

Dancing My Corporeal Patterns: questioning pre-established discourses and subjectivities.

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Abstract

This dissertation is based on the analysis and deconstruction of a recorded lesson presented for the Chilean teachers' Pedagogic Excellency Assignment award. Through this research I seek to reflect on the influence of this evaluation in my teaching practice and understand the presence of repetition and categories in my own identity as a teacher as well as the conflicting presence of multiple discourses operating simultaneously.

For the development of this research I used my teaching experiences and art practice as the methodological approach. As part of this process I created a video installation entitled *Dancing my corporeal patterns*, a questioning of a normative teaching evaluation and its effects present in my teaching practice movements. This piece engages with the questions: what is the meaning of an 'excellent' teaching practice? Who are the evaluators who are determining such excellence and how are they transforming a local lesson into an objective issue to be categorised? How might governmental institutions directly or indirectly imply unequal power relationships within the educational system? How does this dominant system affect teachers' practices, even in their corporeal movements? Is there any possibility of conceiving the educational in a less pre-determined way?

This art-based research exposes these questions in order to dispute the alleged legitimate form of the ideal stable class, one that normalizes 'teacherly' discourses and subjectivities. Furthermore, it reflects on the notion of emancipatory education in order to consider the process of this inquiry a personal desire for changes and reconfigurations.

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1. Introduction

During the last decade, teachers' evaluations have emerged as powerful platforms for monitoring and raising standards of classroom teachers' performances. Associated with market disciplines, teacher evaluations have been taken from the private sector and applied in education seeking to improve levels of productivity and accountability. Through this research I wish to discuss and challenge the normative structure of the Chilean teachers' evaluation award "Pedagogic Excellency Assignment" (AEP: Asignación de Excelencia Pedagógica) from the inside out. As a recipient of this award, without which I may not have been able to receive a scholarship to study for this MA, I also expose my subjectivity as I begin to question my teaching practice and the evaluation criteria: standards which influence teachers and learners in their teaching and learning process.

For the last seven years I have been working in the Chilean formal educational system, as an art teacher in primary and secondary education. Due to my passion for the field of art education and my interest in developing a deeper and more critical perspective of it, I decided to do a master's degree in the UK. To achieve this dream I had to pass a considerable amount of evaluations in order to demonstrate that I was an 'excellent' and 'disciplined' teacher, the final step being a competitive national scholarship. For a period of two years I was immersed in a constantly regulated process, which consisted of lesson evaluations, a governmental evaluation, a knowledge exam, English tests, and psychological exams. Because of my good results, in 2012 the school offered me the position of Head of the Arts and Humanities department (which includes Language, History and English). This new responsibility required me to evaluate the teaching of others, adding to my long list of evaluations, the ones that I made of my colleagues' practice.

Because of my experiences with evaluations, and as a master's student, I started reflecting on and questioning my teaching practice. While being an international student 'outside' my context I have transitioned through a meaningful process of analysis of my identity as a teacher, where discourses and judgments have shifted their meanings and shapes. I am interested in my process of identity construction as a teacher, how the current systems of teachers' evaluations have been influencing it, and how my corporeal movements represent a specific pre-determined identity.

In order to analyze my own identity as a teacher, the dynamics present in my teaching lesson and the influence of external evaluations in it, I deconstructed a video I used for applying to the most important governmental recognition for Chilean teachers, the AEP. Using this analysis and drawing on Art Based Research methodology - which examines visual arts as a form of inquiry into the theory, practice and context (Suvillan, 2005) - I have visually translated the video recording of my evaluated lesson into an artwork which speaks about such identities and power relationships. Centred on an analysis of my corporeal movements, I created a new video where my teaching performance was re-enacted. Through this artwork I presented a parallel between my teaching lesson and a new performance based on it, thus addressing interests and reflections about the pedagogic artistic discipline and the implications of evaluations in my teaching practice.

The approach to visual art research presented here begins by describing the context for the work, underlying relevant issues of the original video in question, and discoveries made through its analysis. In the first chapter I clarify the methodology used for the development of the research. In the second chapter I explain how I developed the first reflections about the use of my body within the class and how Debora Britzman's studies (1991) are related to my teaching identity construction. Also, by using the concept of

“performativity” taken from Judith Butler (1993), I seek to understand the presence of repetition and categories in my own identity as a teacher.

In the following chapter I present how evaluations such as AEP may have negative implications for teachers’ performances. I start by contextualizing my concerns in relation to the neo-liberalist structure of Latin American education and specifically in Chile through this system of control. Further, based on Stephen Ball and Matt O’Leary’s ideas, I explain how the structures of the lesson observation and its standards have generated inauthenticity in my practice; I question the role of my evaluators and their ‘objective’ view; and reflect on the presence of the learners in this system. Additionally, I use the Foucault’s educational concepts (e.g. power-knowledge, normalization and discourse) as tools with which to observe my experience as an art teacher within this evaluation.

Finally in chapter 5 I examine the theories of Dennis Atkinson, Paulo Freire and Jacques Rancière in relation to the concept of emancipation. I analyze the relationship between emancipation and evaluation, understanding AEP as a system of control which denies the possibility of equality in the Chilean educational context.

2. Context and research methodology

2.1 Context

In this section I briefly introduce the Chilean teachers' evaluation used for the development of my artwork. Also, I clarify the relevance of this award to my research and my experience working with it.

The AEP is an optional Chilean governmental recognition for school teachers. Every year, teachers from all disciplines who are working in public or subsidized schools can participate in this national award. To apply for it, teachers have to take a disciplinary knowledge test and present a portfolio of their work in 5 chapters, which consists of: a unit lesson plan (in art education this means one month of classes), the assessment guide of this unit and its analysis, a reflective writing of their teaching practice, and a recording of a lesson (MINEDUC, 2012). The decision to use an evaluation which combined a knowledge test and a portfolio was based on successful international models (Educación, 2002). The teachers who obtain this award receive a scholarship and the legal Ministerial special recognition for four years. This credit usually is used for job application (possibly better pay) and academic scholarships. After the four years, if the teacher is still interested in this award, they should apply anew.

The aim of this award is to strengthen the educational quality through the recognition of teachers' merits within the classroom (Educación, 2002). To achieve this recognition teachers have to fit into the standards proposed by the Education Ministry, which have been constructed based on the following: a review of international experiences of

professional performance, national standards, and the 'Good teaching Manual' (Manual de la Buena Enseñaza) (Educación, 2002). Teachers are then allocated in a standard category according to their results. The categories are band 1, 2 and 3, band 1 being the highest level.

When I applied for this award in 2012, I obtained the highest mark. Because I was the only art teacher who was in band 1, I was invited to the formal and televised award ceremony (figure 1). Due to this, during the following months, I experienced a moment of fame within the school in which I worked and in my family. I was delighted with the recognition of my work and with the possibility of finally attaining the governmental scholarship. Nevertheless, throughout this MA I have been struggling with the Chilean structures and rules of how and what we should teach, and especially with my perception of this recognition and its meaning. I have been doubting if this recognition means that I am an 'excellent' normalized teacher who is strictly following curricular and institutional norms and expectations, or if I was recognized for facilitating qualitative process of learning. These reflections made me think that my recorded lesson could be seen as rich material to be examined and questioned with regards to what is considered 'excellent' teaching practice and the institutional Chilean notions of excellence.



Figure 1. Photo of the award ceremony. The Chilean educational minister, myself and the president at the time (2012)

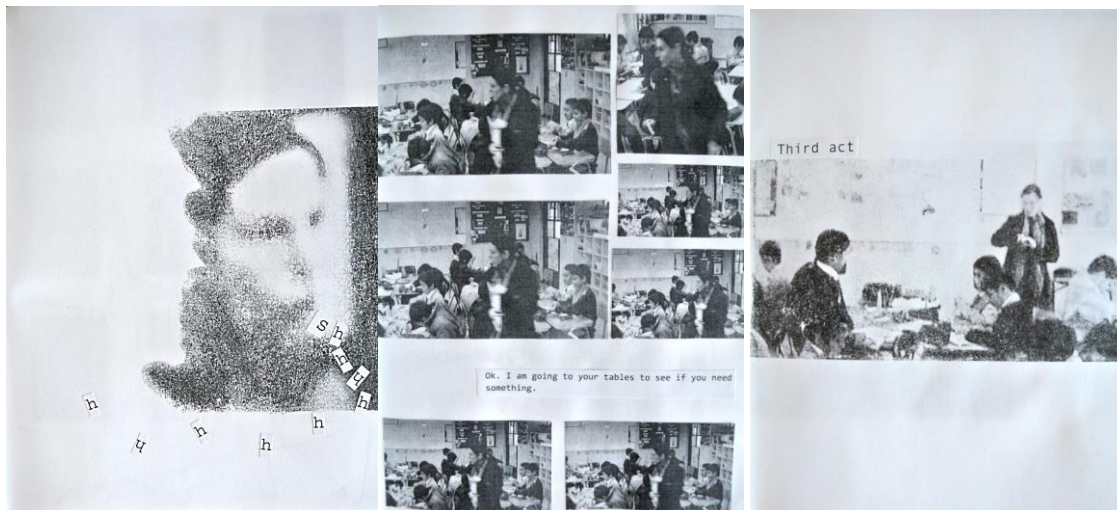
Even though the AEP recognition is a complex system of evaluation, I focused my research process on the recorded lesson observation. I chose this video thinking of the richness of its aesthetic and meanings, which I thought could give me different refinements of my practice as an art teacher and the effect of this award on my practice. To present this video, teachers have to record their one and a half hour class and edit it down to 45 minutes. Teachers have to ask for permission from the school director to invite someone external agent or a colleague to record their class. It is possible to record more than one class and then choose which one is the more appropriate for teachers' expectations. This recorded lesson observation is used by the ministerial evaluator to determine their assessment, by watching the edited video without having a direct contact with learners or the teacher who is participating in this award.

2.2 Methodology

My research is an art based research (Barone & Eisner, 2012; Suvillan, 2005) of the construction of my identity as a teacher and the influence of the evaluation AEP in it. Sullivan (2005) argues that visual arts inquiry “privilege[s] the role imagination and intellect plays in constructing knowledge that is not only new but has the capacity to transform human understanding” (Suvillan, 2005, p. xii). This art based research is based on the analysis of the recorded lesson explained above, the creation of a video installation, its understanding through different theoretical perspectives, and revealing questionings about the authenticity of my teaching practice and the influence of AEP in it.

At the start of my dissertation process with the video analysis, I was mainly concentrating on the presence of dialogue in my class, understanding that dialogue is “not just a matter of asking the right questions or understanding a teaching strategy but a matter of creating an environment in which the teaching relationship becomes one of open-ended discovery” (Zander, 2004, p. 49). However, when I started to deconstruct this video I realized that I was more engaged with my corporeal movements rather than in the existence or nonexistence of dialogue. What I found in my actions was the existence of multiple and external discourses. Some of my movements and words were exactly what the Chilean Teaching Manual says teachers should do. In addition, my lesson adhered to the structure and rules of how an art class should be according to my superior and the National Art Curriculum. Noting this, my research went through a significant turn, focusing on how I have been constructing my teacher identity, how evaluations have been affecting this process, and how my corporeal movements reveal these features.

Through the analysis process I distinguished three different moments and ways of being a teacher in my class, denominating them “acts”. In each act I recognized variations in the way I used the space, my approach with learners and the way I used my body. Because it was the first time I watched this video with this attention (and not trying to distinguish the manual’s rules), I was shocked with the differences between the acts, especially with my corporeal and facial expressions. These findings gave me a deeper interest in how my body expressed indicators of my relationship with learners and my role as an art teacher within the classroom. Consequently, I took photographs and translated phrases present in the video (figure 2-3-4), which can visually and verbally represented these power relationships and discourses. All these materials informed my research and became the starting point to develop a script and the blocking for the final work.



Figures 2-3-4 Script images

Subsequently I executed a choreographed performance based on the script (figure 5-6). I re-enacted the recorded lesson by replicating the movements that captured my attention and that I repeated constantly in the video. For the final version of this art

based research I created a video installation - composed of one video reproduced on three screens and two different audios (figure 7). Through it I wanted to challenge the normative structure from the inside out. By exposing my subjectivity, I questioned both my teaching practice and the predetermined institutional expectations which influence teachers and learners in their everyday lives. The documentation of the performance is the video used for the video installation.

Furthermore, I created a dialogue between two evaluators using parody. Through the use of parody I sought to question the role of the evaluators and the practice of AEP. Claire Robins (2013) writes that “the effectiveness of parody relies on its ability to jolt visitors into questioning, however momentarily, the cultural and social values, assumptions and prejudices that might be legalised in such display” (2013, p. 90). Concern with the employment of artists’ interventions in the context of museums and galleries using parody and/or irony, Robins argues that humour has the potential to challenge and disrupt forms of normalised and dominant discourses within this context. The use of parody helped me to question the role of the evaluators, because what appeared as a formal and technical knowledge conversation on the surface differs from what I was actually doing in the video. I wanted to destabilise established meanings and certainty of the evaluators’ judgments and allow the visitor to question such discourses. I expressed my unease about the normalised and dominant discourse from AEP, using parody as a critic, destabilizing, as Robin claims, social relations.

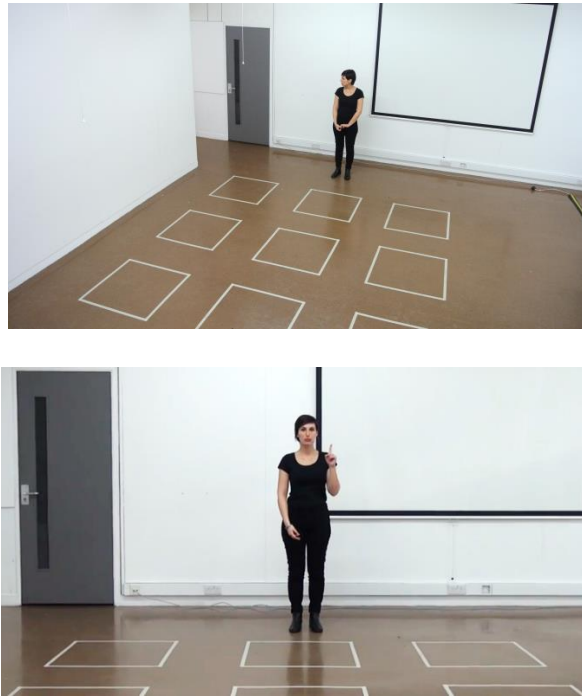


Figure 5-6 Teaching lesson performance



Figure 7. Video Installation

For the deconstruction and revealing of discourses in my own practice I used Judith Butler, Debora Britzman, Dennis Atkinson, Michel Foucault, Matt O’Learly, Paulo Freire, and Jacques Rancière as main authors. Through their different perspectives it was possible to open up to questions and challenges about my identity construction as a

teacher; to the power of systems of control like AEP and how this award has normalized my teaching practice; and to the possibility of thinking about art education in a less framed and hierarchical way.

Moreover, it is significant to declare the importance of art based research methodology as a process of discovery. Through this development, which started when I decided to analyse the recorded lesson, I have been experiencing constant revelations. Furthermore, while I am writing this dissertation I can perceive that this is an ongoing discovery. As Tom Barone and Elliot W. Eisner declare:

“The art based research is therefore incomplete and developing, a reader of their own writing” (Barone & Eisner, 2012, p. 134).

3 Analyzing my teacher identity construction

In this chapter I will clarify essential aspects of my research process based on the importance of my identity construction as a teacher. I will begin by discussing the relevance of the corporeal patterns distinguished in the recorded lesson, actions that are a consequence of a pre-determined teaching structure. I will refer to the work of two artists that have questioned the role of the power of corporeal movements in order to address the original inspirations for the choreographic performance. Subsequently, I will explain the relationship between Poststructuralist theories of subjectivity and teachers' identities by unveiling my own subjectivity as a teacher.

3.1 Starting points of *Dancing my corporeal patterns*

The process of discovery started with a deconstruction of the video presented to the Chilean award. In order to provide an account of how the different components were operating in relation to each other, I examined the video scene by scene considering the elements of gesture, image, speech, and sound (Potter, 2010). This analysis revealed significant personal issues particularly concerned with my teaching identity and the presence of patterns in my movements and gestures. Social sciences have been a reach in producing concepts (e.g. the phenomenon of Habitus in Bourdieu's work and discourses and power relations in Foucault) that reveal the way in which every day practices and specific activities express tacit values, norms and expectations of particular social groups. The video analysis gave me the first insight about how my regular movements are an expression of pre-established actions and discourses. I recognized in

the recorded lesson my ritual and habitual physical responses within the classroom, which indicated my power position as the authority, the social dynamics present in it (between learns and my own) and structures which I implemented and replicated according to personal aims, institution demands and AEP expectations (see example in figure 8).



Figure 8

Image from the recorded lesson. At the last moment of the class, I choose three students to go at the front of the class and show their pieces of works to their classmates. In this moment I asked them some questions related to the class content and the students should answer. Here I am the authority who is in front of the class and knows the answer, the rest of the class should be quiet, and I am replicating the correct proper closure of an art class.

The artist Carey Young refers to the notion of particular behaviors in different working scenarios through her artwork. Young describes the state of contemporary art, the vicissitudes of global business and commerce, through physical compositions and circuitous commentary (Bell, 2008). The artist regularly discusses and challenge aspects of culture where structures of wealth and power are present. The influence of her work led me to reflect on the power of the use of my body as the main component of my artwork. Even though the artist has studied different occupations immersed in the real environment and working in it (studying their language and behavior), our distinction is

that what I did was an analysis and questioning of my own practice. In *Dancing my corporeal patterns* I interpreted how my body speaks about past events and structures which have been shaping my teaching practice.

As mentioned, in order to re-signify my teaching lesson I deconstructed and then translated my teaching practice into a choreographic lesson, highlighting through repeated movements the presence of different discourses in my body actions. The dancer Yvonne Rainer focused her early work on sound and verbal noises together with every day, ordinary movements (Roy, 2010). Her combination of repetitive pedestrian movements speaks about an experimental dance and narratives, challenging the existent dance discipline present in the 1960s. Questioning the role of dance within the entertainment field, Rainer proposes a dance which shows that expressive functional movements can be used to question roles and structures. In *Dancing my corporeal patterns* video was possible to watch a constant repetition of my everyday teaching movements and through these I propose a questioning of the presence of power and the mechanism of oppression imposed my AEP (figure 9). Foucault's (1994) theories of power and discourse were useful to understand how my repeated corporeal actions represented constructed rules and regulations which restricted certain statements (movements) in the artwork. The use of repeated regular movements in the choreographic lesson attempts to expose a reflective view of the use of teachers' bodies and the type of relationships within this context.



Figure 9. Sequence of my movements present in the video

3.2 Poststructuralist feminist theories of subjectivity

Poststructuralist feminist theories of subjectivity are used here to analyze the corporeal patterns distinguished in the video, capturing “the active process of taking up certain subject positions in an ongoing process of becoming” (Jackson, 2004, p. 674). According to Alecia Jackson (2001) the social structures and processes that shape our subjectivity are present in discursive fields where social institutions, language, and power exist, interact, and produce competing ways of giving meaning to are constantly shaping persons subjectivities. In this way, there are different discourses struggling to generate individuals’ subjectivities. What I identified in my corporeal movements was a conflicting presence of multiple discourses operating to determine my subjective position. Before this analysis I was not conscious of the existence of the variety of discourses in my movements, where school teachers, university teachers, institutional goals, coordinators’ advice and orders, and ministerial expectations were influencing my teaching practice.

Judith Butler draws attention to these stabilized categories that attempt to regulate and normalize people (Jackson, 2004; Butler, 1993). Butler’s theory of gender defines performativity as “...that reiterative power of discourse to produce the phenomena that it regulates and constrains” (Butler, 1993, p. 2). Through the video analysis I distinguished my practice’s performativity, an identity category framed in the constant repetition of a specific teacher role and way to teach. Nevertheless Butler declares that this repetition does not signify that humans are locked into these categories. Rather, they establish an illusion of coherence but they are always vulnerable to changes and futures significations (Butler, 1993). Therefore what I am doing with this project can be seen as a reworking (and perhaps as a resisting) of my teaching practice (category) and as an interpellation

to the Ministerial external institution framing practices. Hence the exercise gives me the possibility to re-signify the process of constant construction of my identity as teacher.

Deborah Britzman's (1991) notions of how the activity of teaching expresses teachers' subjectivity and determines the way teachers come to construct their identities, are crucial in order to comprehend the presence of others in my corporeal movements. Britzman argues that teacher's subjectivity is determined by different discourses: what society demands of its teachers and teachers' own personal visions (Britzman, 1991). Teachers' identities and their dreams experience friction between the real possibilities and what they want their teaching practice to be. As Dennis Atkinson argues, educational systems adopt a series of prescribed teacher (and learner) identities (Atkinson, 2002), constructing our identity as professionals in an environment where singularities and local becoming (where the possibility to disrupt the established is open for new modes of being) are minority forces (Atkinson, 2011). Therefore through distinguishing multiple voices in my teaching movements, I was recognizing my 'educational biography' (Jackson, 2001). Personal and external expectations of how to teach were affecting my practice, while the necessity to respond to the power of the normalizing expectations and my own perspectives are in a constant struggle for its position.

Britzman claims that the existence of notions of a predetermined and unified teacher identity emerges when teachers assimilate and follow an already-organized path of teaching experience (1991). According to Atkinson the current neoliberal system presupposes teachers who are already conceived or determined according to a series of established values (Atkinson, 2011). By the interpellation to the Ministerial award I intend to criticize a promoted and stereotyped teachers' practice, a normative notion of experiences as a map, with established roads and directions. Even though cultural forces

are a constant and arguably inescapable element for the articulation of a teaching practice, considering the permanent existence of discourses which are constructing rules and regulating realities and truths (Foucault, 1994), as Britzman (1991) states, teacher identities are in a process of constant formation and transformation, therefore they are a never-ending space for resistance and struggle for individuality. I am an expression of a secondary school Chilean art teacher but also its possibility for re-signification. I am produced through certain power relations, but I also have the possibility for reworking those and producing something different and less framed.

4 Evaluations and their implications in my performance as an art teacher

WOMAN: That`s a risky move, didn`t work out that well for other teachers in the past.

MAN: We`ll see now...

WOMAN: The opening move has become one of her the most valuable strategies, a signature move, you could say.

Dialogue quote 1

In the previous chapter, the literature relating to my identity construction as a teacher was considered. From this discussion, it was seen that the influence of external expectations are crucial for the development of my subjectivity. This chapter focuses on the observation of the analyzed lesson as a crucial form of understanding normativity and external standards within this research. Using quotes from the dialogue and images of the video installation, I will reflect on the influences of colonializing practices and discourses present in *Dancing my corporeal patterns*. I will start this section by addressing the important and contested relationship of the global and local, and how current neo-liberal logics in education and evaluation promotes competition and neglects local communities. In the final section, drawing from Michel Foucault`s work, I will examine the notions of normalization in the context of lesson observations.

4.1 Lesson observations

External lesson observations are a relatively new phenomenon in educational systems (O' Leary, 2012). In the case of Chile, AEP has been working since 2002, yet in a short period of time it has become the cornerstone of the future quality regulation system for education. In May 2015 the Chilean government presented the new bill for a “New Teaching Career” (Nueva Carrera Docente: NCD), which consists of a system of promotion and professional development for teachers. The project seeks to increase the quality and productivity of the Chilean educational system through lesson evaluations and the strengthening of directors' leadership within schools. AEP and NCD use lesson observation as an assessment tool capable of promoting teachers whilst simultaneously monitoring and raising standards of classroom performance across Chile (based on part on international standards, as discussed in Chapter 2).

This system of regulation with lesson observation as one of its components is associated with market disciplines (Ball, 2000), and promoting competition and individualism in the name of progress (Docente, 2015). During the 1980s, based on North American and European conservative economic thoughts, Latin America made an alliance between liberal economic theories and the educational system, replacing the state concentration and equalization to one of state withdrawal (Arnove, 1998). Privatization, localization, and consumption were (and are) the competitive advantages that these governmental policies enforced for a more 'democratic, efficient, and accountable' educational system. It is relevant to highlight how these foreign economic ideas were installed around this continent and how evaluations like AEP are promoting competition and individualism, features of a 'liberal' view where everyone has the 'right to compete'.

In regard to this particular alliance, O' Leary (2012) mentions the special relationship between lesson observations in Further Education and the neo-liberal view in the UK. He indicates how 'successful' management techniques have been taken from the private sector and have been applied to the public sector seeking to improve levels of productivity and performance by creating a more accountable system (O' Leary, 2012). This neo-liberal philosophy predicates the purpose of education, determining educational policies, communities and subjectivities, distinguishing 'winners and losers' and where teachers and schools have to account for a continuous improvement.

According to Stephen Ball (2000) what this regulation system promotes is a mechanism of performativity. He defines performativity as "a technology, a culture and mode of regulation, or a system of 'terror' in Lyotard's words, that employs judgments, comparisons and displays as means of control, attrition and change" (p. 1). The individuals' performances provide measures of productivity, or quality, or promotion, or inspection. Ball's notion thus differs of Butler's view - as enactment or performance - by including a contradictory form of response/resistance to performativity and an accommodation to performativity (Ball, 2000). This notion of performativity led me to reflect on how AEP has affected (or reformed) my identity as a teacher, on who determined my alleged excellence, and on how authentic was my performance the day I recorded my lesson class. This research process has guided me to realize how performativity works and how I have been immersed in it.

When I applied to AEP I studied governmental manuals about how a 'good' class should look like and how teachers should perform. Even though I already was performing the majority of the features preset in these manuals, I had to adapt some movements and practices in order to 'fit' in this excellent notion of teaching. Thus I lived two different

experiences: I had the sense of inauthenticity in my performance and I could not return back to my spontaneous and contextual performance (after knowing the “proper” way of teaching and also because of my high results). Ball (2000) argues that inspections produce spectacles or fantasies which are simply to be seen and judged. He suggests that teachers are ‘playing the game’, and in fact what I did was follow the rules. Further, the author explains how performativity produces an instilling of pride, identification or a belief in the quality of the services’ provided. Nevertheless, “the effects here in terms of discipline and control are powerful indeed; as are the cost to the self” (Ball, 2000, p. 7). I experienced a colonization of my own teacher identity. What I represented and questioned in my video installation were these external discourses that are regulating and determining my teaching performance and my subjectivity.

In *Dancing my corporeal patters* I questioned the authenticity and the sense of my performance presented to AEP through the act of re-enacting the class as a choreographic version. As I said in Chapter 3 I repeated my movements arguing the present of different discourses in my body movements. These discourses of ‘excellent’ practices are external standards which shaped my own actions. For instance, in the re-enacted class I repeated my movements using the whiteboard several times (figure 10). This specific action is one that I normally didn’t use that much, however in the Chilean educational manual is something essential. Due to this I ‘played’ these movements as a strategy, I acted like a ‘function machine’. As Ball explains:

“Within the framework of performativity, academic and teachers are represented and encouraged to think about themselves as individuals who calculate about themselves, add value to themselves, improve their productivity, live an existence of calculation” (Ball, 2000, p. 18).



Figure 10

Moreover, these notions of excellent performance are the same for all disciplines, and do not consider the singularity of each discipline. Does AEP acknowledgement of subject specific pedagogies? This has been an important question for me. When I started to analyze the recorded lesson I realized that the strict structure of my class was modeled on a generic notion of teaching almost equal as any other lesson class. In my teaching performance AEP worked as a system of regulation which imposes a specific model, without considering the context and learners' needs. As Atkinson writes, "in school examination and assessment practices the work of students [teachers] is measured according to particular criteria that establish norms, which constitute desirable behavior and practices" (Atkinson, 2011, p. 99). I raised this notion of a transversal standard of an excellent class through the classroom design created for the video and the installation. I represented it in a minimalist and abstract space, situating it in an all-white room with marked squares on its floor which allude to school desks (figure 11 and 12). This neutral space represents a stereotype classroom which could be an art class or a language class. Through this I wish to emphasise the importance of the context, considering that what

is viewed as effective teaching in one context may not be so in another. I consider it fundamental to reflect on the context of the art class and the local notions of excellent teaching performances, aspects that are not clearly present in AEP lesson observations. The possibilities for experimentation or being innovative according to the circumstances are little or null. With this in mind it seems rather strange to think of a standard stereotype of teaching performance as a mean for improving the quality of the learning process, if such is really the main purpose.

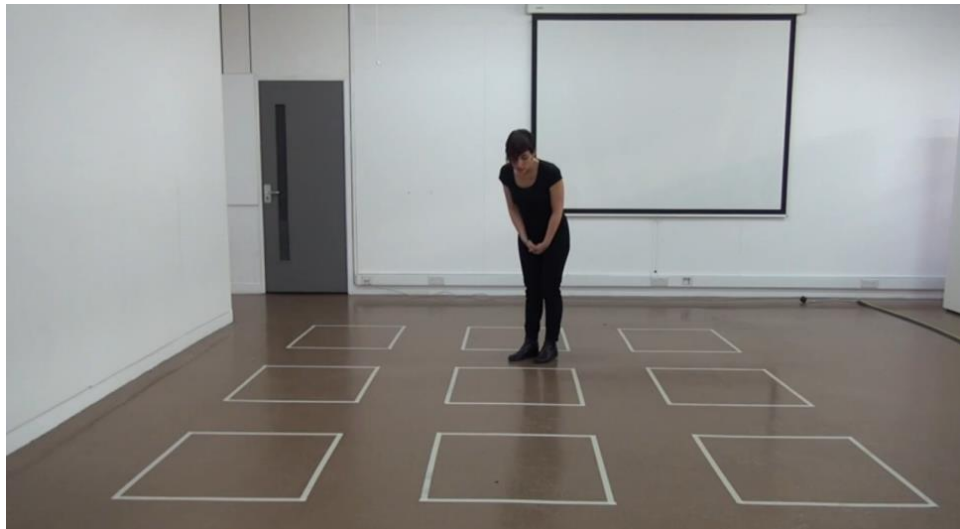


Figure 11. Video Classroom



Figure 12 Installation classroom

Another aspect of such performance in a system of control is the role of the evaluators, their importance and how determinant they can be. These observers identify the teacher's strengths and weaknesses observable in her/his performance (quote 2) and sometimes (which is not the case of AEP) provide recommendations or advice to improve the teacher's efficacy .O'Leary (2006) declares that it is common (as it is in AEP) for evaluators to use some form of checklist of criteria which divide the observation into a series of compartmentalized sections. These criteria are aspects that the evaluator can directly observe. Nevertheless, this approach "raises questions about the observer's own subjective interpretation of events" (O'Leary, 2006, p. 193). There is an assumption that these numerical grades and the evaluators' perception have an objective value. Even though these evaluators can have professional expertise and experience, still lesson observations depend on those aspects that are directly observable, and from a pedagogic perspective, these aspects may tell very little about a teacher's behavior and

the learners' process of learning (O'Leary, 2006). In relation to this, I found it necessary to interrogate the 'objectivity' of the evaluator's appreciation through my artwork using parody for the dialogue design. In the dialogue (Appendix) the observers are exclusively evaluating what they can see (my movements and my use of space) without considering what I am saying and the learners' presence. To emphasize this line of questioning, I used a second audio created with the real sound of my recorded lesson. In this audio it was possible to hear my voice and the learners' voices, but just as a noise in the environment and not as the core of the teaching lesson. I invited the audience to inquire about the belief of the effectiveness of observations' schemas and the inequitable proportions of control of the evaluators, where teachers are seen as passive recipient and learners' growth is not considered.

MAN: It was a good rotation, she went from a neutral standing to a perfect plié.

WOMAN: I think that might be the outcome of a spine issue, dysplasia perhaps?

Dialogue quote 2

If this system of control is mainly concentrated in market disciplines, performance indicators, competition, and accountability, it is relevant to question the learner's position within such checklist. As I mentioned, observers are mainly evaluating observable aspects of the teaching process. However, learning is a remarkably complex psychological process that principally operates on an internal level (O'Leary, 2006). Thus, learners' learning processes can be considered intangible to the observers' view. Moreover, as Ball (2000) states, there is a 'splitting' between teachers' judgments about

'good practice', the students' needs, and the external schemes of performances. As a result, there are different discourses struggling in lesson observation, unfortunately to the detriment of learners' education. In *Dancing my corporeal patterns* I spoke about these learners' presence-absence through an empty classroom (figure 12). I performed my teaching lesson as if they were there, interacting with them in a general (in front of the class) and a personal (one by one) way. However, what actually is happening is a teaching lesson in a desolated room; I am doing this choreography just for the observers (audience) and not for the learners. Additionally, as explained above, the environmental sound is based on the learners' voice and my own voice. Through this audio the learners' become present, but as unclear existences who are a buzz in the space. Thus, I am debating the inaccurate assumptions of this system of control in addition to the issues of power and how authentic social relations are placed by judgments.

4.2 Regimes and Discourses

In this section Michel Foucault's notions about the operation of social institutions and forms of knowledge are used to question how identity and subjectivity building processes are framed through lesson observations and how this specific structure was revealed during my research process. The main concepts used are *power-knowledge*, *normalization* and *discourse*. These concepts provide a useful understanding of institutional discourses (AEP) and my individual agency with these determined structures.

According to Foucault every institution has their own regimes and discourses, within which individuals are framed and regulated based on institutions' power-knowledge relations and notions of truth (1972). For him, power and knowledge are inseparably connected as knowledge is imbued by power in the practice. Manifestations of power-knowledge can be seen in relation to what happens with lesson observations and in what I experienced with AEP. As Atkinson (2002) said "such relations [power-knowledge] can also be found in the construction and imposition of curriculum content and practices by government who then assess teachers' competence according to government standards" (p. 104). This governmental award regulated and calculated my teaching practice through my willingness and "passion about excellence" (Ball, 2000). When I participated in this teaching examination I had one specific purpose, to obtain my certification in order to apply for a scholarship, not being directly aimed as a mean to improve my teaching practice and without having a clear consciousness of what it could cause for me. However, after the process my practice experienced a significant process of changes. I had the knowledge of how a 'good practice' should be, the 'truth' of my field. My classes started to be much more structured and I was dependent on this 'truth'. Furthermore, this knowledge gave me status and opened up the possibility for me to control others' practices as the head of the Art and Humanities department. Thus, I was immersed in and reproducing this mechanism of knowledge. On the surface, I was happy for my achievements and my new school role, but I never felt comfortable or totally secure about this 'objective truth'. This administrative, bureaucratic and controlling role was far away from what I feel passionate about: art and learners. However, it was not until this research process that I realized how this award (power) and its results 'possessed' me and how normalized I was.

Normalization in a Foucauldian understanding alludes to how individuals and their particular identities are formed within institutional practices (Foucault, 1972). He argued that within institutional practices there are particular behaviors and prescribed standards seen as normal whilst others are viewed as aberrant or deviant. In the case of AEP, normalization is used as a means to establish (through positive stimulus) what an accept-good practice looks like and how it should be. Thus, what I did (or performed) was an 'excellent' normal class, where I was in front of the class asking questions and waiting for 'right' answers (figure 13); I explained step by step what the learners should do, and therefore whoever did not follow the steps (rules) would fail (figure 14); everything in a peaceful and quiet working environment (figure 15). Moreover, as I explained earlier, AEP is an optional recognition; however the Chilean government is attempting to establish a constant system of control through NCD with periodic lesson observations. As a result, the Chilean government seeks the power to homogenize all teachers' performances by making the teaching transformations that I experienced a 'compulsory' process for a future homogenous community.



Figure 13
'Right'
answer



Figure
14
Writing
step by
step



Figure 15 Peaceful environment (shhh)

Educational and governmental institutions are progressively and increasingly establishing particular practices of normalization. They are assessing teachers' practices constituting evaluations by particular and powerful codes of recognition. As an art teacher, I reproduced a format of an accept-good class which excludes the possibility of dialogue, equality, creativity, experimentation, and even responsive approaches to local learning situations. According to Atkinson (2002) the terms *accuracy*, *observation* and *technical skill* constitute the norm of how teachers should assess painting. These terms also, in my opinion, explain how I was assessed as an art teacher: where my *accuracy* should expose my comprehension and reproduction of this normal-good class, the observer would have to clearly *observe* visible relevant aspects in my teaching lesson, and I should demonstrate *technical skill* which could generate learners' reproductions. This does not imply that lesson observations in general are useless, however through this research I wish to argue how this non teacher/learner-centered assessment could go against a professional development, only considering predetermined subjectivities and inequality (between teachers and learners, teachers and observers, teachers and government). Within such system of control I experienced what performativity and

market disciplines are promoting in formal education: accountability, competition, remaking, and inauthenticity.

5. Discussing Emancipation

Over the process of my dissertation I have looked at some educational theories which have explored the possibility of considering education in a less framed and controlled perspective. Due to my process of insight of how AEP affected my teaching practice, and the feelings of insecurity that I felt after this exposure of my role as an art teacher, I started to look for alternative ways of viewing education and the teachers' and learners' roles. My first approach to my process of willing personal deconstructions was through Paulo Freire. Even though I had studied his theory during my BA (in art pedagogy) in Chile it was not until now that his ideas started to have a clear form for me. In other words, my experience with Freire's theory changed when I could visualize his notions of oppressed and oppressor in my own teaching experience. Later on, I read about Dennis Atkinson and his ideas about art education and the influence of the philosopher Alain Badiou in his theory. I was (and am still) moved by his position about how art education could be seen. I felt identified with and inspired by his ideas about art education and 'real learning' (I will explain this concept in the following section). What I found in Atkinson's ideas are significantly different to the reasons underpinning the Chilean government's award, and thus this encouraged me to question even more the significance of AEP for my professional life and the Chilean National Art Curriculum (last update, 1996). Additionally, after the dissertation exhibition I started to read Jaques Rancière's philosophy about education through the exploration of the pedagogical practice of the French teacher Joseph Jacotot (around 1820). The similarities and differences between Freire's and Rancière's ideas about emancipation caused me special interest inasmuch as my personal experience in Latin American and European formal education.

In this chapter I discuss how the concept of emancipation is crucial for some educational theories and for the last stage of my research. I will briefly explore the theories of Freire, Rancière and Atkinson with relevance to the pedagogic context. I will reflect on lesson observations, on what I have done with my artwork, and on how lesson observations could be seen as a system of control which denies the possibility of emancipation in school context. My intention is to discuss these theories in such a way as to show their usefulness for generating insight into pedagogic practices and questionings about the purpose of evaluations such as AEP.

5.1 Different perspectives of emancipation in education

Freire, Rancière and Atkinson are concerned with the prospect of distinguishing between an education that might socialize people into what is taken to be an inherently oppressive society, and an education that takes up emancipation as its purpose. Crucially, these theorists declare how education for emancipation is not about teachers delivering correct knowledge to their students about the nature of their oppression, but rather they place importance upon the character of the relations between teachers and learners, the requirement of trust between one other, and the possibility of new discoveries. For these three authors emancipation is essential for their educational understanding, however, the practices and the concept of emancipation which is implied are not the same. In this section I will briefly describe each pedagogic approach for a better comprehension of these emancipatory educations.

Paulo Freire

Freire developed his educational methodology in his book *Pedagogy of the Oppressed*, mainly concerned with the possibility of emancipation of illiterate adults in Latin America during the 1960s and the early 1970s. The author argued that all people are conscious beings who are equally predisposed to critically reflect and act upon the mobile world around them. Through a dialogical encounter with others, every human being can transform his/her world, and in so doing moves toward new possibilities of richer life, individually and collectively (Freire, 1972). According to the author, this social activity is integral to the innate character of humanity, and if it is suppressed, social inequality and dehumanization are its result (Freire, 1972). He drew upon a Marxist notion of *praxis*, described as a social relation between people, the social and the physical world, where they simultaneously and consciously reflect and act upon that world (Galloway, 2012). Praxis essentially involves action and reflection, it represents a dialectical relation where action should lead to critical reflection and if this reflection is 'true' will lead to action, transforming subject-object human relations into relations of co-subjects (Freire, 1972).

Through praxis Freire opens the possibility for an emancipatory relation among people. Provided with proper tools for such encounters "the world must be "codified" in a manner that encompasses the experiences and concerns of the students, so that it might instigate the dialogue that is integral to emancipation" (Galloway, 2012, p. 174). Hence, the individual can become conscious of his or her personal and social reality and the contradictions in it. In this process, according to Freire, the old and paternalistic notion of education, where oppression is the social enactment of "banking education" (Freire, 1972) and where learners should be 'filled' with knowledge, is overcome. The notion of teacher-student and its contradictions are beaten by reconciling the poles of the

contradictions, so both are simultaneously teachers and students. Through Freire's educational methodology people can name the world and acquire a new sense of dignity and awareness of their world through dialogue. Those who were marginalized are transformed are no longer objects, but rather they can decide by themselves and struggle to change the structure of the society.

Jacques Rancière

Rancière's key argument presents emancipation not as a gap between the one who knows the world (rooted in the system of domination) and the naive worker (in Freire's conceptualization); instead he explores emancipation as the enactment of the supposition of equality among people. Rancière has questioned the logic of emancipation based on the explanation of how the world 'really' is, arguing that instead of bringing emancipation it introduces dependency upon the truth revealed by the emancipator (Biesta, 2010). Consequently, emancipation should not be thought of in terms of possessing knowledge and dependency (and the consciousness and reflexivity that this generates), rather it is associated with disrupting the *distribution of the sensible* within social sites whereby particular groups or individuals are marginalised (Pelletier, 2008). For Rancière the distribution of the sensible is a "system of divisions and boundaries that define among other things what is visible and audible in a particular aesthetic-political regime" (quote in Atkinson 2011, p. 42). With this, the author is concerned with the organization and legitimation of established ways of being, saying, and doing. The *police* order consists of a specific organisation of the distribution of the sensible, defining social places and positions. Moreover, Rancière uses the term *politics* to refer to the mode of acting that challenges such established order, an acting that perturbs this arrangement in the name of equality (Biesta, 2010).

In the educational field, the author has questioned the fundamental inequality between the one who educates and the one who receives and needs education and the possibility for a logic of equality and emancipation (Rancière, 1991). For Rancière, emancipation can be mainly brought about if people can gain an adequate insight into the power relations that establish their situation of difference. Furthermore, the author claims that the core part of emancipation lies on the idea of equality of intelligences, where equality becomes the outcome of emancipation (Rancière, 1991). In this educational perspective teachers are not teaching assuming that learners cannot understand by themselves. Instead, teachers should summon their students to use their intelligence, which requires not explanation, but rather their attention and effort. He suggests that it is a relation of will against will (intelligence to intelligence) that drives the emancipatory process (Rancière, 1991). Thus, the teacher should demand that learners attend to the capacity of their own intellect while acknowledging the intellect of others (Galloway, 2012). Emancipation then, can only be possible if directed to individuals, not by societies, given the essential inequality that supports every institution.

Dennis Atkinson

D. Atkinson assembles his pedagogy proposal on the ideas of art education, event, truth, equality, real learning, and emancipation. He offers the *Pedagogies Against the State*, seeking to think about pedagogy, teaching, and learning that 'enable a more effective and responsive approach to local ontological states of learning (and teaching) as well as the wider socio-political states in which the former take place' (Atkinson, 2011, p. 1). The author uses 'state' as an ambivalent term in order to address local states of practice and political/ideological states of regulations (Atkinson, 2012).

Pedagogies against the state embrace the idea of *real learning*, “situations when assimilated symbolic or representational schemas, which allow learning to proceed, break down due to an encounter that punctures established learning processes and in time this encounter precipitates new forms of learning” (Atkinson, 2011, p. 10). Experiencing a new ontological state which includes the fracturing of established subjectivities (a political act in Rancière’s words). Furthermore, Atkinson takes and adapts the notions of *event* and *truth* from the writing of Alain Badiou to describe how an event is a disturbance or rupture of ways of understanding or acting, which has the potential for truth (real learning), which reconfigures the existing knowledge framework, practices and values of social context (Atkinson, 2012). The event is not the learning, but rather is what happens to precipitate learning (Atkinson, 2011). In this process, the learner and/or the teacher are challenged to take risks and be out of their comfort zone, attempting to accommodate to the unpredictable or unexpected, from being to becoming (Atkinson, 2011). Hence, through the event both actors experience a reconfiguration of the state and, as a consequence, an emancipatory real learning.

5.2 Emancipation and my art-based research process

These three authors are concerned with similar questions, though their respective approaches raise different problems and issues for educational practices. Freire and Rancière each outline their theories in an emancipatory education, however according to Galloway (2012) their assumptions about humanity, notions of oppression, and the relation between teacher and learner are divergent. Atkinson’s ideas are in concordance with Rancière’s theory, mainly in the terminology relating to distribution of the sensible and the notion of politics, looking for new practices and subjectivities in the domain of

art and art education (Atkinson, 2011). Even though Atkinson's proposal is primarily based on Badiou's notions of the event and truth, he recognized the similarities between these concepts and Rancière's notions of political act, dissensus and the aesthetic. Although a set of differences can be found between the authors' conceptual frameworks, I am mostly interested in the way in which their perspectives can provide solid ground for understanding my own process of inquiry.

For my process of art-based research, Freire's notions of Latin American education were significant for understanding my experiences in education (as learner and teacher) – notwithstanding the historical changes that the continent has experienced since Freire's analyzed context. As a Spanish ex colony, Chile maintained for years a patronage educational system with knowledgeable and ignorant participants, upholding an unjust social order. Progressively (as I said in Chapter 4) neo-liberal economy took over the educational system and determined how we should teach and learn. In my opinion, Freire's theory is important to understand how emancipation was viewed and how was tried to install in Chile (Freire, 1972) during the 60s. Later on, these ideas were abolished by an oppressive military dictatorship and consecutively by an economic system which transformed learners into clients and teachers in pre-determined subjectivities.

Rancière's notion of equality and emancipation in the educational context were fundamental for my research development in terms of what I wanted to address through my artwork. The aim of my video installation was to question the effects of AEP on my teaching practice and how a dominant discourse had shaped it. To counter these issues, Rancière's ideas were significant to reflect on: first, the inequality that I was generating, using Rancière's words, being the police order who explains what learners should say, does (reproduce) and is; second, how AEP could be seen as the distribution of the

sensible and their evaluator the police, bodies that defined and promoted what should be visible and 'sayable' (Biesta, 2010); finally, how this research process can be seen as a self-emancipation, where dissensus and transgression of the distribution of the sensible were possible.

Here I also want to argue that the distinction that Atkinson declared in his book *Art, Equality and Learning* (2011) between normative learning and real learning is what I questioned and experienced during this research. Through this process I have discovered myself with a heightened sense of awareness towards a normative art class promoted by AEP, in terms of learning, teaching and assessment (for both learners and teachers). Moreover my art-based research development caused in me a leap into a new space, where the event of learning precipitated a new order of becoming that changed parameters and revealed aspects of my context and my teaching practice. Furthermore the author presents his idea of the pedagogies against the state as an interrogation of the relationship between pedagogy and liberal democratic policies, seeing a resistance to this relationship as the driving *raison d' être* for state education (Atkinson, 2011). In my research process the resistance came from the moment I realized how my movements were stabilized categories regulated and normalized by AEP standards. Hence, the idea of not totally controlled or predictable art learning outcomes (and teachers themselves) is what a normative system such as AEP is forbidding. Although governmental evaluations such as AEP claim a search for improving the quality of education, the imposition of a specific model in learners and teachers has significant results, where we are colonized in the name of productivity.

Therefore, through my art-based research I experienced a revealing process that, although would never be totally apprehended by any conceptual elaboration – which would imply going back to a pre-determine subjectivity - was enriched by the authors' references. Concepts like event, emancipatory process, rupture of the distribution of the sensible or banking education, are now key references in my personal process of understanding my past and future teaching practice. They are now elements at my disposition to reflect on an art education which is less framed and controlled. Furthermore, here I want to highlight that the discussion about an education for emancipation can call into question of the purpose of education and evaluations itself.

Conclusion

This writing discussed my art-based research based on the analysis of a Chilean teachers' evaluation called AEP focusing on its effects on my teaching practice and my identity construction as a teacher. Through this research I argued that AEP normalizes 'teacherly' discourses and subjectivities, which are possible to distinguish in my corporeal moments in my teaching practice. As part of my enquiry I created *Dancing my corporeal patterns*, a video installation which was the pillar for the development of a significant deconstruction and analysis of my practice as an art teacher in Chile.

This research has identified the origins and consequences of a system of evaluation and specifically lesson observation. Through this piece I critiqued the position of AEP in relation to normalizing frameworks, providing examples from my teaching practices to question the parameters and significances of this regulation. Such questioning and reflections triggered a critique of myself, revealing how these establish frameworks have constituted and organized my teaching performance. Poststructuralist feminist theories of subjectivity were used to analyze how my corporeal patterns distinguished in my teaching practice were demonstrating different discourses struggling to generate the construction of my subjectivity. Moreover, this research highlighted these theories' notions of a constant and never complete construction of subjectivity. I argued that this inquiry is a questioning of such construction, which is not immobilized by my experiences with evaluations.

This work has also explored the role of neo-liberal system within education, particularly in regulations and evaluations. These accountabilities are strictly linked with market notions of standards and productivity. In Chile, this alliance of private sector measures and public education has been implementing teachers' evaluations that are determining the proper way of teach, influencing teachers' and learners' everyday life. I argued that AEP as a system of standardization produced a colonization of my own teacher identity causing inauthenticity in my performance and a conflicting relationship with its supposed objectivity. Furthermore, I questioned the specific model imposed by this evaluation which does not consider the particular context of art education and learners' needs. I referred to the notion of learners' presence-absence in this piece and in my artwork, highlighting inaccurate assumptions of quality and education. The Foucauldian concepts of power-knowledge, normalization and discourse provided better understanding of the evaluation in question and its effects.

In teachers' evaluations, education for emancipation can help us to ask new questions about power, discourse, teacher subjectivity, and the relationship between teachers and learners. The work considered the theories of Freire (1972), Rancière (1991) and Atkinson (2011) for significant implications for the understanding and reflections of how this research can be seen as a personal desire for deconstructions and changes to my normalized teaching performance. These reflections become essential for my future in the Chilean secondary art education, as evaluations like AEP are acquiring increasing importance.

Through my artwork and this piece my aim has been to question what is established as the norm, revealing the consequences of what a normalized art class and educational system can cause in teachers' performances. The scope of this study was limited in terms

of other opinions about the participation in the same or similar evaluations that could enrich the discussion of this research. It would be interesting to compare experiences of other art teacher in analogous situations, in order to reflect on these issues but through different gazes. The significance of pre-established art teacher subjectivities I identified underpin the ways in which evaluations influence teachers' everyday life and can assist future researchers in their studies of the current construction of teachers' identities.

Appendix

Dancing my corporeal patterns

Script

(First act)

MAN: Hi there... sorry I'm late.

WOMAN: Right on time, what took you so long?

MAN: They were out of coffee... can you believe that? A Coffee Shop without coffee.

WOMAN: Shush now, she's about to begin.

MAN: She's giving the "insightful glance"

WOMAN: That's a risky move, didn't work out that well for other teachers in the past.

MAN: We'll see now...

WOMAN: (Interrupts) The opening move has become one of her the most valuable strategies, a signature move, you could say.

MAN: Indeed. Now, take a careful look... while the arm creates an arch, both feet are touching the ground.

WOMAN: She's pointing at the crowd, it is always good to have them on your side.

MAN: But let us not forget that students don't forgive! One mistake could be her last.

MAN: Oh my god, did that actually happen?

WOMAN: A radical move, seems she does not care... She's using everyday moves as part of an elaborate choreography... God, so cheesy?

MAN: Not at all! There she goes again, with a very energetic hip glide, the right knee bending just a tiny bit. I'm telling you, routine moves are often a great way to involve life in art and vice versa.

WOMAN: However, the hip joint was a bit out of line there, wasn't it?

MAN: It was a good rotation, she went from a neutral standing to a perfect plié.

WOMAN: I think that might be the outcome of a spine issue, dysplasia perhaps?

MAN: Can't tell from a recording...

WOMAN: Still, there's something off in that hip joint.

MAN: Great arm extension while travelling on a well distributed body weight.

WOMAN: I wouldn't say "great"

MAN: Well... look at the bright side

WOMAN: We are not here to do that...

MAN: (...) Be quiet, second act is just starting.

(Second act)

WOMAN: Ok, here she goes... let's see if she can isolate those finger movements. That has been an issue for her.

MAN: She's bending forward with a very flat back, graceful. You can totally tell that she's been studying ballet and modern dance movements.

WOMAN: Come on now! Anyone can do that. Take a look the way she uses the space, drifting across the room, what do you think of that?

MAN: She just did an under-curve movement, combining a slide, elevation and a smooth landing on her other leg.

WOMAN: I know what she just did, I'm asking what you think of it.

MAN: Good?

WOMAN: Oh please!

MAN: There she goes again, she's making the same movement, it's a corporal manifesto of silence.

WOMAN: Look at that hand between the legs.

MAN: I like the way she bends over, the undercurve motion is just so... precise.

WOMAN: I'll give you that, she's got control of her upper body, while shifting the weight from one leg to the other.

MAN: It's all about momentum.

WOMAN: It is just good balance, everyone knows that...

WOMAN: Do you see that? I thinks it's just too simple? , if you repeat yourself over and over, it's easy to lose your audience.

MAN: Still... every movement is so efficient and stable, she's been describing very balanced spirals in the room.

WOMAN: That's called walking!

MAN: Oh! You know what I'm talking about. See how she covers the whole place, she produces an omnipresent feeling.

WOMAN: Then, what does she want to express making "shush" all the time?

MAN: Hmmm I'm not sure if I like it...

WOMAN: I don't get it...

MAN: Let her finish. The Third act will begin shortly ... Ah! Right on time...

(Third act)

WOMAN: This should be over soon. I find her style a bit imprecise. Won't you agree with me on that?

MAN: I like it, you can clearly get the intention, every choice concerning weight, flow, space, time and purpose...

WOMAN: Well yes, the dynamics are alright, but what about the elegance?

MAN: She's making a point, elegance doesn't matter. Take, for example, those arms make perfect lines and angles.

WOMAN: It's just your mind filling a huge hole between art and movement, couldn't disagree more.

MAN: Shush, is almost done. And there it goes. Outstanding performance.

WOMAN: Any thoughts on the score you'll give her? How many points deducted for repeating the same moves over and over?

MAN: Be done now... this deserves an A

WOMAN: I'm out of here...

MAN: See you at the coffee shop.

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