

WORKSHOP #1 CRITICAL URGENCIES

TUESDAY, OCTOBER 20, 2020, 17:00-19:00

W/ AYESHA GHANCHI

What are the historical foundations of 'critical pedagogy'? During this workshop with Ayesha Ghanchi we discussed how critical pedagogy is a liberationist pedagogical approach, focusing on the ways in which one is intertwined with the world. Critical pedagogy is inherently political and aims to foster a 'critical consciousness'.

Ayesha introduced three key figures in critical pedagogy. First was American pragmatist John Dewey (1859–1952), who refers to the term 'metacognition' – the understanding that we should not only be able to reflect on content, but also on how we create the content of what we are thinking. For Dewey, critical pedagogy was crucial for a functioning democracy; if we enact democracy in the classroom, there won't be any new world wars. Second was Paulo Freire (1921–1997), whose book *Pedagogy of the Oppressed* is considered to be foundational to critical pedagogy, and who also emphasised the importance of understanding how we think to develop a 'critical consciousness'. Thirdly, Ayesha introduced us to bell hooks (1952–), who specifically addresses white patriarchal power.

Importantly, Ayesha stressed that these three figures come from western thought. Our understanding in general can and should be challenged and strengthened by learning from indigenous thought systems, for example, learning

from the environment is in fact an ancient practice. So we can question how to understand critical pedagogy in similar ways. Ayesha used Leanne Simpson's 'Land as Pedagogy' and Rita Laura Segato's notion of "pedagogy of cruelty" as examples.

In the second part of the workshop we discussed how the COVID-19 pandemic and the current dominant 'online environment' have implications for teaching (online). Through practical exercises, we created 'generative themes' that represented shared concerns for many of us.



> IN THE APPENDIX YOU WILL FIND THE REFERENCES MENTIONED HERE AND MORE INFO ON JOHN DEWEY, PAULO FREIRE, AND BELL HOOKS

Ayesha Ghanchi is an educator and researcher with a focus on critical pedagogy in arts practice. As a researcher, Ayesha has examined artist-led pedagogies in the museum and gallery sector in London. Her research has focused on how artist pedagogies have been influenced by radical and critical philosophies stemming from the 1968 moment. More recently she has collaborated with BAK (basis voor actuele kunst), Utrecht, and the Side Room, (Amsterdam) to teach and explore critical pedagogy. She is also part of the Unsettling programme at the Gerrit Rietveld Academie / the Sandberg Instituut, exploring and thinking alongside tutors about how critical pedagogy relates to their teaching practices.

CRITICAL URGENCIES

online
WORKSHOP #1

HEAR
HERE
HERE

w/ **AYESHA
GHANCI**

**TUE OCT 20,
5-7PM**

How can critical pedagogy help us respond to the current social crisis?

Hear! Here! is a platform and research project for Rietveld & Sandberg staff. In 2020/2021 the platform is dedicated to dialogue and critical pedagogy.

* Work with what is happening at the moment, currently, locally, in your close environment, in the news, at school, in the classroom, the local community, your neighbourhood. How to connect the micro to the macro?

* How do power, hierarchy, oppression, and authority exist in the topics discussed, as well as in the classroom dynamic?

* Reflect on how you teach. Share and clarify your intentions and your perspective.

* What is your learning community affected by? What are their concerns? What drives them? Explore and study your students, develop 'generative themes' together and work from there.

* Who are they/you? What are your 'limit situations' in terms of material conditions or stereotyping? Demonstrate a deep understanding of how one's position influences everything one does, including holding truths about the world. From where are you located, from where are you speaking? Bring your body to the classroom!

* Allow for flexibility in your programme; engage in what is currently happening. Be ready to shift and accommodate.

* Move away from the 'banking concept of education' and instead depart from the ideas of

co-constitutive knowledge production and collaborative learning. How does the teacher learn from the student and vice versa? How can we understand knowledge as always being under construction?