorist is outside of the institution and the information/curriculum is disseminated through the filter of the teacher to the students without the formation of a
“dynamic unity.” The structure itself demonstrates how there is little room for an infusion of a different form of transference or presentation of information, or for any type of disruption or critique of the institutional status quo.

Figure 13 demonstrates how a pedagogical method can function to produce opportunities for participants to experience the democratic process and the formation of critical consciousness within an educational institution. It articulates how performance-art pedagogy functions to form dialogical spaces which offer students the ability to critique and engage their school as an institution, mirroring the democratic process of society at large. The formation of a pedagogy using this model gives students an opportunity to experience a “politicized pedagogy” allowing students to experience how their voices can be made visible to influence an institution in opposition to what Giroux calls our current “depoliticized pedagogy” (2001, p. 22-24, 85).

**Locales for Performativity and Unsettled Space**

Figure 13 allows us to pinpoint the location of terms previously introduced in the methodology chapter. We can begin with the inner circle of Figure 13, where performativity is located. Garoian's work helps describe what occurs in this locale, “performance creates a semiotic play where signifiers are dislodged from their assumed functions” (Garoian, 1999, p.19-20). Students are confronted with their own and others' signifiers which have the potential to shift if they engage reflexively. Performativity in this case is not only within the circle, but can push outward to engage the institution or audience depending on what the “performance” is and which relationships are engaged. The inner circle is not static (note the movement of the arrows). The entire model shifts as one member pushes or is pushed by another (falling and recovering) in response to content or pedagogical “discomfort” arising from the use of performance art pedagogy and the multiple-engaged relationships. The movement initiated by performativity is defined as “unsettled space.” Unlike Figure 12, Figure 13 has many relationships that can initiate unsettled, liminal spaces. In the performance art pedagogy model, the performative engagements are always shifting based on the relationships, participant choices, and performances both intentional and unintentional.

An important distinction to be made in performance art pedagogy compared to traditional pedagogy is that not all performances are intentional. In traditional pedagogy the
teacher selects a lesson and knows the outcomes; the chances of unintentional outcomes are slim. But within a performance art pedagogy model, the outcomes are not fixed and there is a strong likelihood there will be a series of unintentional outcomes. An example of an unintentional performative engagement would be the unplanned reaction of the administration and their request for a meeting during which the students' content choices for the pieces were presented and justified.

As the mechanics of the performance-based pedagogy begin to unfold, we see from Figure 13 that the model of performance art pedagogy offers more and varied opportunities for relationships and potential sites for liminality. Liminal spaces, in this context, are spaces where relationships are put into action due to the instigation of a performance-based pedagogy. For example, when the Curriculum Specialist asked students to defend their ideas, a liminal relationship was initiated and a threshold/doorway opened where both parties had to negotiate toward a new understanding of each other and the initial problem. Another example occurred when the student in the abortion piece performed the birthing of a loaf of bread on stage. This action placed both the performer and the audience within a liminal threshold. In the case of the student performer, it was dramatic evidence of her commitment to the performance material challenging the audience to respond to her call for dialogue on the subject. It became difficult for the audience to sit passively, her level of commitment allowed for the possibility of the audience to engage at least at the same level. Evidence of this occurred during the post-performance discussion when one student in the audience stated that God was in charge of her body directly followed by another student's response that humans were made for sex and reproduction. In the above cases performance art pedagogy instigated liminal thresholds where individuals, in direct relationships to material or other individuals, chose to cross a liminal threshold to a new understanding of either material or themselves. Within this pedagogical model liminality is the precursor to transformative relationships. It does not insure that transformation will occur but it allows for the juxtapositioning of a variety or relationships in liminal opposition toward the possibility of reflexive transformation.
Defining Transformative

In the previous paragraphs I established that the performance art pedagogy model initiates more reciprocal relationships toward the formation of performative engagements, establishing the possibility for transformation. We have identified that once the pedagogy is initiated and the students begin to interrogate their chosen topics, there exists the possibility of multiple intentional and unintentional educational performances toward possible transformative/reflexive engagements.

Within Figure 13 both intentional and unintentional educational performances shift members toward potential new understandings of ideas and each other. This is the locale for the term transformative in this pedagogical model, and the site for reflexivity. The equation for this interaction is: 1) initiate the performance art pedagogy model, 2) create an educational performance, 3) generate new understandings through performative interactions, and 4) shift your previous understandings based on shifted (signifiers).

An example of this equation using the dissertation research is: 1) the students decide to do a piece about abortion (initiation of performance pedagogy model); 2) they create an educational performance (students share a draft of their performance with the Curriculum Specialist); 3) the students and Curriculum Specialist discuss the issues and concerns while demonstrating their performance ideas (performativity), and 4) the students become aware of the institutional boundaries, and the Curriculum Specialist understands the students' investment and the seriousness of their intent. The degree to which each person, or the institution, experiences a paradigm shift or reflexive experience is still dependent on the individual's willingness to be invested in the process. However, within Figure 13 the possibility of transformation is greatly increased due to not only the nature of the media being used, but the fact that multiple, unavoidable relationships are engaged.

Pedagogical Transparency and Transformation

Along with the increased number of relationships, the transparent nature of the pedagogy also offers an increased possibility for participant transformation. The use of the word transparent assists us in two ways: 1) it allows us to use the meaning of the word transparency as a metaphor for a reflective process that has to do with seeing “through” spaces in and around a pedagogical process; 2) it infers that there exists a viewer/participant
who is engaged in the process of “seeing.” Despite our best efforts and intentions the process of “seeing” will be opaque at best translucent, but used without qualification or condition, I see it as attainable. Transparency in this case is also an unsettled term as it is either more or less transparent based on the viewer’s perceptions.

To articulate how transparency figures into personal and institutional transformations, I propose there are four transparent pedagogical sites within the performance art approach: 1) **performance-art pedagogy**- multiple, reciprocal-transparent relationships, relationships that are not in a call and response format, but in most cases involve participating in a process of shared discovery, 2) **pre-performance process**- making a performance art piece occurs through sharing and drafting of ideas in a visual and visceral manner, the conception of the idea to performance is a transparent/visual dialogical process, 3) **performance**- the ideas are in a visual format performed by the artists who have committed to the performance of their ideas in a public forum, and 4) **post-performance dialogue**- the audience and artist both share and discuss their reflections openly. The following is a brief description of each of the four transparent processes and a supporting quote that substantiates the claim.

1. Performance Art Pedagogy: the Relationships are transparent

   All the relationships are visible within the pedagogy of Figure 13 and in all cases are reciprocal relationships (they can push or be pushed), and are contained within a non-hierarchical structure. The teacher, student, administration, and institution are all present within a shared relationship that contributes to the outcome of the pieces based on their interactions.

   Supporting quote: “...a lot more interactive with you, the teacher, and with the students” (Student A).

2. Pre-performance process: Content is transparent

   The process of generating a performance is visible and visceral, involving the body and the senses. Students collected sounds, initiated performed happenings, selected images and choreographed movements in site-specific spaces, which began a shared, transparent drafting process. The compiling of ideas is a performed, body-integrated process transparent to all that are sharing in the drafting experience; it defines the process of thinking as a transparent manipulation of visual and performed ideas.
Supporting quote: “I've always had difficulty getting text onto a canvas, it's all visual, it is all symbolic, the relationships have to be put in a static way. With performance you can throw up a whole bunch of stuff and they can all be living in a live form in front of people like a holograph” (Student B).

3. Performance: Ideas are transparent

   The ideas are performed, rather than delivered sequentially as facts, or within a linear narrative, in the form of a story.

   Supporting quote: “But performance allows you to bring everything together, be it dance, music, and it wasn't a structured form, where you were reading off of a script, it was completely in tune with what you were thinking, you could kind of come up with what you were trying to say whether it was on purpose or not” (Student B).

4. Post-Performance: Dialogue and artist/audience interface are transparent

   The audience does not have to guess what the piece was about or how the artist felt about the work; they are physically presented with the work. The audience can ask questions and also express their responses directly and immediately. The relationship between the artist and the audience is transparent. It is understood that depending on the piece, the meaning of the work is more or less transparent to the audience but in this case they have the opportunity to directly ask the artists for any clarifications.

   Supporting quote: “It's finally the artist and the audience together and you can do it anywhere and I think as a sketch you can always do a performance. I think it is a really great way to see how the public will respond immediately, and that's what I love about it. It is not in a little art gallery on the wall, and it can't be bought” (Student B).

In all four cases, the Performance-art pedagogy allows for the participants' (student and administrators), audience, and institution's responses to be voiced through the above-mentioned transparent processes. Because the responses are voiced (transparent to others), I contend that it promotes further possibilities for transformation and reflection. The thinking and shifts are explicit, and in most cases, voiced and visual; the ideas are placed in a narrative of verbal, visual, and performed media that are confrontational and transparent. For example, as students decided how they felt about the topic of abortion, they had to decide how the emotional and physical content should be expressed. This was not put down on a page and passed from student to student: they were up on their feet, moving around the room deciding how the images, sounds, and movement were going to shape their ideas. The
drafting of the ideas, the physicalization of ideas, makes shifts/reflection unavoidable; the process is transparent.

Not only are the students in multiple relationships within the process, but they are also in a triplicate relationship with themselves. As discussed earlier, in the conclusion on dialogical space, the mechanics of the educational space can be defined using the a/r/ography methodology. The students within the pedagogy are within a triplicate relationship (artists/teachers/researchers), and at any given time these relationships are in consort with all the previously mentioned potential relationships. This may sound a bit “unsettling,” as it should, but the acknowledgment that this is occurring allows us to see how the student has additional interior performative opportunities for reflexivity, to respond to one's own interior landscape. Clandinin and Connelly support this conclusion when they describe it as a three-dimensional narrative where the researcher, in this case the student, is shifting between visual, textual, interpersonal, performative, and situational narratives toward an understanding of self in relation to all relationships (2002, p. 3-7).

**Conclusion**

I argue that the structure of performance art pedagogy, in contrast to a traditional pedagogical model, allows for increased relationships. Without the increased relationships the potential for performativity, liminality and liminal thresholds would not occur. I have argued for the inclusion of the institution as a participant to allow for the comparison between a performance art pedagogy model and the democratic process rooted in the philosophical tenets of critical theory. The pedagogy, due to its investment in the promotion of “unsettled” or hidden curriculum, creates intentional and unintentional educational performances that open up unsettled spaces toward liminal-performative relationships. I argue that within this locale, the potential for transformation occurs between participants and the institution with a secondary benefit being the potential formation of an educational model of the democratic process. Noting and identifying the transparency of four aspects of the pedagogy assists in demonstrating how all aspects of the pedagogy are transparent and offer potential for performative engagements toward reflection. I have also made the distinction that, for this model to occur, the students are the catalysts at the center of the equation. It is not based on the teacher or the institution's initiation of a transformative pedagogy: the
pedagogy only has potential energy for the initiation of reflexivity. It is not until the students become engaged that the potential for these relationships to be transformative can occur.

I have proposed the use of the a/r/tography methodology to define how students interact within this pedagogy, adding another layer of interior-personal reflection based on the three simultaneous relationships fluctuating in concert during the pedagogy. The increased relationships, the transparent nature of four aspects of the pedagogy, and the student’s investment in the a/r/tography (artist/researcher/teacher) methodology, combine to articulate how the performance art pedagogy functions as a methodology possible of instigating transformations, both personal and institutional.

REFLECTIONS and RECOMMENDATIONS

A reflective synthesis of the contributions, its impact on existing research, future research possibilities and recommendations

Contributions

The primary contribution of this dissertation is a simplification of the philosophical and theoretical dialogues surrounding performance-based pedagogy as an applied practice. There are few resources for educators written from a teacher's voice, yet infused with theoretical guidance. This work provides one choice of a selection of theories and defining terms that provide a foundation for performance art pedagogy for those interested in beginning this type of work on their own. It is a bridge between theory and the educator who desires to use a performance-based pedagogy in the classroom.

The introduction of the following theorists/practitioners—Freire, Giroux, hooks, Garoian, Dewey, Butler, and Greene—generates a starting point for the formation of a performative pedagogy research agenda and a theoretically-based practice. It specifically identifies an entry point to each theorist's work as it relates to this particular pedagogical research and clarifies the terms that allow us to talk about the pedagogy within educational and administrative circles. The philosophical, performance, and theoretical bases for this work are vast, but I have attempted to make it manageable for others who desire to form a performance-based practice of their own.
I also consider the dissertation's writing style to be a contribution as it moves from traditional academic writing, to personal reflections, to charts and bullet points. It falls under the genre of *performance writing* where the reader is challenged, unsettled, and asked to invest more actively while reading, mirroring the pedagogical process. The purpose for the writing style, and the infusion of my own voice, is in response to theoretical writings that are, in most cases, inaccessible to pre-service or practicing teachers. My intention was to make the theory-to-practice relationship clear with specific examples and a cohesive narrative of my process.

In most cases, the current performance-based educational theory that underlies this work lacks specific application strategies or case-based, age-specific examples. This dissertation is a response to the need for examples of application strategies for those seeking radical pedagogical models based in performance. This research provides practice-based examples that support the theories they discuss. For example, in the case of Giroux's work (1988), it provides examples of three of his prominent theoretical narratives in practice: 1) that teachers should act as intellectuals, not as vehicles for the reproduction of knowledge, 2) that educating is political, and 3) that there is a need for public dialogical spaces which make visible the participatory acts of the democratic process. This dissertation demonstrates, through example, how all three of these theoretical ‘calls to action’ can occur within art education classrooms using performance-based practice. I demonstrated how students found their own intellectual voice and defined their own text, and how I supported and assisted in its development, refraining from reproducing already existing views on the subject areas. The work had both institutional-political ramifications and also personal-political realizations as noted in the participant interviews. The performance discussions also demonstrated Giroux's definition of a public dialogical space, showing how multiple viewpoints can come together peacefully in a democratic forum.

Freire figured importantly in this research and I continued his theoretical work by emulating his writing style, making the teacher's voice transparent and the power of a united community of learners visible. Although his work provides us with the realization that a community of learners holds a position of power, it is still a far reach from his theory to practical applications within public schools in the United States. His work lays out a convincing argument that education is liberating for both the teacher and learning
community, and positions us to think how education is one means to offer educating for “critical consciousness” (Freire, 2002) but again it leaves the doing to us. He allows us to consider reflection as a process to be emulated, explaining that in order for this to happen the learner has a responsibility to “reflect on themselves, their responsibilities, and their role in the new cultural climate—indeed to reflect on their very power of reflection,” (Freire, 1973, p.16) but his work lacks a clear systematic process that might lead us to have the same experience. This dissertation, through the explanation of the process and then the interview questions and answers, leads the viewer to an understanding of the process and pedagogically specific outcomes. Freire's term, conscientização, the “awakening of critical awareness,” (Freire, 1973, p.17) guides us to believe that education is reflective. I took his reflective practice to heart and used a reflective narrative throughout the writing to make the entire dissertation an example of an “awakening of critical awareness” from multiple viewpoints including my own reflection on the experience and also as a narrative as I pondered the significance of the data. The interviewee's responses to the reflective interview questions allow us to see multiple perspectives on how administrators, students, and faculty experienced conscientização through the use of performance-based pedagogy. This work gives us a tangible pedagogical sequence to understand how conscientização can be the outcome of a pedagogical practice. Just like Freire, I desire to empower the teacher through the interjection of teacher- and participant-reflective narratives, allowing the reader to find a connection as an educator or outsider to the work, rather than a connection made solely through theory.

I extend the work of Greene (1995) and hooks (1994) by demonstrating an example of a feminist pedagogical canon by showing concrete examples of how the use of “unsettled content” allows us to create a space where the students take over as generators of ideas and where personal narratives become the driving force of the work. hooks’ writings bring a feminist pedagogical view into the shared interactions of a classroom, speaking of the possibility of leveling the power relationships between teacher and student, content and student, and student and student. She brings into the dialogue the importance of historical narratives and gender within pedagogical practice, giving voice to issues long excluded as factors of equality within the classroom as community. I have taken to heart her philosophical pedagogical stance, showing, through example, that when students are given
the power to explore their interests, and given alternative means to express them, the issues of gender, equality, and unspoken curriculum surface naturally to become shared points of discussion. Her work also demonstrates the gift of involving the entire human being: body, intellect, and spirit, without the need for making “spirit”⁶ a religious term. Her inclusion of the individual as a holistic being lets us imagine teaching as an exchange that raises the communicative bar within the classroom, requiring us to enter our professions as teachers with a greater awareness of the teaching space as a sacred space of interaction. The choice to include interviewee responses was intended to demonstrate the reflective and heartfelt responses of the participants rather than letting them become mere statistics.

I also carry forward Greene's theory by demonstrating how, “finding one's way while being lost” (Ayers, 1995, p. 323) allows the educator to remain humbly “lost,” yet empowered within the process of liminal pedagogical space. The importance of the teacher's acceptance of being pedagogically lost opens up a liminal void of discovery that assists students in being less reliant on the teacher while at the same time they are guided to find their own way; supported by the inherent opportunities of performance strategies for personal discovery and increased artistic expression. Students within performance art pedagogy are introduced to their own voice strengthening their understanding that education is political, requiring students to take ownership of the educational process and dismiss their expectations of being “filled up” like a vessel (Freire, 2002, P.72-78) as the main pedagogical objective of being schooled. The work allowed the reader to understand what “pedagogically lost” looks and feels like from a variety of participant voices. Whereas Greene set forth the theoretical space for the possibility of being pedagogically lost, this work gives us an ethnographic narrative of what “being lost” looks like in one particular high school over the course of a semester, with a population of administrators, faculty, and students who were not previously accustomed to Performance art-based pedagogy.

The writing style is also a contribution to the field of art education. I attempt to establish a teacher-centered writing style that privileges the teacher’s voice over theory. The organization of the writing is intended to allow the reader to experience a natural orientation

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⁶ Due to the separation of church and state, religion and the connection that an individual has to their practice in schools is often reduced to the honoring of religious holidays as a form of multiculturalism. This makes it difficult for a teacher to engage the language that addresses the concept of soul or spirit distinguishing it from the body.
and introduction to the work. The outcome of this work is a visible path between the researcher, students, faculty, and administrators. A communal educational path becomes visible in which we value the inclusion of a body-mind-spirit investigation into issues students were invested in. This performance-based pedagogical work extends hooks’ theories and demonstrates how a classroom space can be opened to include a holistic accounting of ideas and ideologies within a specific population and age group using an expanded definition of visual art as the catalyst for a critical pedagogical practice.

This work also extends Garoian's (1999) work, which is responsible for laying the groundwork for a written exposé of the teacher/student reflective practice within performance-based work. I continue his research by providing specific examples of performance pedagogy in public education while distinguishing myself from his work by having the entire dissertation revolve around one classroom engagement and the many reflective dialogues that occurred during the pedagogical narrative. I believe this strengthens the ability for a newcomer to the field to make sense of the pedagogy and the specific challenges that occur as seen through the perspective of a variety of participants. However small the sampling of interviews, this work adds the important voice of varied participants to help substantiate the multi-dimensional nature of reflective responses that this work produces within an institution. It not only includes the embedded responses of the researcher, but select students, teachers, and administrators, giving a greater picture of the implications of this work to all people involved. It also allows the readers to formulate a pedagogical plan of their own, based on the thorough nature of the description of the pedagogical process.

Unlike Garoian's work, this dissertation lays out the in-class pedagogical practice, through the disclosure of my own personal ethnographic narrative, the daily lesson plans, and student work samples within the appendix. The dissertation structure allows others to see how educational environments can become dialogical spaces to instigate and demonstrate the democratic process. It also gives an example of how an educator can respond as an intellectual in the classroom (Giroux, 1988, p.125) using performance-based theory and translating it into practice. It supports Weiler's (1988) differentiation of critical versus traditional curriculum applications demonstrating how an educator can support critical theoretical practice by choosing a pedagogical practice that renders all of the participants
opportunities to become theorists from within the institution they inhabit using Horkeimer’s previously discussed distinction between critical and traditional theory.

**Building on Art Education Research**

In the minds of many, art is perceived as solely two and three-dimensional work, excluding performance from the purview of visual art. Within academic circles this statement is supported by the lack of performance art or radical pedagogy course offerings within universities and pre-service art education teacher training programs. Although there are exceptions, performance is not a consistent entry in university art programs or in art education teaching training curricula. This dissertation does two things: 1) it assists in repositioning performance art as a visual art medium and 2) it advocates for the use of performance-based pedagogies as an important component of an art education curriculum for pre-service teachers. Whereas most art educators would feel uncomfortable or unprepared to teach using performance-based methods, this should not discourage a university from seeing the benefits of teaching performance-art pedagogy as one of many arts-based pedagogical strategies. Of the utmost importance for educators to understand is that pedagogical plurality exists and is desirable when working within varied institutions with diverse student populations. A pre-service teacher who has participated in or taught using a performance-art pedagogy approach will be more attuned to pedagogical essentials such as: use of space in the classroom, power relationships, the intersection between the institution and the classroom, student-centered verses standards-centered curriculum and the ability of pedagogical choices to influence a student’s investment in their own learning toward the potential for a mirrored democratic process within the classroom. It supports Garoian’s work and builds upon it by sharing one example of a performance-based pedagogical narrative within a high school setting, continuing to demonstrate art education's role in promoting practice-based research that will position performance-based pedagogy as a mainstream pedagogical practice. This work also becomes an example of Arts-Based research (de Cosson & Irwin, 2004) to continue to establish the fact that teaching is not a separate process from that of being a researcher/artist at the same time within the classroom and extends this model for use with the students. It demonstrates the confluence of relationships
(artist/researcher/teacher), (artist/researcher/student) that can exist within a pedagogical space.

**Reflexive Researcher: Building on a/r/tography theory**

I did not set out to clarify what a reflexive researcher was. The primary intention was to clarify how performance art pedagogy functions to initiate transformation both personal and institutional in educational spaces and at the same time be reflexive. As I look back to what I have accomplished, without intention, I have created an expanded notion of teaching and its relationship to reflexivity. This awareness goes beyond what I consider the most expansive definition of teaching used in art education theory, a/r/tography.

Before this work, the a/r/tography model was static to me, existing only as theory, the lines dividing the word a/r/tography delineated the three roles within my mind: artist/researcher/teacher. I embraced the inclusion of the three terms in a definition of myself as a teacher, but in my mind they remained three separate entities somehow in consort like stepping stones, sometimes standing on one sometimes another. In Springgay's writing (Irwin, 2004, p. 60-74) the definition of how the three terms function were always obscure and noting a division at the point of liminality, she describes the theory: “boundaries need to be recognized as shifting,” (2004, p.68) “we cannot remove the seam, but observe and honor the sewn, sutured space of existence” (2004, p.68), “The exterior surface and the interior cavity also transgress and reallocate one into the other” (2004, p. 67), “gaps and spaces as part of a whole” (2004, p.68). The explanation of how the terms related was described as “performed in relation to other fragments that bump and collide with each other” (Springgay, 2004, pg74). The language “bump and collide,” and, “observe and honor the sewn” led me to feel that the theory was divisional in its metaphor: “the seam,” “crossing borderland spaces.” The language defined movement between the terms that was not fluid, but rough and somehow only engaged at the joint, the seam. Whereas what I found while engage within the triplicate relationship was the possibility of creating liminal voids, thresholds born out of some unsettled beginning but at the point of crossing the response was spacious and expansive for the participants. Not a visual metaphor of stitches, seams and “shifting pieces in relation to fragments,” but a unsettled process that ultimately brought relationships filled with inclusiveness, acceptance, respect, unsewn seams, and flattened scar tissue.
What I discovered was something very different, I agree that the three identities artist/researcher/teacher exist inclusively, but for me they do not shift. Within my experience with the research process, I existed in all three at once. There was no “seam,” or “border crossing,” only reflexivity that sought refuge in any given persona artist/researcher/teacher. Like an idea looking for the best interpreter of a given reflection, my reflections passed through these three roles seeking an interpreter best suited to assist in a reflexive dialogue with myself. Sometimes the interpreter was my body, that responded as a movement-based artist, sometimes the reflection was best understood filtered through myself as an educator and other times the researcher, but like the diagram of the performance pedagogy, all participants were always present within the circle not separate or hierarchical.

**Personal Reflection: As I Look Back**

This process was a reflective personal and pedagogical journey establishing a precedent for this type of research for both myself and others interested in making performance-based pedagogy more visible in art education dialogues. The next step is to increase visibility of this work by producing additional writing and digital resources for larger audiences. Although it is an ethnographic study on performance art pedagogy, it clarified the main curriculum components and administrative structures inherent in its implementation. The next step would be to broaden the scope of this work both in written and digital formats and to work with different subject areas and participant populations.

The most significant future changes to the research application would be to make an explicit effort to educate the administration prior to beginning any work of this kind. Although at the time I thought the administration was overreacting to the work, I now see they were very generous in their acceptance of the process and also the content of the student projects, even though there was very little prior explanation of the intended goals and outcomes. In future research projects, I would approach the administration early in the planning process to form a partnership to include them in both the implementation and planning of the work, with the hope that performance art would be incorporated into the curriculum over an extended period of time. I would also propose a series of workshops for faculty and administrators to include them in the work, and would assist them in creating and implementing performative pedagogical lesson plans into their own curriculum, regardless of
the discipline. As a follow up, I would organize a post-performance in-service for participating teachers and administrators as an opportunity to share thoughts on the outcomes of the project. The restructuring of my interaction with the administration and faculty would do two things: 1) increase my understanding of how the pedagogy works within other subject areas and the resistance that is met from many different points of view and 2) assist me in planning a performance-based pedagogy course for teachers that I could offer at the university level.

Prior to a future in-service, I would also introduce students to the a/r/tography model (Irwin, Alex de Cosson 2004), making them aware of their shifting roles within performance art pedagogy so they were aware of the ownership of these three relationships, not only within their own interior narratives but also how that methodology extends to affect others around them.

**Future Research**

To increase the clarity and reproducibility of the work, it would benefit from a variety of studies with different student populations in various institutional settings. The next step in the research would be to write and publish additional examples of this work broadening the understanding of its application in the classroom, citing examples of how this work can fit into diverse art and general education curriculums at various educational levels. The continued focus of the writing would be to bridge the divide between performance scholars and art education practitioners and administrators to ultimately assist in making it a viable and well-documented pedagogy. In future research I would strive to break down the theoretical language permeating performance studies, performance dialogues, and art educational literature, and provide specific examples across grade levels and disciplines in publications that reach practicing educators.

As researchers we need to aspire to bridge the gap between theory and practice, while giving opportunities for teachers to experience new forms of pedagogy. Future research would clarify the arts-based and pedagogical skills needed to train art educators to be facile with performance and then establish coursework at the university level to give students performance opportunities while in their pre-service training. Radical pedagogies should not be marginalized material or lacking from formal pedagogical training. We are living in
extreme economic and educational times and we need to meet the demands of solving these problems with innovation. Innovation means changing the way we do things and assessing whether or not what we are doing pedagogically is benefiting the people we serve. As researchers and educators we need to revisit our own “current practice” and ask how performance would benefit our students, or the institution we are a part of. Then we need to assess the comfort level of the individuals with understanding performance as an art form and comprise a curriculum plan to integrate it into current pedagogical coursework, making clear the connections between teaching and performance. If we included performance literature within pre-service teacher training, it would not only prepare them to expand their definition of what teaching is, but it would boost their confidence regardless of whether or not they ended up using performance strategies in their future classroom.

**Unanswered Questions: Problems with Practical Application**

*Why isn't performance art-based pedagogy more prevalent?*
*What limits its accessibility to educators?*
*What specifically would a teacher education curriculum look like that was preparing students to do this type of work?*

The answer lies in teacher preparation and the educational and artistic background of any given educator. As I worked through this project, it became clear that my personal life experiences and my educational and art background allowed me to go about this project with confidence. Without a teacher education curriculum that educates students to a broad definition of art, all of the radical pedagogical theory that exists in print remains static on the page. This work will never occur in the classroom unless art educators take the risk to explore it within their own classrooms, sharing in a practice-based way the theory and pedagogy with pre-service students. Pre-service teachers in both art and general education need to have more experiences with arts-based practice as practitioners/participants, not as a seminar audience within a theoretical survey course. Performance art-based pedagogy has substantive foundational theoretical research material, but little hands-on material to assist in either the teaching of this form of pedagogy or the application across grade levels K-university level. For this to change, universities need to place value on performance-based pedagogy and the background skills needed to produce teachers capable of implementing it in the classroom.
Problems with Research Implementation

*What could I do differently today, what worked, and what is yet to be done?*

During my next research opportunity, I would be less arrogant and resist the assumption that the institution deserved to be jostled into transformation without introduction or explanation. Radical should not always imply subversive. If my goal is to impact the educational space of the institution, its inhabitants, or both, it is important to consider the history of the subject, whether a person or an institution. Just as we are asked to consider the personal narratives that students bring to class, it is also important to consider the narrative of the institution you are working within. In this case, I did not research the past parental concerns, the legal and institutional battles unique to that administration, or the school population at large. Nor did I take the time to know the teachers who were considered pedagogical or curricular innovators within the school. In addition to acknowledging the institution as a living participant within the study, I would also spend more time educating the administrators, introducing them to the theory and performance strategies prior to the performance. Part of this time would be used to hear their concerns and listen to their project goals, in addition to getting to know the history of the school in terms of past legal, school board, and parental issues through their administrative eyes. Although the conflict with the institution was beneficial to the clarification of the responsibility of an artist to its community and the political nature of art, I do not promote guerilla pedagogical experiences in a public institution. It is possible, through pedagogical interventions, to evoke strong opinions without hiding behind the supposed right of art to be shocking. The realization that the institution is a living participant within this type of work is crucial to the success and future implementation of this pedagogical model.

Now looking back, in terms of my personal relationship with reflexivity, I did not plan an imbedded reflexive process for myself or a series of engagements to unsettle me although did experience situations that were unexpected and caused me “fall and recover.” In hindsight I simplistically understood my process to be reflexive because I had chosen a pedagogy that had reflexivity as a potential outcome. That is not to say that I wasn't aware or without introspection, but it was not explicit in my process as an individual in relation to the project as a whole. To this end, I will experiment in the future with giving students
opportunities to create experiences for me or to engage me in a particular way that is new and unsettling to disperse what hooks describes as the “all-knowing, silent interrogators” (hooks, 1994, p.21).

**What Worked**

The pre-established relationship I had with the Classroom Teacher was key to the success of this research project, in addition to his willingness to do all the logistic work which allowed me to focus on the curriculum and its implementation. The fact that we had previously struggled together working with difficult student teachers, our relationship had already crossed a threshold that allowed us a freedom to take on additional unsettled situations without hesitation. The research methodology and curriculum process was effective in my opinion. It took longer than I had originally planned, but due to the Classroom Teacher's commitment to the work, I was able to readjust and keep going. His flexibility and interest in a reflective practice allowed both of us to become co-authors of the project and the outcomes. Because we were in complete agreement with what and how we were going about the work, we never struggled with each other or the students; we only struggled with how to get the work integrated within the institution. All aspects of the lesson planning were successful with the only limitation being the lack of time. In retrospect, we both agreed that an entire semester could have been successfully dedicated to this type of work.

**What Is Yet To Be Accomplished**

Regardless of this work, and the work of others within the fringe of pedagogical exploration, radical pedagogies are excluded from the mainstream educational system in any systematic way. The next step in moving toward the implementation of performance art-based pedagogies in mainstream education would be to clarify the relationship between pedagogy and culture, more specifically how pedagogical strategies “school us” to participate or not participate in society. The exposure of this data to education and art education programs would allow us to advocate for pedagogical models that promote the infusion of radical pedagogies poised to assist students in becoming critical citizens. At the K-12 level, we are locked into pedagogical strategies due to a variety of issues facing public education
such as: teacher training models, the adoption of textbooks that include pedagogical scripts, and federal and state assessment and standards mandates. At the university level, most researchers and practitioners do not take the time to critique existing pedagogical methods, and then teach and participate in alternative methods. A companion research project at the elementary and secondary levels would help clarify how our current legislative and mandated curriculum, along with state adopted textbooks, limit radical pedagogies. In order to break the current pedagogical rigidity these dialogues need to be made public within both general and art education dialogues.

To broaden the understanding of pedagogical practice, both nationally and internationally, the field would benefit from data collected from the following research questions: 1) What is the pedagogical climate across the country? 2) What lesson planning formats and/or textbooks are being used to teach pedagogy? 3) What types of university courses are proposing alternative pedagogies? 4) What materials are being used to teach alternative pedagogies, and how are they being taught? 5) How do alternative or innovative pedagogies become mainstream? 6) What is the evidence of alternative forms of pedagogy currently being used?

To continue to broaden this work it would be important to clarify the relationship between the pedagogy used in teacher training programs and the pedagogy that manifests in the classroom once the students become professionals. What needs to be done is a three-fold research exploration: 1) create text books, similar to this work, for teacher training programs that explore varied pedagogical models which are not mainstream, 2) implement teacher education programs which teach students a more expansive pedagogy using these texts, while exposing them to a variety of pedagogical methods taught by their professors, 3) continue to research the relationships between current assessment strategies, mandates, and pedagogy within institutions to find out how pedagogy becomes entrenched through bureaucracy. The outcome of this research would help administrators and radical pedagogues change the way learning occurs in our institutions on a variety of levels.

**Recommendations**

From my perspective, we are all going about teaching in much the same way. The only field I see actively seeking pedagogical modification is special needs education. Special
needs pedagogical innovations rarely cross over to the mainstream classroom, except when teachers are approached by student advocates to make changes in their classroom pedagogy to meet the specific needs of a child. As more special needs students are mainstreamed within regular K-12 classrooms, and with the revision of IDEA (Individuals with Disabilities Education Improvement Act of 2004), I hope that general education teachers will begin to learn and embrace the modifications needed to support students needing varying and multiple pedagogical strategies to meet student’s IEPs (Individual Educational Plans). In my opinion this is an interesting path to pedagogical revision. This is an example of how law is influencing pedagogy by requiring educators to devise new strategies to meet the requirements placed on them by government directives. Parents' rights in regards to their special needs children have increased pressure on teachers to learn new methods to reach all children. As educators interested in pedagogical reform, a lot can be learned by the institutional maneuvering currently occurring in classrooms providing for students with special needs. Here is another opportunity for art educators to investigate how these pedagogical maneuvers are occurring and how the teachers are being instructed to meet the goals of the students' IEPs. These strategies could become an entry point for the teaching and creation of arts-based radical pedagogies for use in not only special needs education but general and university classrooms also. Performance art pedagogy, as an intervention, has at its core the belief that all students can learn and find reflective entry points to learning through the use of Arts-based pedagogies. I recommend we broaden the scope of art education to include pedagogy that does not solely support art classrooms but all forms of education. Our call as art educators is to find an entry point to demonstrate how arts-based pedagogy is applicable to all educational forums.

I recommend that art education, as a discipline, reconsider its position outside of education and reposition itself within education as the leader in pedagogical reform. I don't believe art education can operate outside of the political worlds that shackle general education and continue to believe that art should be treated differently than other subject areas. Art education must see that its true value lies in its ability to teach people to see the world around them, not only the artistic world but also the political one. The political aspect of art education can extend from visual literacy, as an investigation of cultural-based ideologies, to more diverse investigations such as how textbooks generate fixed cultural
politics due to the organization of their content and the images and scripted pedagogy that often accompany it.

**Recommendations for Pre-Service Education**

There are two opportunities for an introduction of performance-based pedagogies in pre-service education. The first is the creation of university courses which introduce radical pedagogical theory and practice, and are targeted to pre-service administrators, and pre-service art and general education teachers. The second would be a practice-based course where students would be taught using these methods and asked to created model lessons to be taught to other students in class and within local schools. These recommendations only address the problem at the university level and not at the K-12 level where art education continues to be threatened by budget cuts and federal mandates. The problem with implementation does not begin at the pre-service level but goes back farther to our American arts education exposure in K-12 education. Currently, students are most often exposed to visual art and music in the classroom, but these are by no means guaranteed arts exposure within the classroom. Because of the current economic situation, it is going to continue to be difficult for the arts to be present in any consistent way within K-12 education. We need to continue to present a sustained dialogue to push for arts education (dance, music, theatre, and visual art) to be present in educational dialogues and classrooms.

Our willingness to perform using our bodies as adults has been impacted by the lack of performance training in our early classrooms. When the idea of performance-based work comes up in a university classroom, the lack of exposure to performance elicits stereotypes and fear. The fear, based in a lack of confidence to express oneself using art or performance, is quite prevalent in both students and adults. Art education in K-12 public schools does not prepare us to enter a teacher education program with a strong background in all of the art forms. When general education students reach their teacher training curriculum, they most likely have only been exposed to two courses in the arts…music and visual art for educators. Art education students preparing to teach are most likely directed to increase their understanding of studio art by taking additional visual arts courses such as sculpture or painting as their art emphasis. The pre-service student in art education would rarely be directed to the performance arts, unless they did so on their own. In both cases, general and
art education pre-service teachers are not prepared to see the inter-related nature of the arts (dance, music, theatre, visual art). Their background does not prepare them in any way to feel capable teaching using performance as a methodology.

**Suggestions for The Future**

There exist many theoretical texts which support radical pedagogies, but few could be used in a teacher education program or for practicing teachers interested in shifting their pedagogical methods. The theory is far from applicable to teachers K-12 or within art education curriculum. I propose that applicability is limited because of two factors: 1) teachers have not been taught in their credentialing programs to translate theory into practice and 2) theorists' writings often do not give classroom-based examples. For those who have a desire to incorporate performance into their classroom, the theory is dense and the application obscure. As scholars we have made the theoretical connections clear in print but have failed to apply the theory to a classroom of twenty-eight 16-18 year olds who come through the door every day for an hour. This work calls for further experimentation with applied radical pedagogies asking practitioners to find additional pedagogical strategies that can enhance and reinterpret standards-based instruction toward new mainstream pedagogical models.

As with all foundational work it establishes the theory that can support an expanded definition and practice of what has been investigated. I feel this work has provided a base that can continue to advocate for performance-based pedagogy in pre-service and university settings. The need for change in educational pedagogy is clear; the connection between pedagogical choices and student achievement is also clear. What we need to do now is find ways to infuse our educational institutions and our classrooms with innovative ways to reinvision both the classroom and teaching as a performative act. By doing so, we will see the opportunity that the classroom offers as a microcosm of the world, alive with diverse and conflicting personal and political narratives. Through performance-based pedagogical engagements we can stimulate multiple understanding(s) of a world, where peace and cooperation are maintained by the formation and preservation of critical pedagogical spaces.
Personal Reflection: *Epilogue*

What I am drawn to is the poetic nature of research, just as I am drawn to artifacts on the side of the road that I pick up intentionally for some unknown future use. Besides the diagrams and the clarifications that are necessary to establish how performance art pedagogy orchestrates potential transformative relationships, I would like to close with a reminder of the poetic nature of teaching and a special thanks to those who write about teaching as a holistic, ephemeral, and soulful engagement, leaving with the reader the most important aspect of this research—the philosophical positioning of the educator in a place of questioning.

Maxine Greene's notion of “Doing Philosophy,” rendering yourself lost, is paramount to the “doing” of this pedagogical approach. Choosing to step off the prescribed path to become “lost,” or veer from specified material to a path that is guided by students' inherent hidden curriculum is a far more invested and challenged path.

Falling and recovering, guided by Dewey's philosophy of experience, is also a strong visual metaphor for this work. It reminds us that as teachers we often lead our students through material like a docent-guided walk in a foreign country; they follow passively in a single line, listening to highlights of the main tourist attractions, but in most cases are not engaged.

Within this performance art pedagogy, the teacher steps aside and watches actively as students pass by to trip on their own discoveries, instigating a fall that allows them to find their own path. It is a fall to discovery, as Madeleine Grumet states, “an ever enlarging 'self story' revolving to no fixed location,” (1976, p.67-87) that intentionally brings everyone involved along for a shared performance.
REFERENCES


Colapietro, V., (Personal communication, January 21, 2004)


Appendix A
HANDOUT: Performance Art In-Service Overview

Performance-Art In-service, Overview:
Renée Kredell rck147@psu.edu

AGENDA
Thu Dec 1 8:10-9:05 Introduction to Performance Art
Wed Dec 7 11:50-12:37 Movement workshop
Thu Dec 8 8:10-9:05 Sound
Fri Dec 9 8:10-9:05 TBA, homework due
Mon Dec 12 8:10-9:05 Text, Context, Subtext, No text, Political text
(Beginning designing of performance)
Tue Dec 13 8:10-9:05 Happening (space)
Wed Dec 14 8:10-9:05 Performance piece construction (performance based critique)
Thu Dec 15 8:10-9:05 Performance piece construction (performance based critique)
Fri Dec 16 11:50-12:37 Performance- followed by audience question/answer

Overall Objectives

➢ To begin to develop skills in “collecting:” ideas, thoughts, images, disparities, toward the understanding of how your own artist process functions (through journaling/collage).

➢ To work collectively to create a performance art piece that represents “traces of evidence” for the audience that will provide them “connections” about the subject of bread that will evoke thought.

➢ To stretch our collective perception of what a learning space is, that being a “performative” space, of our own defining, where we are equals together as artists/teachers/researchers/performers.

➢ Be able to define collectively what a performance art piece is.
Appendix B
HANDOUT: Research Assignment

Performance Class (Homework Research Assignment)

Please go to the following sites, be aware that some of this work is controversial. Please find two artists that you wish to comment on (See back of page 2). We will share this work on Friday Dec. 9th.

You can reach this site in two ways:
1) Go to Yahoo and type in performance artists or
2) Type in this address
http://dir.yahoo.com/Arts/Performing_Arts/Performance_Art/Artists/

This is the list you should find at the site:
* Reverend Billy
* Galas, Diamanda
* Orlan
* Improv Everywhere [pick] [read review] - large troupe who specialize in causing scenes in public places.
* Skaggs, Joey
* McGrath, Elizabeth - performance art influenced by Roman Catholic iconographic art, punk rock, and Edward Gorey.
* Ayo, Damali@
* Satan's Cheerleaders - group of women who are available to raise hell for hire.
* McGovern, Jonny (The Gay Pimp) - he's just a dirty frat boy on a dirty soccer team.
* Sprinkle, Annie@
* Environmental Encroachment (EE) - 15+ person, multi-disciplinary artist collaborative. Specializes in percussion, funk bass, and horns, shadow puppetry, costumed processions, and spectacle.
* OmniCircus - experimental, surreal-psychedelic musical-cabaret group, led since its founding in 1988 by composer-artist Frank Garvey.
* Ristow, Christian - machine artist whose kinetic sculpture and robot performances entertain audiences with their provocative mix of post-apocalyptic mayhem, playful iconoclasm, and pop-culture desecration.
* Reade, Alan
* Wizard of New Zealand - living work of art, designer of the post-modern cosmology, theorist of the fun revolution, founder of the Imperial British Conservative Party, role-model for post-feminist men, and metaphysical engineer.
* Kalkin, Adam - creates houses made out of shipping containers. Also provides
details of his performance art, books, and other avant-garde art pieces.
* Human Product - experimental theatre group specializing in fire and uv performances
including stiltswalking and acro-balance.
* Don Juan and Miguel - adventure and romance 16th century style featuring intricate
and exciting stage sword work.
* Dionysios, Nikos - features reviews, photos, and biography of the London based
actor, director, and writer.
* Dark Bob, The - dedicated to the work of this multi-media performance artist and
musician.
* Atomic Elroy - video installation performance artist, playwright, and poet.
* Praxis Group, The - clandestine group of underground performers staging site-
specific, unsanctioned, and unsolicited projects within privately owned public
spaces.
* RadioHole - performance art group from New York, offering everything from
computer God Sealed Robot Operating Cabinets, to wipe-on hormones.
* Devil Bunny - Gigi Otalvaro-Hornillosa is a San Francisco based interdisciplinary
performance/video artist, curator, and cultural activist.
* Milburn, Heather - poet, performance artist, actress, and a member of the infamous
Imperial Orgy community.
* Incredibly Strange Wrestling - wacky performances based on lucha libre (Mexican
wrestling) that mix comedy and athleticism.
* Umbilical Brothers - visual physical comedy duo from Sydney, Australia.
* Athey, Ron
* Gilbert and George [Gilbert Proesch and George Passmore]
* Vox Medusa - multi-media/performance art/modern dance company.
* Kallnbach, Siglinde - currently working on the Wishingtrack. Contribute your own
wishes.
* Thoth, S.K. - performance artist who vocalizes in a countertenor and dances while
accompanying himself with violin and percussion.
* Peoplehater - collaborative performance coalition that creates environments where
the distinctions between machines, carnivals, and monsters break down.
* Schneemann, Carolee
* Shannon, Bill - juxtaposes abstract forms of urban streetstyle kinetics into a textual
landscape by performing on crutches.
* Dent, Denny - unique performance artist specializing in portraits of celebrities.
* Pendry, Kate - Dead Diana and friends, back from the dead, in words and pictures
* Body Cartography Project - site-specific urban performance art/dance/theater project
that is happening all over the San Francisco Bay Area.
Appendix C
MOVEMENT LESSON PLAN (Teacher’s Notes)

Supplies: music, cones, paper squares, colored pencils, two large pieces butcher papers (one with a paint brush drawn on it the other with a body)

Summarize work from last week: What have we done?
1) Revisit Yes Men video, ask what different elements are present in a performance piece which are not present in a painting? Generate some conclusions
2) Where have we been, where are we going?
   • The first class was an introduction to performance bringing us closer to an understanding of the differences between visual art and performance art.
   • The next classes will be the introduction to the different elements (movement, sound, and space) that comprise performance art. Today we will begin with movement.

Movement Lecture:
Essential question: What does the body offer as a medium?
   (students charted)
   sound-sing, voice, body sounds
   characterization impersonation
   space- body moves in space
   unknown audience participation,
   media- can make art with body, paint etc.
   movement- can dance
   multiple contents-

Comparison of mediums: Paint vs. Body
Topic of discussion: What skills do you need to be a visual artist verses a performance artist?

Context: If you want to train yourself to be a performance artist, an artist that uses the body as a medium, than you have to practice different mediums that are not usually practiced in the traditional art classroom.

What would you practice as

<table>
<thead>
<tr>
<th>a Visual Artist?</th>
<th>A Performance Artist?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
<td>sound- voice/body sounds</td>
</tr>
<tr>
<td>Texture</td>
<td>emotion</td>
</tr>
<tr>
<td>emotion- color, subject matter</td>
<td>Dance-technique</td>
</tr>
<tr>
<td></td>
<td>modern, ballet, tap</td>
</tr>
<tr>
<td></td>
<td>recreational dance</td>
</tr>
<tr>
<td></td>
<td>pedestrian movement/gestures</td>
</tr>
<tr>
<td></td>
<td>ethnic dance</td>
</tr>
</tbody>
</table>
Comparison of Elements of Art & Dance

Ask students to find similarities and differences?

Questions to support dialogue:

How is a line the same in dance as art?
How is texture shown in art verses dance?

<table>
<thead>
<tr>
<th>Elements of Art</th>
<th>Elements of Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color</td>
<td>force- how energy is released</td>
</tr>
<tr>
<td>form</td>
<td>space-shape, direction, path, range, and level</td>
</tr>
<tr>
<td>line</td>
<td>time-rhythm, phrasing, tempo, accent, duration</td>
</tr>
<tr>
<td>shape</td>
<td>space</td>
</tr>
<tr>
<td>space</td>
<td>texture</td>
</tr>
</tbody>
</table>

Movement warm up

Divide into pairs, hold hands (face-to-face, toe to toe), release arms until fully extended find balance. Once accomplished one person bends to squatting and then the other, adjusting to the other persons weight redistribution (like a physical teeter totter)

Objective: help students understand that movement/performance is a group process and requires an attention to the detail of what is going on in the space and with others around you.

Lecture Introduction

The type of movement that we are going to focus on today is pedestrian and gestural, this is what we all do naturally; it is not a trained technique. It is a learned inherent physical language that we all share because of our shared bodies.

Objective of next exercise:

Transferring what you know about line into your body

Direct Instruction

I'd like you to take off your shoe look at the sole of your shoe, draw the lines that you see. Walk the path of those lines on the floor then transfer them to your arm, now your head

Next exercise

Overview

Focusing on an element that both visual art and dance have in common- line

Use the book Harold and the Purple Crayon by Crockett Johnson. Make connections between lines as pathways in space. Give students 81/2 by 81/2 square white papers. Ask them to draw a continuous line using at least one of the four types of lines: straight, zig zag, curved and diagonal to get from one side of the paper to another. Place two X's along the drawn line to designate a stop sign on the path. Practice walking your path, jumping North, South, East, and West when you get to your stop signs.
Performance of movement exercise:
Groups of four students, one on each side of a coned off square space, stand and orient themselves preparing to walk their path using their “map” to assist in remembering their pathway. Students are asked to walk the lines stopping at their stop signs to jump the directions. Each group does this to various types of music.

Variation on the same exercise:
Add a speed: slow, medium, or fast and a physical characteristic or problem the person is having. When the group performs ask the class to guess what each student’s characteristics were.

Wrap up:
What does the body offer as a medium?

Introduce the concept of movement as a form of text (in preparation for the creation of a performance, broadening their idea of research for the compilation of a piece).

Visual text
Can you read an image?
Can you read a movement?
Can you use a painting as text to make movement?
Appendix D
STUDENT COMMENTS on MOVEMENT WORKSHOP

Student Comments on The Movement Workshop

Example #1
I liked synchronicity: especially when it was unintentional. I had fun acting and moving, but when everyone isn't having fun and letting go, things get awkward. I hate feeling as if someone thinks they're “too cool” for something, it makes everyone else self-conscious.

Example #2
Fears of Movement
-rolling and ankle
-doing stuff in front of people
-a questionable outlet for expression

Example #3
Fears Today: somersaults awkwardness too much bread

Example #4
I’m thinking about movement and I’m kid of worried because I don’t know what to expect. It’s something new to me, so it’s a little uncomfortable.

Example #5
What in the world are we doing? Are we going to look really dumb? Are we going to be required to be “actors” and do some sort of skit?
Appendix E
SAMPLE STUDENT WORKSHEET

(Worksheet for performed installation using sound collage)
Student sample

What are you going to perform?
We are going to perform three people cheating in a card game and 1 person whispering

Where is the audience?
The audience would be on one side

Is this a frozen tableaux or does each section move?
Each section moves. First we sit down and have a card game, and then we find out who was cheating, so we run away, hitting the cheater.

What aspect of the painting are you choosing to demonstrate, engage, comment on?
I'm choosing the cheating part.

Briefly outline what you are going to do
sitting down
playing cards
punch
cheater on the ground
run away with money
Appendix F
HANDOUT: on Happenings

Excerpts from Allen Kaprow's, The Blurring of Art and Life describing the attributes of a Happening (Kaprow,1993, P. 17-20) Handled out to students in preparation for Happenings

1) Happenings are events that, put simply happen, Thought the best of them have a decided impact—that is, we feel, “here is something important,” they appear to go nowhere and do not make any particular literary point. p.16
2) There is thus no separation of audience and play p.17
3) Happenings invite us to cast aside for a moment these proper manners and partake wholly in the real nature of the art and (one hopes) life.p.18
4) Happenings has no plot, no obvious “philosophy,” and is materialized in an improvisatory fashion, like jazz, and like much contemporary painting, where we do not know exactly what is going to happen next.p.18-19
5) A play assumes that words are the almost absolute medium. A Happening frequently has words, but they may or may not make literal sense. p19
6) Chance then, rather than spontaneity, is a key term, for it implies risk and fear (thus reestablishing that fine nervousness so pleasant when something is about to occur). p.19
6) Happenings cannot be reproduced. p. 20
Appendix G
HANDOUT: Happening Planning Form

Planning Form Happening
1) Document the happening
   a) draw a floor plan of the space
   b) make a prop list
   c) outline the major organizational aspects of the piece
      How does it begin?
      How does it end?
      Who are the individuals that cue different elements of the piece?
Appendix H
HANDOUT: Performance Art Planning Worksheet

Group members:

Name of Group:

Content: Use of text, print, images, movement, gestures, props, rituals.

Intent: Political, non-political, audience input

What information do you want the audience to be left with to think about

Metaphor:

Space:

Sound:

Light:
Appendix I
GROUP PERFORMANCE ARTISTS’ STATEMENTS

Artist statements:

**Knocked Up (Gone A Rye)** is a comment on the double standard that exists for males and females and for adult women and teenage girls regarding sexual activity and unplanned pregnancy. It will explore the stereotypes and roles that both the male and the female experience. The performance will involve imagery that critiques societies failure to deal with the issue and the stigma that goes along with teenage pregnancy.

**Bread War**
Statement: Government steals from America to go to war, which leads to many causalities, then the government covers it up.

**The Male Gaze**
The performance intention: men consuming women, gender roles/standards, labeling, male gaze/self disgust, depicting the consumption of women-being served to men. Play on the words: *slut* and *lust.*
Appendix J
INTRODUCTORY STATEMENT TO AUDIENCE

Introductory Statement (read to audience prior to performances)

I want to thank the classroom teacher for the opportunity to learn from, and work with, the students in his Master Studio class. They have done incredible work. I also want to thank the faculty who came forward to help, providing the recourses to make the student's ideas possible. I would also like to give special thanks to the administration for supporting critical thinking through the production of art.

I would like to take a moment to introduce performance art as a visual art form and how it differs from more traditional visual art forms. In performance art, the artist/performer becomes the medium. In a painting, the paint and the canvas are the mediums. But in performance art, the body: its ability to speak, make gestures, and move, provides the information to the audience. Whereas in a painting the information is provided by the way the paint was applied, the color, the texture, and the shapes on the canvas.

Another aspect of all art forms is the use of metaphor. In performance art the artist chooses a variety of ideas and metaphors to perform for the audience so the audience can play with all of them in their own mind, to come up with their own interpretation of the work. In many cases the audience becomes a part of the work; the audience is an engaged participant that witnesses a singular performance that will never again be repeated. This makes performance art very unique, unlike more permanent, static, art forms, such as painting or sculpture that stay in the same form over time.

Performance art is meant to provoke, challenge and encourage us to think. I hope after the performance we can all engage in a dialogue to interpret and think about the ideas the artist's are putting forward for us to ponder.
Appendix K

STUDENT REFLECTIONS AFTER PERFORMANCE

Journal prompts:

How do you read artwork better after this experience? How can what you experience, thought about/learned, continue in your life & art?

1) Now I have learned that there is more to art than simply, “it’s pretty, I like it.” Instead you have to look at all different aspects of the artwork. It is a good idea to absorb all of the little details: they usually lead to the bigger picture. Another thing I have learned is to look at the context of the picture: “when was it mad,” “where was it made,” “who is the artist & what is their background? All of the questions lead to a better understanding of the piece of art as a whole.

2) I experienced a series of “happenings” & performances. These lead me to get a new outlook on events & life & lead me to look at many natural occurrences as happenings of their own. The performances also led me to thing about issues that are important in everyday life. Over all, the whole unit will lead me to put more layers in my artwork.

3) All in all, the performances seemed to be very gripping & at the same time shocking as if they were touching upon subjects that are usually avoided by people.
Appendix L
READING LIST: Introduction to Performance Pedagogy

An Introduction to Performance Pedagogy – Reading List

PEDOGOGY

PERFORMANCE / PERFORMANCE ART

PHILOSOPHY

RADICAL PEDAGOGY

CURRICULUM / ASSESSMENT
Renée Kredell
Assistant Professor of Theatre, The Pennsylvania State University
103 Arts Building, University Park, PA 16802 (814)-865-0426, email: rck147@psu.edu

Education
2009
The Pennsylvania State University, PhD in Art Education (anticipated graduation August 2009)
Dissertation: Performance Art as Critical Pedagogy
2002
California State University, Northridge, Master of Art in Art (with distinction)
Masters Thesis: Creating Ritual: Performance art as classroom pedagogy
1982
University of California at Santa Cruz, Bachelor of Art Theatre & Dance

Teaching Experience
2006-present
The Pennsylvania State University, Assistant Professor, Department of Theatre
2004-06
The Pennsylvania State University, Instructor, School of Visual Arts (Supervisor of Student Teachers)
2003-04
The Pennsylvania State University, Graduate Assistant, Department of Art Education
2001-02
California State University Northridge, Site-Director, California Arts Project
2000-01
Los Angeles Unified School District, Instructor of Dance
1995-00
Los Angeles Unified School District, Elementary Educator

Publications
2006
2005

Conference Presentations
2009
"Learning and Remembering with Your Body: Performance Art as Critical Pedagogy"
The World Wide Forum on Education and Culture, Rome, Italy, November 2009
2006
"Embodied Assessment Amongst No Child Left Behind?"
The National Art Education Association Annual Convention, Chicago, Illinois, March 2006
2006
"Performance Art as Embodied Critical Pedagogy: Breaking Bread with High School Students"
The National Art Education Association Annual Convention, Chicago, Illinois, March 2006
2005
"Mentoring Your Own: Restructuring a Student Teaching Program at Pennsylvania State University,"
The National Art Education Association Annual Convention, Boston Massachusetts, March 2005.
2004
"Freirian Theory as Practice"
Visual Culture of Childhood: Child Art after Modernism, University Park, PA, November 2004

Awards and Honors
2008
Astorino Fellow, Pennsylvania State University
Fellowship provided opportunity to serve as a Visiting Scholar at Sede di Roma, Penn State’s Study Abroad Program in Rome, October 2008.
2005
Wadell Biggert Dissertation Award, The Pennsylvania State University
1980
The Robert Wise Award for Creativity in Dance, California State University Long Beach, CA

Other Experience
2004-present
The Pennsylvania State University, Property Supervisor, Department of Theatre
Selected Theatrical Credits: Bat Boy, Translations, Sisters of Swing, The Boyfriend, Parade, Blues for An Alabama Sky, Urinetown, Cloud 9, Frog and Toad, Five Women Wearing the Same Dress, Mother Courage, Big River, Alexander and the Terrible Horrible No Good Very Bad Day, As You Like It, Company, Puck, Der Fledermus, Word Up

1985-95
Freelance Property Master, Motion Pictures Industry (IATSE Local 44), Los Angeles, CA.
Selected Motion Picture Credits: Sudden Impact (Clint Eastwood), Pale Rider (Clint Eastwood), Quarterback Princess (Helen Hunt).
Selected Television Credits: Moonlighting, Doogie Howser MD, NYPD Blue, Mad About You, Good Advice, American Express Commercial.

Professional Credentials and Organizations
2003-present
Pennsylvania Art Education Association (PAEA)
2002-present
National Art Education Association (NAEA)
1995-present
Multi-Subject K–12 Teaching Credential, State of California
1995-present
CLAD Cultural Language Acquisition Development
1985-present
Affiliated Property Craftpersons, I.A.T.S.E. Local 44