

Performing Pedagogy

Creative Engagement and Collaborative Learning

Katya Wesolowski, Cultural Anthropology

Course Objectives

Exploring performance as both a critical lens onto the politics of representation in Brazil and as a way for students to experience producing and sharing knowledge in collaborative, embodied ways



Course Work

A mix of studio and seminar classes and a progression of projects (see display below) allow students to experience a diversity of learning and assessment styles.

"This is the first anthropology class I have ever taken, and it fulfillingly deepened my knowledge about Brazil and taught me the appropriate ways in which we should study other cultures, not objectifying them, infantilizing them, or speaking for them, but listening to them. And it has taught me that dance is a valuable communication form, at times even more valuable than text."

Course Outcomes

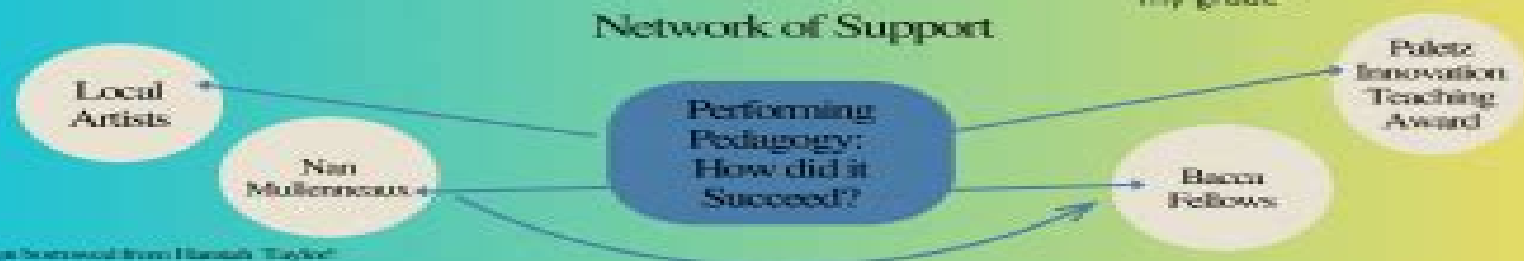
Students demonstrated engagement with the course materials and with each other and were willing to push themselves past their comfort zone in exploring unfamiliar course design, objectives and expectations.

"I learned how to integrate several forms of performance arts to explain concepts. I learned how to collaborate effectively with others, and how to read and integrate multiple sources."



"I liked how all of the projects were different: one essay, one video dance, Carnaval artistic piece, and more. It allowed me to enjoy learning about Afro-Brazilian culture in a context beyond just reading. I appreciated the ungraded aspect of the course, for I found myself feeling more motivated to take risks in my work and go out of my comfort zone, without the fear of it negatively affecting my grade"

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Performing Pedagogy Performing Pedagogy

**Felipe Cervera, Diana Damian
Martin, Eero Laine, Theron Schmidt**

Performing Pedagogy Performing Pedagogy:

Performing Pedagogy Charles R. Garoian,1999-09-30 Examines performance art and the powerful implications it holds for teaching in the schools

Performing Pedagogy in Early Modern England Kathryn M. Moncrief,2016-05-13 Performing Pedagogy in Early Modern England Gender Instruction and Performance features essays questioning the extent to which education an activity pursued in the home classroom and the church led to mirrored and was perhaps even transformed by moments of instruction on stage This volume argues that along with the popular press the early modern stage is also a key pedagogical site and that education performed and performative plays a central role in gender construction The wealth of sixteenth and seventeenth century printed and manuscript documents devoted to education parenting guides conduct books domestic manuals catechisms diaries and autobiographical writings encourages examination of how education contributed to the formation of gendered and hierarchical structures as well as the production reproduction and performance of masculinity and femininity In examining both dramatic and non dramatic texts via aspects of performance theory this collection explores the ways education instilled formal academic knowledge but also elucidates how educational practices disciplined students as members of their social realm citizens of a nation and representatives of their gender

Performing Pedagogy Pam Patterson,2011

The SAGE Handbook of Performance Studies D. Soyini Madison,Judith Hamera,2006 Publisher description

Exercises for Rebel Artists Guillermo Gómez Peña,Roberto Sifuentes,2013-03-01 In Exercises for Rebel Artists Guillermo Gomez Pena and Roberto Sifuentes use their extensive teaching and performance experience with La Pocha Nostra to help students and practitioners to create border art Designed to take readers right into the heart of radical performance the authors use a series of crucial practical exercises honed in workshops worldwide to help create challenging theatre which transcends the boundaries of nation gender and racial identity The book features Detailed exercises for using Pocha Nostra methods in workshops Inspirational approaches for anyone creating producing or teaching radical performance A step by step guide for large scale group performance New unpublished photos of the Pocha Nostra method in practice Exercises for Rebel Artists advocates teaching as an important form of activism and as an extension of the performance aesthetic It is an essential text for anyone who wants to learn how use performance to both challenge and change

Creating Performances for Teaching and Learning Chris McRae,Aubrey Huber,2017-07-13 This book uses the metaphors of practice spaces and practice sessions to demonstrate the connection between creative and performance practices and critical pedagogy It offers a conceptual framework for using performance and creative practices as starting points for developing philosophies and practices of teaching that are grounded in aesthetic creative and critical approaches to education The practice sessions for pedagogy presented include a range of creative endeavours such as performance workshops musical routines crafting practices and writing By focusing on the critical function of creative practices the book emphasizes the ways creativity can reveal the relationship between everyday acts and social and cultural ideologies and

structures Creative practices also present the opportunity for imagining new more socially just and inclusive configurations of these relationships This book is designed for teachers and students interested in critical pedagogy performance and creative educational practices **Performance Theories in Education** Bryant Keith Alexander,Gary L. Anderson,Bernardo Gallegos,2004-12-13 Breaking new ground by presenting a range of approaches to understanding the role function impact and presence of performance in education this volume is a definitive contribution to a beginning dialogue on how performance as a theoretical and **The Prosthetic Pedagogy of Art** Charles R. Garoian,2013-02-01 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

Understanding Communication Research Methods Stephen M. Croucher,Daniel Cronn-Mills,2024-08-20 Using an engaging how to approach that draws from scholarship real life and popular culture this textbook now in its fourth edition offers students practical reasons why they should care about research methods and offers a practical guide for conducting research Explaining quantitative qualitative critical and performance research methods this new edition helps students better grasp the theoretical and applied uses of method by clearly illustrating practical applications The book features all the main research traditions in communication including applications of the methods through effective examples and exercises and sample student papers that demonstrate research methods in action This textbook is perfect for beginning and advanced scholars using critical cultural interpretive qualitative quantitative rhetorical and performance research methods Additional resources for students and instructors can be found on the eResource at www.routledge.com/9781032557380 which includes links videos outlines activities recommended readings test questions and more **Performance Pedagogy** Felipe Cervera,Diana Damian Martin,Eero Laine,Theron Schmidt,2026-02-19 What does it mean to teach an ephemeral object like performance And what might the teaching of performance have to offer to other kinds of teaching and learning in a changing world These questions are urgent in the light of profound changes both institutional and historical in the larger scope of higher education and the place performance may have in that setting and its peripheries Through posing and seeking to answer these questions this open access book urges a reconsideration of the relationship between performance and pedagogy Each of the chapters considers an object and its role in performance pedagogy The objects range from the concrete to the conceptual and open new ways of considering how to teach performance and how performance teaches The book features a unique construction interstitial exchanges wherein the authors of each chapter pose provocations and responses to each other through short essays between the main chapters connecting the disparate objects of performance pedagogy and offering dialogues In this way the volume opens conversations beyond performance studies asking what performance might have to say about the objects all around us that shape our lives in the 21st century The ebook editions of this book are available open access under a CC BY NC ND 4.0 licence on bloomsburycollections.com **Museums and Education** Eilean

Hooper-Greenhill, 2007-12-12 At the beginning of the 21st century museums are challenged on a number of fronts The prioritisation of learning in museums in the context of demands for social justice and cultural democracy combined with cultural policy based on economic rationalism forces museums to review their educational purposes redesign their pedagogies and account for their performance The need to theorise learning and culture for a cultural theory of learning is very pressing If culture acts as a process of signification a means of producing meaning that shapes worldviews learning in museums and other cultural organisations is potentially dynamic and profound producing self identities How is this complexity to be measured What can this measurement reveal about the character of museum based learning The calibration of culture is an international phenomenon and the measurement of the outcomes and impact of learning in museums in England has provided a detailed case study Three national evaluation studies were carried out between 2003 and 2006 based on the conceptual framework of Generic Learning Outcomes Using this revealing data Museums and Education reveals the power of museum pedagogy and as it does questions are raised about traditional museum culture and the potential and challenge for museum futures is suggested

Musical Performance Daniel L. Kohut, 1985 **Performance Art as Critical Pedagogy** Renee Kredell, 2009 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 artography 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

Teaching Performance: A Philosophy of Piano Pedagogy Jeffrey Swinkin, 2015-07-16 How can the studio teacher teach a lesson so as to instill refined artistic sensibilities ones often thought to elude language How can the applied lesson be a form of aesthetic education How can teaching performance be an artistic endeavor in its own right These are some of the questions Teaching Performance attempts to answer drawing on the author s several decades of experience as a studio teacher and music scholar The architects of absolute music Hanslick Schopenhauer and others held that it is precisely because instrumental music lacks language and thus any overt connection to the non musical world that it is able to expose essential elements of that world More particularly for these philosophers it is the density of musical structure the intricate interplay among purely musical elements that allows music to capture the essences behind appearances By analogy the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is the greater its ability to illuminate music and facilitate musical skills The author terms this phenomenon relational autonomy Eight chapters unfold a piano pedagogical system pivoting on the principle of relational autonomy In grounding piano pedagogy in the aesthetics of absolute music each domain works on the other On the one hand Romantic aesthetics affords pedagogy a source of artistic value in its own right On the other hand pedagogy concretizes Romantic aesthetics deflating its transcendental pretensions and showing the dichotomy of absolute utilitarian to be specious

Research and Research Education in Music Performance and Pedagogy Scott D. Harrison, 2013-10-07 This volume is an innovative collection that transcends national boundaries and provides new knowledge about approaches to research and research education in music The collection brings together leading thinkers and practitioners in music research from Europe Asia North America and Australia The book is designed to serve as a resource for university music departments and conservatoires and offers insights into the development of research programs in this context

Lessons from our Students Stacey Cabaj, Andrea Odinov, 2023-12-08 Lessons from our Students

Meditations on Performance Pedagogy is a collection of thirty short personal case studies about pedagogical issues that arise in theater classrooms and rehearsals Teaching in the acting and performance classroom is rapidly changing in the early 2020s In the wake of the global pandemic online education massive trauma and a social justice revolution educators are seeking wisdom clarity and reassurance about their pedagogy The authors speak to the current moment and the unique challenges of teaching theater by presenting a personal practical and authentic expression of vulnerability humanity and artistry as teachers Through thirty personal meditations the authors pose reflective questions and discussion prompts that evaluate the craft of teaching theater issues that arise and ideas about how to respond with vision and integrity Accompanying exercises invite readers to reflect on their own teaching practices This book serves as a text for theater teachers and teachers in training in search of inspiration validation and transformation in drama education and theater pedagogy classes

Performing Identity/performing Culture Greg Dimitriadis, 2009 Performing Identity Performing Culture Hip Hop as Text Pedagogy and Lived Practice is the first book length ethnography of young people and their uses of hip hop culture Originally published in 2001 this second edition is newly revised expanded and updated to reflect contemporary currents in hip hop culture and critical scholarship as well as the epochal social cultural and economic shifts of the last decade Drawing together historical work on hip hop and rap music as well as four years of research at a local community center Greg Dimitriadis argues here that contemporary youth are fashioning notions of self and community outside of school in ways educators have largely ignored His studies are broad ranging how two teenagers constructed notions of a Southern tradition through their use of Southern rap artists like Eightball how young people constructed notions of history through viewing the film Panther a film they connected to hip hop culture more broadly and how young people dealt with the life and death of hip hop icon Tupac Shakur constructing resurrection myths that still resonate and circulate today

Teaching Shakespeare Through Performance Milla Cozart Riggio, 1999 Performance pedagogy does more than involve students in the acting directing and production work needed to bring a play text to life It engages them in interpretation it makes issues of structure or subtext immediate it deepens understanding of stage history in film it demonstrates the role of camera lighting sound Teaching Shakespeare through Performance is designed for teachers of both high school and college English courses who wish to introduce performance strategies into their classroom The volume illustrates how attention to theatrical detail can give insight into Shakespeare's work and world the significance of an omitted exit or entrance the role of stage directions in King Lear costumes and transvestism on the Renaissance stage the changing fashions of acting Juliet how experimenting with the use of different personal props in a scene from Hamlet reveals cultural attitudes and much more

English Leadership Quarterly, 1995 *Teaching Performance Studies* Nathan Stucky, Cynthia Wimmer, 2002 Edited by Nathan Stucky and Cynthia Wimmer Teaching Performance Studies is the first organized treatment of performance studies theory practice and pedagogy This collection of eighteen essays by leading

scholars and educators reflects the emergent and contested nature of performance studies a field that looks at the broad range of human performance from everyday conversation to formal theatre and cultural ritual The cross disciplinary freedom enacted by the writers suggests a new vision of performance studies a deliberate commerce between field and classroom

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