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~~Performing Pedagogy Toward An Art~~

Performing Pedagogy: Toward an Art of Politics is to transfer the theories and practices of performance art to art education. This is a laudable if somewhat utopian aim, and its application in this context, to my knowledge, is relatively original. There are very few other texts that attempt to apply poststructuralist and postmodern theories as diverse as

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Discourses): Toward an Art of Politics (SUNY series, Innovations in Curriculum) by Charles R. Garoian (ISBN: 9780791443248) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

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~~(PDF) PHILOSOPHY AND PEDAGOGY IN ARTS
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Charles R. Garoian is Professor of artwork schooling and Director of the college of visible Arts on the Pennsylvania kingdom University. Show description Read or Download Performing Pedagogy: Toward an Art of Politics (SUNY series, Innovations in Curriculum) PDF

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Explore celebrity trends and tips on fashion, style, beauty, diets, health, relationships and more. Never miss a beat with MailOnline's latest news for women.

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Examines performance art and the powerful implications it holds for teaching in the schools.

Uses autobiographical and cultural narratives related to art research and practice to explore, experiment, and improvise multiple correspondences between and among learners' own lived experiences and understandings, and those of others. By beginning each chapter of *The Prosthetic Pedagogy of Art* with an autobiographical assemblage of personal memory and cultural history, Charles R. Garoian creates a differential, prosthetic space. Within these spaces are the particularities

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of his own lived experiences as an artist and educator, as well as those of the artists, educators, critics, historians, and theorists whose research and creative scholarship he invokes—coexisting and coextending in manifold ways.

Garofalo suggests that a contiguous positioning of differential narratives within the space of art research and practice constitutes prosthetic pedagogy, enabling learners to explore, experiment, and improvise multiple correspondences between and among their own lived experiences and understandings, and those of others. Such robust relationality of cultural differences and peculiarities brings about interminable newness to learners' understanding of the other, which challenges the intellectual closure, reductionism, and immutability of academic, institutional, and corporate power.

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Examines the interrelationships between art, politics, and visual culture post-9/11.

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

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to the functioning model of performance-art pedagogy. The researcher used an Arts-based inquiry methodology entering the site as an artist/teacher/researcher. 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

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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"

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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

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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.

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a

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rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative

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examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

This edited book gathers seven established art educators-educator artists who address art education from the philosophical position of Deleuze and Guattari. This book raises questions as to where the future of art and its education might be heading if the focus on art was to be

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repositioned along Deleuze and Guattari's philosophy of immanence. The chapters are speculative as they query what is "thinking" in the art process. There is an attempt to project other forms of what art can "do," and the curriculum that can emerge when a student-centered problematic is explored along such lines.

Reclaiming English Language Arts Methods Courses showcases innovative work in teacher education that fosters teachers' capacities as reflective practitioners and public intellectuals; extends traditional boundaries of methods courses on teaching the English language arts, literacy, children's and young adult literature; and embodies democratic and critical politics that go beyond the reductive

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economic aims and traditional classroom practices sanctioned by educational policies and corporate educational reforms. Featuring leading and emerging scholars in English language arts teacher education, each chapter provides rich and concrete examples of elementary and secondary methods courses rooted in contemporary research and theory, on-line resources, and honest appraisals of the possibilities, tensions, and limits of doing teacher education differently in a top-down time of standards-based education, high-stakes testing, teacher assessment, and neoliberal education reforms. This book offers important resources and support for teacher educators and graduate students to explore alternative visions for aligning university methods courses with current trends in English and cultural studies,

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critical sociocultural literacy, new literacies and web 2.0 tools, and teaching the English language arts in multiethnic, multilingual, and underserved urban communities.

Examines the interrelationships between art, politics, and visual culture post-9/11.

"Art as Social Action . . . is an essential guide to deepening social art practices and teaching them to students." —Laura Raicovich, president and executive director, Queens Museum
Art as Social Action is both a general introduction to and an illustrated, practical textbook for the field of social practice, an art medium that has been gaining popularity in the public sphere. With content arranged thematically around such

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topics as direct action, alternative organizing, urban imaginaries, anti-bias work, and collective learning, among others, *Art as Social Action* is a comprehensive manual for teachers about how to teach art as social practice. Along with a series of introductions by leading social practice artists in the field, valuable lesson plans offer examples of pedagogical projects for instructors at both college and high school levels with contributions written by prominent social practice artists, teachers, and thinkers, including: Mary Jane Jacob Maureen Connor Brian Rosa Pablo Helguera Jen de los Reyes Jeanne van Heeswick Jaishri Abichandani Loraine Leeson Ala Plastica Daniel Tucker Fiona Whelan Bo Zheng Dipti Desai Noah Fischer Lesson plans also reflect the ongoing pedagogical and art action work of Social Practice Queens

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(SPQ), a unique partnership between Queens College CUNY and the Queens Museum.

The SAGE Guide to Curriculum in Education integrates, summarizes, and explains, in highly accessible form, foundational knowledge and information about the field of curriculum with brief, simply written overviews for people outside of or new to the field of education. This Guide supports study, research, and instruction, with content that permits quick access to basic information, accompanied by references to more in-depth presentations in other published sources. This Guide lies between the sophistication of a handbook and the brevity of an encyclopedia. It addresses the ties between and controversies over public debate, policy

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making, university scholarship, and school practice. While tracing complex traditions, trajectories, and evolutions of curriculum scholarship, the Guide illuminates how curriculum ideas, issues, perspectives, and possibilities can be translated into public debate, school practice, policy making, and life of the general public focusing on the aims of education for a better human condition. 55 topical chapters are organized into four parts: Subject Matter as Curriculum, Teachers as Curriculum, Students as Curriculum, and Milieu as Curriculum based upon the conceptualization of curriculum commonplaces by Joseph J. Schwab: subject matter, teachers, learners, and milieu. The Guide highlights and explicates how the four commonplaces are interdependent and interconnected in the decision-making processes that

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involve local and state school boards and government agencies, educational institutions, and curriculum stakeholders at all levels that address the central curriculum questions: What is worthwhile? What is worth knowing, needing, experiencing, doing, being, becoming, overcoming, sharing, contributing, wondering, and imagining? The Guide benefits undergraduate and graduate students, curriculum professors, teachers, teacher educators, parents, educational leaders, policy makers, media writers, public intellectuals, and other educational workers. Key Features: Each chapter inspires readers to understand why the particular topic is a cutting edge curriculum topic; what are the pressing issues and contemporary concerns about the topic; what historical, social, political, economic, geographical, cultural, linguistic,

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ecological, etc. contexts surrounding the topic area; how the topic, relevant practical and policy ramifications, and contextual embodiment can be understood by theoretical perspectives; and how forms of inquiry and modes of representation or expression in the topic area are crucial to develop understanding for and make impact on practice, policy, context, and theory. Further readings and resources are provided for readers to explore topics in more details.

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