

Annotated References Hear! Here! Programme 2019/2021

In this appendix you will find a selection of references that have been contributed by workshop facilitators, editorial, and study group members and interviewees.

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REFERENCES/**

2019/2020 Dialogue, Debate & Communication

Brian Arao and Kristi Clemens, 'From Safe Spaces to Brave Spaces', in: Lisa M. Landreman, *The Art of Effective Facilitation: Reflections from Social Justice Educators*, Washington: ACPA, 2013.

'Invitation to Brave Space', poem by Micky Scottbey Jones. Accessed through: https://platformc.org/sites/default/files/2020-04/ACT_CREATING%20BRAVE%20SPACES.pdf.

"[...] Because there is no such thing as a 'safe space' / We exist in the real world / We all carry scars and we have all caused wounds"

See: HH#1 2019/2020 'Tactics and Rhetorical Devices for Debate and Dialogue' with Flavia Dzodan. Mentioned by Ayesha Ghanchi in the 2019/2020 interview ('Critical Pedagogy in the Art Classroom').

Marshall Rosenberg, *Nonviolent Communication: A Language of Life*, Del Mar, CA: PuddleDancer Press, 1999.

See: HH#2 2019/2020 'Nonviolent Communication' with Cara Crisler and Mirjam Schulpen.

Raffi Marhaba, 'Nonviolent communication is for the privileged', 2 January, 2020. Accessed through: <https://www.collectivelyfree.org/nonviolent-communication-privileged/>.

Lucia Farinati & Claudia Firth, 'The Force of Listening', 6th edition of *Doormats* (published by Errant Bodies Press), 2017.

Seeds for Change Short Guide, 'Introduction to consensus decision making', 2020 (2nd edition). Accessed through: <https://www.seeds-forchange.org.uk/shortconsensus.pdf>.

See: HH#3 2019/2020 'Consensus Building' with Angela Jerardi.

Augusto Boal

- *Theatre of the Oppressed*, London: Pluto Press, 1979.
- *Games for Actors and Non-Actors*, London: Routledge, 1992.

- *The Rainbow of Desire: The Boal Method of Theatre and Therapy*, London: Routledge, 1995.
 - *The Aesthetics of the Oppressed*, London: Routledge, 2006.
- See: HH#7 2019/2020 'Theatre of the Oppressed' with Desta Haile.

2020/2021 Critical Pedagogy

Ivan Illich, *Deschooling Society*, New York: Harper & Row, 1971.

Jacques Rancière, *Le Maître ignorant: Cinq leçons sur l'émancipation intellectuelle*, Paris: Fayard, 1987. Translated by Kristin Ross: *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press: Stanford California, 1991.

"To explain something to someone is first of all to show him he cannot understand it by himself. Before being the act of the pedagogue, explication is the myth of pedagogy, the parable of a world divided into knowing minds and ignorant ones, ripe minds and immature ones, the capable and the incapable, the intelligent and the stupid. The explicator's special trick consists of this double inaugural gesture." (p. 6)

Ayesha Ghanchi introduced us to various critical pedagogues during HH#1 2020/2021 'Critical Urgencies'. Below are some of the books and articles she mentioned. A brief introduction to Dewey, Freire, and hooks can be found in the appendix of this publication.

John Dewey, *Democracy and Education*, New York: Macmillan, 1916.
John Dewey, *Experience and Education*, Indianapolis: Kappa Delta Pi, 1939.

Paulo Freire, *Pedagogy of the Oppressed*, New York: Herder and Herder, 1968.

Joe Kincheloe, *Critical Pedagogy Primer*, New York: Peter Lang, 2008.

bell hooks, *Teaching to Transgress: Education as the Practice of Freedom*, London/New York: Routledge, 1994.

"There is a serious crisis in education. Students often do not want to learn and teachers do not want to teach. More than ever before in the recent history of this nation, educators are compelled to confront the biases that have shaped teaching practices in our society and to create new ways of knowing, different strategies for the sharing of knowledge. We cannot address this crisis if progressive critical thinkers and social critics act as though teaching is not a subject worthy of our regard. The classroom remains the most radical space of possibility in the academy." (p. 27)

bell hooks, *Teaching Community: A Pedagogy of Hope*, London/New York: Routledge, 2003.
bell hooks, *Teaching Critical Thinking: Practical Wisdom*, London/New York: Routledge, 2010.

Rita Laura Segato, 'Manifesto in Four Themes', in: *Critical Times* 1:1 (2018). Accessed through: <https://read.dukeupress.edu/critical-times/article/1/1/198/139314/A-Manifesto-in-Four-Themes>.

"I use the phrase pedagogy of cruelty to name all the acts and practices that teach, accustom, and program subjects to turn forms of life into things. Trafficking and sexual exploitation are the foremost examples and allegories of what I mean by the pedagogy of cruelty. In this sense, it is not a coincidence that every extractive enterprise set up in the fields and small towns of Latin America to produce commodities for the global market is preceded by brothels and the commodification of women's bodies."

Leanne Betasamosake Simpson, 'Land as Pedagogy: Nishnaabeg intelligence and rebellious transformation', in: *Decolonization: Indigeneity, Education & Society* 3:3 (2014), pp. 1-25.
We read this text, also recommended to us by Ayesha Ghanchi during HH#1 2020/2021 'Critical Urgencies', during HH#4 'Land as Pedagogy' with Amelia Groom.

Some recommendations by Clare Butcher (HH#3 'Holding (Digital) Space Together'):

* Eloise Sweetman, 'Not Knowing', in: *Roll on, Roll on Phenomena (until you are no more)*, 2017. Accessed through: <http://www.rollon-rollonphenomena.com/prologue-not-knowing>.

* Linda Tuhiwai Smith, Eve Tuck, K. Wayne Yang (eds), *Indigenous and Decolonizing Studies in Education*, London/New York: Routledge, 2019. Accessed through: https://www.teachingworks.org/images/files/TeachingWorks_Tuck.pdf.

* Annette Kraus, Binna Choi et al, *Unlearning Exercises: Art Organizations as Sites for Unlearning*, Valiz/Casco Art Institute: Working for the Commons, 2018.

* Candice Hopkins, Ange Loft, Lindsay Nixon, and Ilana Shamoan, 'A New Kind of Land acknowledgements', in: *Canadian Art*, 22 August, 2019. Accessed through: <https://canadianart.ca/features/a-new-kind-of-land-acknowledgement/>.

Some recommendations by Cissie Fu (HH#5 2020/2021 'Liberating Structures: How to Unlearn Together through Pedagogies of Engagement'):

* Nick Montgomery and carla bergman, *Joyful Militancy*, CA: AK Press / IAS, 2017.

“The first step, for us, has been to affirm that we are already otherwise: we all have parts of ourselves that are drawn towards other ways of being. Everyone has glimmers, at least, of the ways that fierceness can be intertwined with kindness, and curiosity with transformation. [...] What we are after is not a new critique or new position but a process... the process of movement itself and the growth of creativity, struggle, experimentation, and collective power.”

* Vanessa Andreotti, Elwood Jimmy, and Bill Calhoun, ‘Gift Contract’, in: *Gesturing Towards Decolonial Futures*, 24 February, 2021. Accessed through: <https://decolonialfutures.net/2021/02/15/gift-contract/>.

“We offer you unconditional regard to your being and (un) learning journey (regardless of your personal history – we actually do not want to know) and gift you time and specific knowledge acquired through painful experiences (of ourselves and/or others) to assist your (un)learning. You agree to acknowledge the gift of this process and the obligations that come with this gift.”

* Dismantling Racism Works adapted by The Centre for Community Organizations, *White Supremacy Culture in Organizations*, Montreal/Tiohtià:ke/Mooniyaang, Quebec: COCo, 2019, p. 42. Accessed through: <https://coco-net.org/wp-content/uploads/2019/11/Coco-WhiteSupCulture-ENG4.pdf>.

“A structure that supports learning, characterised by few formal hierarchical levels. A learning climate that cultivates a feeling of trust and safety throughout the organisation, that demonstrates an appreciation and facilitation of learning, and ensures the process of learning is a pleasant and safe one for all. A social take on learning, acknowledging that meaningful and transformational learning usually comes unexpectedly, while working and interacting with others. A capacity to navigate complexity, allowing the organisation to imagine, prototype, apply and evaluate novel, ecological and durable ways of addressing change and organisational challenges.”

This text is an adapted version of:

Tema Okun, ‘White supremacy culture’, in: *dRWorks*, 1999. Accessed through: https://www.dismantlingracism.org/uploads/4/3/5/7/43579015/okun_-_white_sup_culture.pdf.

Tema Okun, ‘White supremacy culture’ (1999) was also discussed during the final session on 26 May. The text was also introduced to us by Joy Mariama Smith during HH#6 2019/2020 ‘Consent Lab: Empathy, Intersectionality and Makership’.

Recommendations by Manolis Tsipos (HH#8 2020/2021 ‘Feeding Back’).

* Academy of Theatre and Dance, Amsterdam University of the Arts, ‘Feedback Method’. Accessed through: <https://www.atd.ahk.nl/en/opleidingen-theater/das-theatre/study-programme/feedback-method/>.

DAS Graduate School, ‘A Film About Feedback’, 2013 (55 min). Accessed through: <https://vimeo.com/97319636>.

* Irit Rogoff, ‘From Criticism to Critique to Criticality’, in: *transversal*, 2003. This text is the first section of: Irit Rogoff, ‘What is a theorist?’, in: Katharina Sykora (ed.), *Was ist ein Künstler?*, Berlin, 2003. See also: Irit Rogoff, ‘“Smuggling” – an Embodied Criticality’, in: *transform.ejpcp.net*, 2006.

“[...] ‘criticality’ (perhaps not the best term but the one I have at my disposal for the moment), is taking shape through an emphasis on the present, of living out a situation, of understanding culture as a series of effects rather than of causes, of the possibilities of actualising some of its potential rather than revealing its faults.”

Shailoh Phillips also refers to Irit Rogoff and the question of ‘criticality’ in the interview ‘From Critical to Post-Critical Pedagogies’.

Liz Lerman, ‘Critical Response Process’. Accessed through: <https://lizlerman.com/critical-response-process/>.

“Through the supportive structure of its four core steps, Critical Response Process combines the power of questions with the focus and challenge of informed dialogue. The Process offers makers an active role in the critique of their own work. It gives makers a way to rehearse the connections they seek when art meets its audience or a product meets its purpose.”

Although not discussed during any of the workshops, this feedback method, developed by US choreographer Liz Lerman, is related to the DasArts Feedback method.

Eve Sedgwick, ‘Paranoid Reading and Reparative Reading, or, You’re So Paranoid, You Probably Think This Essay is About you’, in: *Touching Feeling: Affect, Pedagogy, Performativity*, Durham: Duke University Press, 2003. This text also deals with the question of ‘being critical’. Recommended by Amelia Groom.

Jo Freeman, ‘Tyranny of Structurelessness’, in: *The Second Wave* 2:1, (1972). Accessed through: <https://www.jofreeman.com/joreen/tyranny.htm>.

This text argues against ‘free’, informal spaces and organising and discusses the importance of acknowledging and formalising

hierarchies in order to create more democratic structures. Mentioned by Shailoh Phillips in the interview 'From Critical to Post-Critical Pedagogies'.

Rebellious Teaching Community, Berlin

"Whether you're a veteran rebel educator who's seen it all or you're curious but never tried rebellious methods before: this group is made for you and by you. Rebellious Teaching is a growing community of educators, artists, activists and researchers and anyone else interested in using subversive, edgy methods to teach. We believe that inclusivity and creativity are fundamental parts of education, and that everyone can be an educator." See: <https://www.facebook.com/groups/606963743552493/>. Mentioned by Shailoh Phillips, who has been part of this community.

Rolando Vázquez, *Vistas of Modernity: Decolonial Aesthetics and the End of the Contemporary*, Amsterdam: Mondriaan Fund, 2020.

Alessandra Pomarico (ed.), *Pedagogy Otherwise: The Reader*, Artseverywhere/Ecoversities, 2018. Accessed through: <https://ecoversities.org/wp-content/uploads/2018/11/Pedagogy-Otherwise-Reader.pdf>.

"There is general consensus and a vast body of literature arguing that the education system is failing us. In the age of a global knowledge economy, the production of knowledge is becoming a financial enterprise and the logic of the market regulates every aspect of society, including how education is organized; we need to analyze the crisis of education in relation to the larger, self-reproducing, socio-economic and political crisis, which is also a crisis of the imagination." (p. 12)

Gregg Bordowitz, 'Philosophy of Teaching (1997 to the Present)*' in: *October* 168, Spring 2019.

2.0 The teacher's method is the art of the question.

2.1 A question is a burden.

2.2 Learning is a process of overcoming a series of increasingly difficult burdens"

Contributed by Amelia Groom.

Andrew Woolbright, 'On Divergent Art Education: A Case Study in Dark Study', in: *Art & Education*, March 2021.

A text on alternative art education and 'para-institutions', specifically addressing the example of 'Dark Study'. Accessed through: <https://www.darkstudy.net/>). Contributed by Philip Coyne.